

Perception of the Holocaust and its Representation

in Works by Arie Shapira

and Original Composition “by my death...”

by

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ABSTRACT

The Israeli composer Arie Shapira (1943-2015) wrote eight works pertaining to the Holocaust. Six of these works, which are unified by specific compositional and textual means, particularly exhibit Shapira's unique, and even provocative, voice within Israeli Art Music concerning the Holocaust. Shapira did not merely create musical monuments commemorating the victims of the Holocaust; his works confront different aspects of German music, literature, folklore, and philosophy, aiming to find the reasons for this extreme genocide.

The primary purpose of this study is to understand the motivations and key concepts that stand in the basis of Shapira's idiosyncratic, yet problematic, approach. Firstly, to understand his individual relation to the Holocaust, as he did not have a personal connection to it, I begin with a survey of works about the Holocaust by different Israeli composers. Then, I expose the techniques and compositional methods Shapira used by analyzing three of his Holocaust-based pieces, which, in my opinion, are most representative to his approach: *Gideon Kleins Marterstrasse* (1977), *Gustl in Theresienstadt* (1998-9), and *Achtung Rapunzel* (2007).

Eventually, my ultimate goal is to apply my findings, and respond to them, in my own music. The creative culmination of this research is “*by my death...*”, an original work in which I present my own compositional approach to the Holocaust, corresponding to Shapira's style, techniques, and expressive means. In a sense, “*by my death...*” is a homage to this composer, who had a strong influence on my path to dealing with the Holocaust in music.

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Introduction

On January 20th, 2009, exactly sixty-seven years after the Wannsee Conference took place, new and different sounds were vibrating in the halls of the Wannsee Conference House. This historical place, where once Nazi officials gathered to devise the implementation of the final solution to the Jewish question, became for a brief moment a venue of a truly special concert. On that day, Israeli and German musicians joined together to perform music by contemporary Jewish composers, including by those who fell victim to that same “program aimed at murdering every last Jew in the German grasp.”¹ Learning about this extraordinary concert directly from Arie (Arik) Shapira (1943-2015), one of the participating composers, sparked my interest in music about the Holocaust, and specifically in the works by Shapira himself. My personal connection with Shapira contributed greatly to my fascination with his Holocaust-themed music, especially in light of my growing interest in Jewish music topics.

As an Israeli composer living in the United States, exploring my national and cultural identity through music became fundamental to my artistic and educational activities. The strong impression Shapira and his music left on me influenced many of my pursuits. In early 2014, I presented about Shapira's Holocaust-themed works as part of a Holocaust music symposium which took place at Florida State University. This experience, as well as a symposium about Jewish-Polish musicians during the Holocaust, hosted by Arizona State University Jewish Studies, deepened my interest in studying about the Holocaust in the context of music.

¹ Christopher R. Browning, *The Origins of the Final Solution: The Evolution of Nazi Policy, September 1939-March 1942* (Lincoln: University of Nebraska Press, 2004), 424.

One of my most significant educational projects I have done in this field is a series of concerts about music and the Holocaust I planned and implemented. The title of the series, *Can There be Music After Auschwitz?*, alludes to the famous phrase Theodor Adorno coined: “to write poetry after Auschwitz is barbaric.”² Auschwitz, to Adorno, is the epitome of this industrial genocide, which eradicated not only people, but traditional way of thinking as well. Moreover, it is a symbol of the failure of Western culture.³ Consequently, art created in the post-Holocaust era must originate from new, radical ideas which are not rooted in pre-Holocaust concepts. Otherwise, this art denies Auschwitz, and therefore, barbaric. This notion receives an even stronger meaning when the art being created concerns the Holocaust itself. This, to me, is the main issue composers face when writing music about the Holocaust, and my most significant point of interest in this subject.

The series featured live performances of works that were written during the Holocaust, and of compositions that were created in response to it, accompanied by pre-concert lectures I offered. Each concert focused on a different topic, such as the composers of Terezin concentration camp, or electro-acoustic music about the Holocaust. The topics I selected all related to Shapira's works, and I made sure to program one of his pieces on every concert. I have found that such concerts, which present different works in relation to a single topic, clearly show the impact of the Holocaust on different composers, and give an insight to the personal approach each composer takes in

² Theodor W. Adorno, *Prisms* (Cambridge: MIT Press, 1981), 34.

³ Deborah Cook, *Theodor Adorno: Key Concepts* (Durham: Acumen, 2008), 65-6.

representing the Holocaust through music.

In his article, *Art Music and the Holocaust*, Ben Arnold presents a brief survey of art music works about the Holocaust. Arnold suggests that composers, in order to express the horrors of this tragedy, “have often turned to novel methods of composition—to different techniques and styles.”⁴ While I do not agree that this statement is necessarily true⁵, I do think that composing music about such a loaded, complex subject as the Holocaust confronts the creator with weighty conceptual, and even moral, issues. This should force composers to examine meticulously the motivations, intentions, notions, and means that underlie their compositions. My research focuses on Shapira, and it aims to discover whether Shapira does indeed consider those thoroughly, and if yes, how?

Shapira's music in general is intense, aggressive, confrontational even, and often delivers an ardent political message. He was a very opinionated person, and he frequently provided provocative verbal commentary in regards to his pieces. Shapira treated the Holocaust in his works in this same vain, an approach that I find particularly interesting. Furthermore, as I will show in this paper, this approach also places Shapira in a distinctive position compared to other Israeli composers who wrote music in reaction to the Holocaust.

Unlike many other Israeli composers, whom I will introduce in my study, Shapira's Holocaust compositions confront different aspects of German culture, aiming to find the reasons for the Holocaust. I believe, however, that this approach is tied to

⁴ Ben Arnold, “Art Music and the Holocaust,” *Holocaust and Genocide Studies* 6, no. 4 (1991): 338.

⁵ Arnold, for example, discusses *Different Trains* by Steve Reich, which does not depart in techniques, nor in style, from his other works.

Shapira's general search for understanding human evil, after the tragic murder of his father. After all, Shapira did not have a personal connection to the Holocaust, and this assumption may provide an explanation to, as well as expose some of the problems of, his individual approach towards the Holocaust in his music. Both Shapira's music and personality provoked me to find what truly stands behind his distinctive compositional idioms and controversial statements.

The primary goal of this paper, then, is to expose the techniques, methods, and musical means Shapira used in writing his compositions about the Holocaust. I do this by analyzing three of his Holocaust-based pieces, which, in my opinion, are most representative to his approach: *Gideon Kleins Marterstrasse* (1977), *Gustl in Theresienstadt* (1998-9), and *Achtung Rapunzel* (2007). I intend to explain some of the reasons for his motivation, aesthetics, and concepts that guided him when composing these works; eventually, to offer a vivid portrayal of his idiosyncratic approach to the representation of the Holocaust in his music.

In order to provide a general context for his work, as well as a basis for comparison between Shapira's approach to the Holocaust and that of other Israeli composers, I will begin the paper with a short overview of Israeli compositions about the Holocaust. Then, a brief biographical sketch of Shapira's life and career. In the last portion of the paper, I will discuss briefly my own original composition, “*by my death...*”, in which I react creatively to many of the ideas I have discovered in my research.

After examining works about the Holocaust by various Israeli composers, and Shapira's specifically, I used my findings as a vehicle to shape my own compositional

approach to the Holocaust. My piece corresponds with Shapira's style, techniques, and expressive means, and, in a sense, I see it as a homage to this composer, who had a strong influence on my path to dealing with the Holocaust in music. However, as I will reveal later, my study and analysis of his works provided me with the tools to consider his influence critically, accepting or rejecting his ideas. I do not intend to offer a comprehensive and thorough analysis of my piece, but rather to describe, in a nutshell, key concepts of the composition, as well as how I, personally, approach a composition about the Holocaust.

Israeli Art Music and the Holocaust

Although it took many years for the Israeli public to talk about the Holocaust openly, artists, and especially those who personally experienced and survived the inferno, dealt with this topic almost immediately, albeit not confronting it directly.⁶ In fact, one of the earliest musical pieces about the Holocaust, *Yizkor (In Memoriam to the Holocaust Martyrs)*, for viola (or violin or cello) and string orchestra, was written by the Israeli composer Ödön Partos in 1946.⁷ The work, which received the Engel Prize, was originated as a short piece to accompany a solo dance by Deborah Bertonov.⁸ However, its representation as a piece that commemorates the victims of the Holocaust was most likely a later interpretation. Although *Yizkor* is officially known as a work about the Holocaust, it is unclear exactly what Partos, and the general population in Israel at the time, knew about the genocide in Europe. This raises questions of what defines a composition about the Holocaust, both in regards to the musical means and material used, and to the perception of the piece? What are the intentions composers have when writing such works, and what roles do these intentions have when interpreting the piece? What motivated composers, personally, to write about the Holocaust? How composers dealt musically with this sensitive subject?

⁶ Galia Duchin-Arieli, "השתקפות השואה בשירה, באומנות ובמוסיקה אמנותית בישראל," *Tav+: Music, Arts, Society* 13 (2009): 25-27.

Duchin-Arieli surveys different aspects in which the Holocaust is being reflected in Israeli art, poetry, and music. She points the inclination of artists who survived the Holocaust to address their experiences by using indirect codes and symbols.

⁷ Alice Tischler, *A Descriptive Bibliography of Art Music by Israeli Composers* (Warren: Harmonie Park Press, 1988), 185-6.

⁸ Avner Bahat, *מוזיקה יהודית : שער לאוצרותיה וליוצריה* (Tel Aviv: Ha-Kibuts Ha-Me'uhad, 2011), 393.

In my discussion, I will address these issues, yet, I will introduce only a few, but significant, works about the Holocaust. In order to provide grounds for presenting Shapira's compositions contextually, I give only a general overview of Israeli works about the Holocaust, rather than a thorough analysis. This, in turn, will allow me to illustrate his distinct approach more clearly. I have chosen composers from different generations, backgrounds, and musical styles, who represent different approaches to this dialogue between music and the Holocaust. Through this survey of various works about the Holocaust, I identified a few common motivations for writing music about the Holocaust.

The main motivation for composing music about the Holocaust is dealing with personal grief. Although only one of the composers that I discuss lived through World War II in Europe, many of them face their familial story—of family member who survived, and those who did not—through their music. Secondly, some composers address this subject as part of a wider inspection of their own Jewish identity and heritage, that is, referring to the Holocaust as a major event which affected the Jewish people as a whole. Lastly, other composers treat the topic of the Holocaust as grounds for commentary about current social and political events in Israel. In comparison, Shapira's approach, as I see it, derives from all of these motivations and none of them at the same time: his attitude is spurred by personal grief which is not related to the Holocaust; his identity search does not concern Judaism, but the meanings of being an Israeli composer; and his social and political commentary is directed towards German society. These, I believe, are the pillars that make his approach to the Holocaust in his music so unique.

The first composer I will discuss, Eddie Halpern, is the only composer mentioned in this study who experienced World War II personally. This attests to his personal connection to the subject, and could certainly explain his high output of pieces about the Holocaust.⁹ Halpern's Holocaust-based works are mostly programmatic, and often use texts that derive directly from testimonies by prisoners in Nazi camps.

Halpern was born in Krakow, Poland, in 1921. He studied piano and composition since his teens, as well as Symphonic Jazz at the local conservatory. In 1940 Halpern was deported to Russia, where he was imprisoned in a detention camp and was forced to performed menial labor. By the end of 1942 Halpern reached Samarkand, Uzbekistan. There, he directed a Russian band, and one of Polish refugees. Later he was honored by the Russian government for his “heroic undertaking during the war.”¹⁰ In 1946, Halpern returned to Krakow, and continued his music studies at the university in the city, as well as started his career as a composer for the theater. Halpern continued to write music for the theater in Israel, after he moved there in 1951. He also worked as a composer for documentaries, in film and radio. Some of these radio shows were about the Holocaust, and often the music that he wrote stood by itself. For his radio work *Neder* (1968), an original music for a documentary about Warsaw Ghetto, Halpern received the Israel Broadcasting Authority Award.¹¹ Another radio work dealing with the Holocaust is

⁹ Sophie Fetthauer, who compiled an extensive list of work that were written about the Holocaust, counted eight works by Halpern, the second highest on that list. Sophie Fetthauer, “Projekte,” accessed October 11, 2015. <http://www.sophie.fetthauer.de/projekte.htm>

¹⁰ Yehuda Cohen, נעימי זמירות ישראל: מוסיקה ומוסיקאים בישראל (Tel Aviv: Am Oved, 1990), 208.

¹¹ Ibid.

Auschwitz Orchestra (1970), for mezzo-soprano, orchestra, and choir. *Auschwitz Orchestra* is based on testimonies by musicians imprisoned in Auschwitz. It depicts the strained joyfulness of the orchestra that was forced to play for those who marched to their death, with the limited ability of its players, side by side with the adversity of those who took their final steps to that music.¹² Halpern also wrote works about the Holocaust for the stage, and those exhibit his more personal encounter with the subject. For example, *Katyn* (1974), for narrator, choir, ensemble, and tape, commemorates the Katyn Massacre, an event that probably had a much more personal significance to Halpern, considering his years during the war. Halpern dedicated his piece *Akeda*, from 1978, to Janusz Korczak on his 100th anniversary. The piece—for narrator, alto, baritone, children choir, mixed choir, and orchestra—compares the story of Korczak with the binding of Isaac.¹³ His last major Holocaust-inspired piece, *Auschwitz Epitaph*, for orchestra, from 1983, was very personal. Halpern dedicated it to his friends and family who perished in the Holocaust.¹⁴

Leon Schidlowsky is also a main contributor to the repertoire of works about the Holocaust. Schidlowsky, a tremendously prolific composer in general, wrote at least thirteen works that deal with the Holocaust.¹⁵ Although he never considered himself religious, Schidlowsky expressed his link to Judaism and its culture through music, as his

¹² Ibid., 209.

¹³ Ibid., 210.

¹⁴ Ibid.

¹⁵ In addition to the ten works listed on Fetthauer's document, I counted three, possibly four, more works.

ideology is rooted in leftist Zionism.¹⁶ Schidlowsky Many of his works concern Jewish history and identity, by using musical, textual, and visual material referencing to Judaism and its culture, and the Holocaust takes a central place in this oeuvre.

Schidlowsky was born in Santiago de Chile, 1931, and pursued higher musical education in Detmold, Germany, between 1952 and 1954. Upon his return the Chile in 1952 he became a major exponent of Avant-garde and electronic music in South America.¹⁷ In his compositions, Schidlowsy uses various techniques and styles such as free atonality, total serialism, extended techniques, and indeterminacy. Schidlowsy is also a painter, which explains his abundance of graphic scores, as well as his belief that art is all inclusive and encompasses all senses.¹⁸ He also wrote the text for many of his vocal works. In 1969 Schidlowsky moved to Tel Aviv, and was immediately appointed as Professor of Composition and Music Theory at the Samuel Rubin Academy of Music (now known as The Buchmann-Mehta School of Music at Tel Aviv University).

Receiving such a position upon his arrival to Israel did not happen by chance. Schidlowsky said that Partos, who directed the Academy of Music at the time, convinced him to settle in the Holy Land. According to Schidlowsky's story, the two met in Leonard Bernstein's house in New York. Partos offered Schidlowsky a position at this school.¹⁹

¹⁶ Zmira Lutzky, "Leon Schidlowsky: Portrait of a Composer as a Rebel", *Israel Music Institute News* 3 (1991): 2.

¹⁷ Ronit Seter, "Schidlowsky, Leon," *Grove Music Online*, accessed March 20, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24846>

¹⁸ Leon Schidlowsky, "Biography," accessed March 20, 2016. [http://schidlowsky.com/Leon-Schidlowsky/Curriculum vitae.html](http://schidlowsky.com/Leon-Schidlowsky/Curriculum_vitae.html).

¹⁹ Noam Ben Ze'ev, "המלחין לאון שידלובסקי מצייר בצלילים", *Haaretz*, June 17, 2014, accessed January 21, 2016,

Considering the Israeli musical scene at the time in contrast to Schidlow'sky's avant-garde approach, especially in the light of his international success, settling in Israel seems quite surprising. Possible reasons for this move may be attributed to his strong connection to Judaism. Schidlow'sky was a member of the Zionist youth organization *Hashomer Hatzair* in Chile, and he remained involved with Jewish organizations there until he moved to Israel.²⁰ Moreover, Schidlow'sky confessed that he experienced antisemitism in Chile, which could give additional reason to leave that country. He even stated that only in Israel "a Jew can live as a free man".²¹ In addition, he admitted that albeit the professional achievements and personal contentment life in Chile provided, he always felt like an outsider there.²² Interestingly, similar impressions were made by Gustav Mahler, as I will mention in my analysis of Shapira's *Gustl in Theresienstadt*. Unlike Mahler, Schidlow'sky had the option of living in the Jewish homeland.

Even though it is difficult to tell why Schidlow'sky abandoned his successful career in South America in order to start a new one in Israel, the transition was lucrative in some regards. Although Schidlow'sky wrote some of his Holocaust-inspired works in Chile—such as *La Noche de Cristal* (1961), for male choir, tenor, and orchestra; *Invocacion* (1964), for soprano, narrator, stings, and percussion; and *Kaddish* (1967), for cello and orchestra—his most honored works pertaining this topic were composed in

<http://www.haaretz.co.il/gallery/music/classicalmusic/premium-1.2351313>.

²⁰ Lutzky, "Leon Schidlow'sky: Portrait of a Composer as a Rebel", 2.

²¹ Lutzky, "Leon Schidlow'sky: Portrait of a Composer as a Rebel", 2.

²² Noam Ben Ze'ev, "המלחין לאון שידלובסקי מצייר בצלילים."

Israel. These works were well accepted, and were regarded with great respect. For instance, *Babi Yar* (1971), for piano, percussion, and chamber ensemble, represented Schidlowsky and the state of Israel in the at the UNESCO International Rostrum of Composers. Also, the work for tape *Citizen 1230316* (1974) received the *Prix Italia* in 1976. In addition, *Rising Night After Night* (1977), a cantata for soprano, tenor, bass, speaker, children's chorus, mixed chorus, and orchestra, received First Prize in the Hecht Foundation competition.²³

Both *Babi Yar* and *Rising Night After Night* were inspired by poetry. The former was influenced by Yevgeny Yevtushenko's poem with the same title, and the latter was using text by the partisan leader Abba Kovner.²⁴ *Citizen 1230316* is a musical biography of both the composer and of Jewish martyrs, marking thirty years to the fall of European fascism. The piece exemplifies Schidlowsky's manner of commenting about his identity as a Jewish composer in relation to the history of the Jewish people, and specifically to the Holocaust. The title refers to Schidlowsky's Israeli identification number, and the work combines fragments of pieces by Schidlowsky, texts that he wrote, and excerpts of speeches by Hitler, which ties the Holocaust with the complicated historical past of both the composer and the Jewish people.²⁵

Another work that directly relates to Nazism is *Nacht*, from 1979. It is a spatial

²³ Dan Abertson and Ron Hanna, "Leon Schidlowsky", in The Living Composers Project, accessed December 23, 2015.
<http://www.composers21.com/compdocs/schidlol.htm>.

²⁴ Cohen, בעימי זמירות ישראל: מוסיקה ומוסיקאים בישראל, 238-241.

²⁵ Ibid.

work for four groups of forty-eight soloists, commissioned by the North German Radio. Schidlowsky dedicated the piece to all the children who were tortured and murdered in experiments conducted by Nazi doctors and scientists.²⁶ In 1991, Schidlowsky composed his own setting to *Todesfuge*—the poem by Paul Celan which many composers, including Shapira, set music to—for female choir and percussion. A small, but interesting piece by Schidlowsky is *Christus in Holocaust* (2001), for organ. The piece was inspired by a sculpture with the same name, created by a Jewish artist who was a child during World War II, and survived by hiding in a church. Schidlowsky said, in an interview with Duchin-Arieli, that his work reflects the suffering that the sculptor displays, but that he also wanted to express the notion of revival “out of the ashes.”²⁷

The death of Schidlowsky's wife, the pianist Susanne Schidlowsky, in 1999 was clearly devastating for the composer. Thus, it is hard to tell whether his more recent pieces, like *Prayer* (2002) and *Izkor* (2011), both for violin solo, were written purely in regards to the Holocaust, or concern mourning of his wife. This issue is central for understanding the motivation of composers who write about the Holocaust, especially with Shapira, who, I suggest, was motivated to write about the Holocaust in response of his father's death.

In Ella Milch-Sheriff's case, personal grieving is heavily intertwined with the Holocaust. Milch-Sheriff was born in Haifa, Israel, in 1954, to Holocaust-survivor parents. She began composing as a child, and a song that she wrote at the age of sixteen

²⁶ Ibid., 241-2.

²⁷ Galia Duchin-Arieli, “השתקפות השואה בשירה, באומנות ובמוסיקה אמנותית בישראל,” 35.

became a hit during her military service in an army band. After her service, she gained a composition degree from the Academy of Music at Tel Aviv University, where she studied under Yizhak Sadai, Nahum Amir, as well as privately with Tzvi Avni. Her career as a composer, however, received its surge only in 2003, with her Holocaust-inspired cantata *Can Heaven be Void?*, for narrator, mezzo-soprano, and orchestra.²⁸

Milch-Sheriff wrote three works about the Holocaust, two chamber operas and the aforementioned cantata, all of them were critically acclaimed, with multiple performances in Israel, Germany, Poland, Lithuania, USA, and Canada. According to the composer's website, some reviews even compare her music with Schoenberg's *A Survivor from Warsaw*, in the way it “immortalizes the horrors and the pain with a hand of a master, through appropriate and dramatic use of vocal and spoken parts”,²⁹ and that “it is a poignant memento for the survivors of the *Shoah*.”³⁰

Both *Can Heaven be Void?* and the chamber opera *Baruchs Schweigen* (2010) deal with the personal experience of Milch-Sheriff's father, whose journal from the war was discovered and published after his death. She also brings up personal memories from her life as a daughter of Holocaust survivors, and questions about memories and their transmission. The second chamber opera, *And the Rat Laughed* (2005), is based on the novel with the same title by the Israeli author Nava Semel, whose parents also survived

²⁸ Noam Ben Ze'ev, “נעם שריף ואלה מילך-שריף, הזוג המלכותי של המוזיקה הקלאסית בישראל,” *Haaretz*, December 6, 2014, accessed December 24, 2015. <http://www.haaretz.co.il/premium-1.2501897>.

²⁹ Ella Milch-Sheriff, “Can Heaven Be Void”, accessed January 7, 2016. <http://www.ellamilchsheriff.com/#!/can-heaven-be-void/clujg>.

³⁰ Ella Milch-Sheriff, “Baruchs Schweigen”, accessed January 7, 2016. <http://www.ellamilchsheriff.com/#!/baruchs-schweigen/-ckap>.

the Holocaust, and it centers around different layers of memory and consciousness. The work explores the ways characters remember the traumatic events, cope with their memories, and transfer them onto the memory of next generations.

Similarly to Shapira, text and language play a significant role in Milch-Sheriff's Holocaust-inspired compositions. Both composers deal with jarring texts, yet Milch-Sheriff treats the text delicately, making sure that the narrative is intelligible, and the emotional affects are achieved; her music is fairly conservative, tonal even, and its purpose is to make sure the text is clearly understood. Often, the text is even spoken rather than sung. I believe that the reason that she sets the text this way, albeit its harshness, has to do with her personal attachment to it. To me, it seems like this treatment avoids dealing with the heavy meanings and implications of text, in all its difficulty. Even though the text is distressing, Milch-Sheriff's music is not. This, to me, creates a gap between the two. Thus, her works do not truly open the wound, but show the wound wrapped in bandages. This approach is the complete opposite of Shapira's. In his works, Shapira integrates textual and musical means, using both as equal contributors to expressing his ideas.

The very personal approach Milch-Sheriff takes also stands in sharp contrast to the large symphonic work about the Holocaust written by her husband, the Israeli composer and conductor Noam Sheriff (b. 1953, Tel Aviv). His *Revival of the Dead* (1985), was written two decades before Milch-Sheriff's first Holocaust-based piece. As opposed to Milch-Sheriff's works, which unfold the personal story of individuals, Sheriff aspires to tell the story of a whole nation. Still, the success of *Revival of the Dead* was too

great to ignore, and, perhaps, may have drove Milch-Sheriff to write music about the Holocaust too. Although it took over a decade for Milch-Sheriff to execute her first Holocaust-based piece, the work on transcribing her father's memoirs began as early as 1989,³¹ and the book itself was published in 1999, only four years before the composition was finished.

Similarly to Milch-Sheriff, other Israeli composers who were raised by Holocaust-survivor parents confront issues that pertain to second generation trauma through their music. They are trying to revisit their parents' places of origin, to understand what they have been through, and to show how it affected them and their family for the rest of their lives. Eitan Steinberg's viola concerto *The Return to Koenigstrasse* (2011), for example, was inspired by his discovery about the fate of his family members who lived on 33 Königsstraße, in the German town of Münster when the war broke. The piece is contemplative and lyrical, and its three movements recount the history of Steinberg's ancestors with the events of the second world war in the background; yet, it still retains a sense of optimism, as well as yearning for life, love, and freedom.

Steinberg was born in Jerusalem, 1955, and started to play violin at the age of five, and later viola. Steinberg was wounded in action during his military service as a paratrooper, an event that impaired his ability to play string instruments, and caused him to switch to playing flute. After his service, Steinberg had reached the decision to become a composer, and soon began his composition studies at the Jerusalem Academy of Music

³¹ Ella Milch-Sheriff, "Writing Poetry After Auschwitz- Expressions of the Holocaust in Israeli Music," *What Was the Word 'Shoa'? The Holocaust and the Israeli Cultural Discourse Studies and Creative Works*, edited by Keren, Nili, (Tel Yitzhak: Ministry of Defense Publishing House, 2005), 36.

and Dance under Mark Kopytman. He later studied with Luciano Berio, Peter Maxwell Davies, and gained a Ph.D. from UC Berkeley in 1999. Steinberg's choice of viola concerto for his Holocaust-based composition may have to do with linking his own individual distressing experience of his injury, with the severe familial trauma. The work received the ACUM Achievement of the Year 2012 prize.³²

Since the mid 1980s, Steinberg produced many works in collaboration with the singer and multi-disciplinary artist Etty Ben-Zaken. The two got married in 1992, which only expanded the breadth and wealth of their collaborations. On the recent *Yom Hashoa* (Israeli Holocaust remembrance day), April 15th, 2015, they presented a new installation at Yad Vashem Holocaust Museum in Jerusalem. Similarly to Milch-Sheriff, the installation, for surround sound and panels of quilt, deals with the memory of the Holocaust, and the ways memories are transmitted from generation to generation. By intertwining different personal stories of young people, old ones, and those who passed away, in audio and writing on some of the quilt patches, the installation offers not only a personal view, but places the personal within the general social aspect of life in Israel.

Ben-Zaken (b. 1963, Holon, Israel) herself is known primarily for her research on the musical traditions of Sephardi Jews, and for her rendition of folk songs in Ladino, both tied to her Jewish-Turkish heritage. She composed a Holocaust-inspired electro-acoustic work, *A Poem from an Unimagined Voyage* (2007), with text by the Israeli poet Riki Daskal. Ben-Zaken recorded herself reading the text, as well as singing a Yiddish lullaby, and used those recordings as the material for her piece.

³² Eitan Steinberg, "Eitan list of work", accessed January 7, 2016. <http://www.benzaken-steinberg.com/home/doc.aspx?mCatID=68371>.

A Poem from an Unimagined Voyage portrays the overwhelming feeling many Israelis get when traveling to Germany and hearing all the names of places, cities, and streets, which are associated with strong personal and historical meanings. In this work, Through a condense layer of German names, Jewish names of those who perished in the Holocaust surface, along with a Yiddish lullaby. Dascal's poem describes how the names of those who were murdered in the Holocaust will echo from every house German people build, and from every tree they plant, hunting them in whatever they do. Ben-Zaken successfully transforms this unnerving sensation into music very effectively. Although it was not written by someone who grew up with Holocaust-survivor parents, it delivers a reality that many who did experience. Perhaps her relation with Steinberg provided Ben-Zaken with the insight, and inspiration, for composing this work.

Oded Zehavi, like Steinberg, grew up in Jerusalem, where he was born in 1961. He, too, graduated with a Bachelor's degree in composition from the Jerusalem Academy of Music and Dance, and continued his higher academic education in the United States. Zehavi earned a Masters degree from Pennsylvania University, where he studied with George Crumb, and received his Ph.D. from The State University of New York at Stony Brook, where he studied with Sheila Silver. More so, similarly to Steinberg, Zehavi's traumatic experience in the Israeli army, as a tank commander during the 1982 Lebanon War, urged him to pursue a career as a composer. Zehavi, however, showcases a completely different approach to the Holocaust in his music.

Zehavi's Holocaust-inspired works confront this subject from a larger cultural context, European and Israeli. In *May 2002: Introduction and Three Songs* (2002), for

narrator, string quartet, and electronics, Zehavi links together human atrocities, from the Holocaust to terrorism, through poems by Wislawa Szymborska: *Hitler's First Photograph*; *The Terrorist, He Watches*; and *Still*. All the poems are recited austere, and together with the pointillist accompaniment, Zehavi articulates hopelessness and distraught.

Kaddish (It Is Too Late) (2002) is another piece in which Zehavi sets text to music. In this case, it is a poem with the same title by the Holocaust survivor poet Dan Pagis. The poem describes a post-war scenario of a man returning to the ruins that once were his home town. Here Zehavi corresponds with Ravel's *Kaddish*, quoting that work directly into the melody, and indirectly in the construct of the harmonies. The music is static, with melody that often lingers on single pitches. The accompaniment stresses the decay stage of sound, with effective use of the piano pedal. Here too Zehavi uses compositional means that highlight a general feeling of despair.

The last composer I will discuss in this survey is Aviya Kopelman, who represents the younger, upcoming generation of Israeli composers. Kopelman was born in Moscow, 1978, where she began her training as a classical pianist at the age of five. When she was nine years old her family moved to Israel, as part of a mass immigration wave of Russian Jews who were granted permission to leave the USSR in the late 1980s. In Israel, she continued her musical education at the Israeli Arts and Science Academy, a high school for gifted students, as well as gained her Bachelor's degree in composition from the Jerusalem Academy of Music and Dance. Currently, she is the composer in residence of the Jerusalem Symphony Orchestra.

Kopelman's eclectic musical language fuses European classical music, Jazz, Middle-Eastern music, popular and rock music, with emphasis on improvisation. In her music, Kopelman often relates, and tries to raise awareness, to the political and social atmosphere in Israel. Her recent orchestral piece, *Between Gaza and Berlin* (2014), which was written during Operation Protective Edge, even raised a commotion when its premier in Tel Aviv was nixed. However, the music itself, albeit the provocative title of the piece, is actually devoid of concrete political statements.³³

Her earlier work, *Landscape in Fumes* (2004), for eight celli or a string orchestra, was written in memory of the Warsaw Ghetto uprising. The piece was commissioned for the Israel Festival, on the 60th anniversary of this major event. The structure of the work follows a poem from the book *Landscape in Fumes: Bergen-Belsen Chapters* by the Holocaust survivor poet Itamar Ya'oz-Kest. The poem weaves two contrasting images: one of ruins and flames, and the other of a bird sitting on a cloud, looking at the garden. The ultimate line of the poem, which is isolated from the other verses, is “someone sang.”³⁴ In a similar fashion to the text, Kopelman creates an eerie scenery using extended techniques and contradicts it with tonal material. For example, indeterminate glissandi while playing flageolet with tremolo are countered with traditional chord progressions. Sometimes, pitch centers even emerge from the abstract texture, tying the different types of material together, and strengthening the overarching tonal plan. This tonal plan eventually leads to the melody that ends the piece. Corresponding to the last

³³ Hagai Hitron, “מחאה על אי שילובה של יצירה ישראלית בקונצרט של התזמורת הסימפונית,” *Haaretz*, October 13, 2014, accessed January 28, 2016. <http://www.haaretz.co.il/gallery/music/classicalmusic/1.2457833>.

³⁴ Itamar Ya'oz-Kest, *נוף בעשן: פרקי ברגן-בלזן* (Tel Aviv: Eked, 1961), 1.

line of the text, after the great turmoil a single melody in C minor appears. It evokes, but does not quote, Eastern-European Jewish music. The composer said that the final line of the poem made her think of her grandfather—who was born in Poland, and all of his family perished in the Holocaust—and the melodies he used to sing. The piece ends, then, with this clear, mournful tonal statement.

Although Shapira almost always quotes preexisting music, whether German or Jewish, for his Holocaust-based works, his music exhibits a similar tension between tonal and abstract materials to Kopelman. In the next part I will outline Shapira's background, an Israeli-born composer who never experienced Europe during the war, nor his family was affected by the Holocaust. Through that, I will trace the motivation for his creative output dealing with the Holocaust, which, in turn, will help with understanding the key concepts of Shapira's unique approach to the Holocaust in his music.

Arie Shapira: A Concise Sketch of His Career

In many interviews Shapira accentuated that his birth was part of a baby boom that happened nine months after the Germans were defeated in the Battle of Stalingrad. Perhaps he emphasized this fact in order to attest to his connection to Europe at that time, as he was born in Kibbutz Affikim, Israel, on November 29th, 1943, to a family of immigrants who came from Russia long before the break of World War II.

Shapira spent his formative years in the city of Petah Tikva (near Tel Aviv), where his father, Dr. Joseph Shapira, was appointed as Chief of Internal Medicine at Ha-Sharon Hospital (now known as Rabin Medical Center). Shapira describes his father as a very stubborn, hard-working, rigid man, who always invested himself fully in anything he did.³⁵ He was also a music aficionado, and a collector of many records, mostly of European common-practice music, from the Baroque to Mahler.³⁶

Growing up listening to that Western European music and taking piano lessons, Shapira began his official music studies at the Academy of Music in Tel Aviv in 1963. At the time he was still pursuing a Bachelor degree in Philosophy at Tel-Aviv University. At the Academy, Shapira studied with Abel Ehrlich, Yizhak Sadai, Mordecai Seter, and most importantly Ödön Partos who was Shapira's main composition teacher. Although Shapira admired Partos as a teacher and as a musician, already as a student he expressed his rejection of Partos', and his other teachers' compositional style. Their so-called Mediterranean Style was common in Israeli art music at the time, and Shapira described

³⁵ Noam Ben-Zeev, “יצירה וקוץ בה,” *Haaretz*, January 23, 2015.

³⁶ Robert Fleisher, *Twenty Israeli Composers: Voices of a Culture* (Detroit: Wayne State University Press, 1997), 182.

it as an “awful music . . . European technique combined with Oriental local material, melodic lines – awful.”³⁷ He also described the contempt he felt towards his teachers who dismissed electronic music, which became one of his main medium of expression.³⁸

Shapira graduated with a Bachelors of Music in 1968, only a year before Schidlowsky was appointed as a professor at the Academy. One wonders what would Shapira's stance on European music might have been had he studied with Schidlowsky who could have exposed Shapira to the current European style. Instead, it seemed that the European music Shapira knew, and rebelled against, was the music he heard at home.

To distinguish his style from his teachers, Shapira portrayed himself as a genuine Israeli composer, supposedly with no European roots, who had to create his own new musical language. Unlike the essentially European style of his teachers, Shapira aimed to create a true Israeli style. This might be a reason for his choice to focus on electronic music—a new practice that emerged after World War II, which gave composers complete freedom to invent new musical idioms that do not confirm to traditions—as a prime medium for his work. In an interview with Robert Fleisher, Shapira said: “I was raised here [in Israel] and my language is only Hebrew, and I don't give a damn about Germany . . . I don't have roots . . . I'm uncommitted to European tradition, and I don't

³⁷ Ibid.

³⁸ Arie Shapira, “מוסיקה אלקטרונית: אסתטיקה וטכנולוגיה,” *Tav+: Music, Art, Society* 2 (2003): 21-7.

Shapira writes about how his teachers stifled his passion for electronic music in an essay in which he portrays his approach to the genre. In his writing, he alternates between developments in electronic music and his personal experiences. He describes how he began composing electronic music, and how, with each new piece, he cultivated his unique aesthetics and idiom.

respect European tradition.”³⁹

These types of statements are not surprising, as Shapira made a conscious effort to place himself as one of Israel's most provocative composers. He often criticized the historical, political, social, and musical establishments through his works, and triggered controversial reactions. Tel Aviv, according to Shapira, is “very ugly, but very alive, high speed.”⁴⁰ Generally, he views his extremely dissonant music as reflective of the restlessness, anxiety, and tension that mark the atmosphere there, and in Israel as a whole.⁴¹ Indeed, Shapira's musical statements are often polarizing. For instance, his electro-acoustic piece *Upon Thy Ruins Ophra*, which vilifies both Zionist songs and the settlements in the West Bank, caused a commotion when it was first released in 1990. Conversely, Shapira was cherished and respected by the same establishment he berates, and he even received the highest honors an Israeli composer can aspire for: the Prime Minister Prize in 1986; the Israel Prize for Composition in 1994; and the ACUM Lifetime Achievement Award in 2013.

A major event that must have shaped Shapira's life and career as a composer was the tragic murder of his father in 1970. Shapira took a long break from composition after his father's death, and returned to compose 1977. That year he wrote his first major piece, *Missa Viva*, for symphony orchestra and a rock band, and, more importantly to this study, his first Holocaust-inspired compositions. These compositions, *The Mouse* and *Gideon*

³⁹ Fleisher, *Twenty Israeli Composers*, 187-8.

⁴⁰ Ibid., 183.

⁴¹ It is worth to mention that the concept of dissonance, and other musical means Shapira uses, belongs to the same European tradition Shapira opposes to. This dichotomy prevails in Shapira's music, and I will discuss it in the analysis portion.

Kleins Marterstrasse, started Shapira's life-long project concerning music and the Holocaust. The murder of his father likely influenced Shapira's ardent political stance in his compositions, as well as his approach to the Holocaust. I believe that the attitude Shapira exhibits towards Germany and the Nazis actually reflects his position regarding general human evil, and that he uses the Holocaust as an outlet to express his anger towards cruelty and murder of innocent people without meaning.

The theme of humanity's defects and weaknesses is also evident in Shapira's general works, especially those that involve live performers and electronics. These pieces often expose inherited flaws of the human condition, portrayed by a struggle between the natural sound, and synthetic one. His oratorio *Sacrifice* (1982), for mixed choir, chamber orchestra, soloists, and electronics, revolves around these ideas. In *Sacrifice*, Shapira ties the biblical stories of the binding of Isaac and the expulsion of Ishmael and Hagar with the Holocaust, the foundation of the Israeli state, and the Israeli-Palestinian conflict. By doing that, Shapira wishes to show how hatred and blind obedience are in the basis of all of these events. He amplifies this grave realization by conflicting the electronics with the vocals. Both the live processing and the pre-recorded materials interrupt, distort, and even completely immerse the human voices.

Another example is *Post Piano* (1990), in which the pianist needs to follow notes played to a headset that he or she wears. The notes are generated live by a computer, and are purposely made to stress, confuse, and disorient the performer. It exposes the performer as feeble character, incapacitated by a lifeless machine. This piece relates to a whole series of works for solo instruments and electronics such as *Ear Drum* (1994), for

percussion and electronics; *Ex Machina* (2002), for guitar and electronics; and *Violin 2007* (2007), for violin and electronics. These pieces highlight elements that force the performers out of their comfort zone, and focus on small, yet significant, differences in tuning, timing, and timbre between the acoustic and electronic sounds.

Background to Shapira's Holocaust Compositions

Shapira wrote a total of eight works dealing with the Holocaust, six of them exhibit the same compositional means and treatment of musical and textual material: *Gideon Kleins Marterstrasse* (1977), for chamber ensemble; *Letzte Briefe aus Stalingrad* (1984-1994), for baritone accompanied by five different types of keyboards and electronics; *Gustl in Theresienstadt* (1999), electro-acoustic; *Achtung Rapunzel* (2006), for chamber ensemble; *Schneewittchen und die vier Bären* (2007), electro-acoustic; and *Todesfuge* (2008), for choir. Adding to that is *The Mouse* (1977) a short child-like song with text by children imprisoned in Terezin, and the electro-acoustic opera *Kastner Trial* (1991-4).⁴² Both of these works relate to the subject, but do not share the same aesthetics and approach with the others.

All of the compositions that form Shapira's core Holocaust-themed corpus are German-centric. In a radio interview, Shapira said that he could not fathom how such a cruel, inhumane event can happen, and he searched for the answers in German history, folklore, literature, and philosophy.⁴³ Many of his Holocaust pieces revolve around the German language and these aspects of German culture; even the titles are exclusively in German (which also sets *The Mouse* and *Kastner Trial* apart.) For instance, both *Achtung Rapunzel* and *Schneewittchen und die vier Bären* allude to the mercilessness and cruelty of German folk tales. Shapira gives a special attention to the philosophy of Thomas Mann

⁴² *Kastner Trial* is an important piece by itself. Very political and critical of Israeli society, the opera depicts the trial of Malchiel Gruenwald, who accused Israel Kastner, a member of the Budapest Aid and Rescue Committee, of cooperating with the Nazis. For the libretto, Shapira used the actual protocol of the trial.

⁴³ Arie Shapira, interviewed by Elad Ouzan, N.D, IDC International Radio.

and Theodore Adorno. He admitted that he took a personal interest in the writings of the two, and, as I will show in my analysis, he relates to many of their concepts in his compositions.⁴⁴

Shapira draws the musical material from Germany as well. His works incorporate music borrowed from German composers, from Bach to Orff. On the surface, it may seem that Shapira's purpose is only to distort and ridicule the German music, but, as I will show in my analysis, the choices that he makes as to what music to borrow and how to treat it in each given piece are meaningful and hold compositional, musical, and cultural significances. One such musical statement, is that Shapira purposely uses music that Jews were banned from playing in Nazi Germany, by composers like Beethoven, Bruckner, and Wagner. I also propose that Shapira's occupation with German music in his Holocaust-themed works, including the common-practice musical idioms that he incorporates, is not as inconsistent with his statements regarding European music as it may seem. I suggest that integrating this type of music, with all its implications, helps to articulate the message of reexamining cultural notions.

The pieces that I chose to analyze—*Gideon Kleins Marterstrasse*, *Achtung Rapunzel*, and *Gustl in Theresienstadt*—strongly represent these aesthetic concepts. They were written in a thirty-year span, and thus give a clear perspective of how these ideas have developed over Shapira's career. I present these works in the same order as above, not chronologically, due to strong conceptual links between *Gideon Kleins Marterstrasse* and *Achtung Rapunzel* that I wish to point out. *Gustl in Theresienstadt*, on the other hand,

⁴⁴ I have no intention to offer new interpretations for the works of Mann and Adorno. My purpose is only to give a suggestion how Shapira may have incorporated, and responded to, their idea in his music.

is characteristic to Shapira's electro-acoustic style. In my analysis, I will focus on how Shapira expresses his thoughts about the Holocaust and German culture musically, and will look for the musical means that he uses in order to tie these different pieces together into a coherent, unified, and unique body of works.

Gideon Kleins Marterstrasse

Gideon Kleins Marterstrasse, for voice, piano, violin, and clarinet, is Shapira's first notable Holocaust piece. According to the program notes written by Shapira, the inspiration for this piece was found in the poem *Concert in the Attic of the Old School*, by Michael Flack (1921-1944), that was published in *There Are No Butterflies Here*, a compilation of drawings and poems by children of concentration camps. The poem describes a recital the composer Gideon Klein (1919-1945) gave in Terezin, where he was imprisoned, in which he played Beethoven's Piano Sonata No. 32, Op. 111.⁴⁵

Shapira quotes this sonata in his work because of this poem, and also due to other reasons which I will reveal in the end of my analysis. In addition, Shapira borrows the choral *O grosse lieb'* from St. John Passion by Bach. He structures *Gideon Kleins* in a strophic form that constantly alternates between sections with material taken from Beethoven and sections with material taken from Bach, beginning with Beethoven and ending with Bach. The division between these sections makes the formal units of this piece (appendix 1.19). The formal units differ not only by musical material, but also by texture and instrumentation. The sections in which Beethoven's music is borrowed feature the clarinet, violin, and piano. In these sections, the clarinet and violin contrast the piano, playing Beethoven's music, with dissonant material. The sections in which Bach's music is borrowed feature the singer, quoting the soprano melody of the original choral, and the piano, with the rest of the choral's four-part harmony. These sections are always consonant and tonal.

For the choral's melody, Shapira writes a new text in replacement of the original

⁴⁵ Arie Shapira, *Seven Holocaust Compositions*. 2009. ACUM 15479. 2013. CD.

liturgical text, essentially making his piece a contrafactum. Shapira's text for Bach's music consists of only two lines, starting in Yiddish and ending in German: "*Gideon Klein spieltzech off ein piano/far Gideon Klein diese marterstrasse*,"⁴⁶ which can be roughly translated to: Gideon Klein plays the piano, for Gideon Klein this way of torment. Shapira often juxtaposes Yiddish and German in his Holocaust-themed works, using their similarities to emphasize the gravity of the genocide.⁴⁷ This leads to the assumption that the design of the text he writes for *Gideon Kleins* attests to the destruction of Yiddish, its culture and people, by the Third Reich.

Still, the original liturgical text might provide a reason why Shapira borrowed this specific choral. By doing that, he takes a symbol from the German liturgy, and ascribes it to Klein, with his own path of martyrdom. Shapira compares Jesus Christ—and his great love that brought upon him the path of martyrdom—with Klein, who bestowed the world with his great musical talent even in the darkest of times, and was murdered for being a Jew. Klein was not only a composer and performer, but also an educator, teaching music to children, and an organizer of cultural events in the concentration camp. Additionally, Shapira perhaps found the personal inspiration to write about Klein in his father, who was also murdered, and dedicated his life to helping others.

Although the text, which is sung to Bach's music, holds a great significance to the piece, the relationship between the borrowed material suggests that Shapira conceived the piece with Beethoven's sonata firstly in mind. Beethoven's material is in the keys of C major and A minor. Shapira keeps it in the original key. Conversely, he transposes the

⁴⁶ Ibid.

⁴⁷ Ibid.

choral by a whole step, from the key of G minor to the key of A minor, adjusting the choral to the sonata.

Shapira quotes, almost verbatim, the sixteen bar theme from the second movement of Beethoven's Sonata No. 32 three times. This quote is assigned to the piano part only. For the first two statements of this theme, Shapira divides the theme into its two halves, thus mm. 1-8 of the piano in *Gideon Kleins* are identical to mm. 1-8 in the sonata, and mm. 13-20 in *Gideon Kleins* are identical to mm. 9-16 in the sonata (appendix 1.1 through 1.4). For the last statement of this theme, mm. 26-41 in *Gideon Kleins*, it is presented fully.

In each statement, Shapira takes only the second ending of the original theme, which allows him to smoothly set up the entrance of the soprano with Bach's melody. To facilitate this transition even more, Shapira shortens the last measure of Beethoven's theme by one beat, a beat which has an open octave E, to create an elision with the vocal entrance. The E that Shapira uses functions as the dominant of A minor, which is both the key that Beethoven's theme modulates to, and the key Shapira assigns for the choral. This happens in the end of the second and third statements of this theme. Shapira turns the 9/8 measure that ends with E into a 6/8 measure that is elided with a 2/8 measure of an E major triad. This 2/8 measure ends the section with Beethoven's music, and starts the vocal section with Bach's (appendix 1.5).

Bach's choral appears three times as well, in a similar manner to Beethoven's theme. Shapira borrows the first six measures of the choral, and divides them halfway. Here too, he presents the choral in its original order from beginning to end, so mm. 9-12

in *Gideon Kleins* correlate to the first three measures of the choral, and mm. 21-25 in *Gideon Kleins* match mm. 4-6 in the choral (appendix 1.6 through 1.9). The last statement of the choral, which concludes *Gideon Kleins* (mm. 42-44) presents its second half again.

The moments in which the singer enters with the completely consonance material of the choral is highlighted by dissonant material played by the clarinet and the violin before the entrance of the voice. In most cases, when the vocal entrances approach, these two instruments also play louder and more intensely. When the music shifts to the choral sections, the difference in harmony, dynamics, texture, and register creates a striking dramatic contrast, which renders the singing portion pure and clean. However, as the piece progresses, the clarinet and violin become less dissonant and more uniform with the piano.

The clarinet and violin—which are active only during, and in all of, the Beethoven sections—both play almost exclusively six distinct melodic cells, each comprises six to seven pitches of 16th notes (and 32nd notes in two cases). These cells are repeated many times in transpositions, but are not developed (appendix 1.10). The piece begins with cells 1 and 2, and with each statement of Beethoven's theme new cells are gradually added. Even though cells are rarely presented in a clear order, it does seem like Shapira sometimes sets expectations for what might be a pattern, but constantly thwarts them. For example, the piece opens with a cell succession of 1-1-2. The violin plays the first cell twice, followed by the clarinet playing the second cell. Immediately afterwards, the clarinet is the one that plays the first cell twice again, creating an expectation that the

violin would respond with the second cell. Instead, the violin plays the first cell again (appendix 1.11). The most clearly ordered sequence is found in mm. 40-41, where the clarinet plays a palindrome of cells: 3-5-2-5-3 (appendix 1.12).

As I have mentioned, the dissonant clarinet and violin gradually become more aligned with the piano. This transition relates to the way Shapira organizes the cells, but it is also created by harmonic and dynamic means. Unlike the borrowed material, the pitches for the violin and clarinet derive from a full chromatic scale, without any specific key. However, some of them actually outline tonal triads, which relate to each other by a chromatic mediant relationship. This relationship occurs in the linear progression from one cell to the other, and also vertically, between the cells and the piano, creating chromatic mediant polychords. For example, in m. 2, a G dominant seventh chord in the piano is overlapped with a Bb major chord in the clarinet (appendix 1.13).

Occasionally, cells played by either clarinet or violin or both would coincide with the chords played by the piano, instances that often relate to a dominant-tonic relationship, derivative of the piano part. In m. 3, for example, a C major chord, shared by the piano and clarinet, leads to the pitch F (appendix 1.14). Another example is m. 19, where a shared G major leads to a shared C major chord in m. 20 (appendix 1.15). This G major chord in m. 19 is hinted by a similar idea in m. 7. However, here it is fleeting, with an immediate leap to a dissonant F# in m. 8 (appendix 1.16). These examples show how, as the piece progresses, the cells become more organized, more vertically aligned with the piano, and softer in dynamics. This is expressed fully in mm. 40-41, towards the end of the piece, where not only the cells are organized in a clear order, but also the

harmonies between the clarinet and piano match (appendix 1.17). Coincidentally, the dynamic level of the clarinet at this point remains at its lowest. Moreover, although the singer enters for the last time after these measures, the music leading to this entrance is no longer dissonant, nor dynamically and texturally intense.

Shapira uses F as a central pitch to further tie the contrasting Beethoven and Bach sections together, as well as the individual parts of the clarinet, violin, voice, and piano. For instance, in m. 6, during the first Beethoven section, all instruments play F, in one of the few instances of convergence. This pitch is not only emphasized in terms of duration—being the longest held note in the entire piece—but it also begins a melodic descent of F-E-D that occurs five times. This melodic figure originates from the climax of the soprano melody of Bach's choral, transposed to A minor (appendix 1.18). Since the two borrowed materials alternate between the keys of C major and A minor, the emphasized pitch of F also contributes to a mediant relationship in the higher level. As I have mentioned previously, I believe that using this type of pitch and harmonic organization, which implies tonal idioms, is a statement of itself. In this case, I propose that it strengthens the message Shapira creates with the text sung by the soprano.

In his harmonic, pitch, and dynamic organization, Shapira depicts the same idea of the design of the text, with the way German takes over Yiddish, in the overarching progression of the music. The clarinet and violin—staple instruments in Jewish folk music—gradually concede to the music of Beethoven, the German master whose music, as perceived by the Third Reich, epitomizes the German ethos, being “an inspirational model of German heroism”.⁴⁸ When Klein played this piece in Terezin, it was an act of

⁴⁸ Scott G. Burnham, “Beethoven, Ludwig van: Posthumous Influence and Reception,”

defiance, since Jews were forbidden to play, and even listen to, Beethoven and other German composers.⁴⁹ Similarly, the dissonance, played by the Jewish instruments clarinet and violin, defies Beethoven's theme. In the end, however, both Klein and the chromaticism perished.

Finally, I speculate that there is yet another reason why Shapira chose this specific movement from Beethoven's sonata. It may have to do with Shapira's fascination with German philosophy, and specifically with Thomas Mann. In Mann's *Dr. Faustus* we read a similar description to that about Klein, of the music teacher Wendell Kretzschmar who also plays Beethoven's Sonata No. 32 on an old piano. Kretzschmar (resonating Theodor Adorno) proclaims that Beethoven did not write a third movement to this piece since the end of the second movement is so absolute that there could be no continuation. He also adds that when he means the end of the sonata, it is not just the end of this particular piece, but the end of the sonata as a genre, an art form.⁵⁰ Quoting this movement in a Holocaust composition is, perhaps, Shapira's way of responding to this idea of the absolute end; in this case, the Final Solution. Shapira actually takes a similar stance in his view of Nazism to that of Mann. According to Evelyn Cobley, Mann does not look for the roots of National Socialism in external events, but in the "German cultural

Grove Music Online, accessed March 13, 2016.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg19>

⁴⁹ Pamela M. Potter, "Nazism," *Grove Music Online*, accessed March 13, 2016.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42491>

⁵⁰ Thomas Mann, *Doctor Faustus*, trans. John E. Woods (New York: Alfred A. Knopf, 1997), 59-60.

traditions”.⁵¹ In my analysis of *Achtung Rapunzel*, I will discuss this more extensively.

Shapira retained many of these aesthetic concepts—use of language, cultural aspects, and music—in the Holocaust works that followed *Gideon Kleins*. The notion of re-contextualizing symbols of German culture was further expanded in later pieces, such as *Gustl in Theresienstadt*, which I will discuss later. Borrowing German music, and incorporating it into his own, remained significant too in all of Shapira's later compositions. In Some pieces, such as *Achtung Rapunzel*, Shapira even quotes the same works as in *Gideon Kleins*: Piano Sonata No. 32 by Beethoven, and *O grosse lieb'* by Bach. Similarly to *Gideon Kleins*, *Achtung Rapunzel* also revolves around textual means and text setting principles. Those will be the focus of the next chapter.

⁵¹ Evelyn Cobley, “Avant-Garde Aesthetics and Fascist Politics: Thomas Mann's Doctor Faustus and Theodor W. Adorno's Philosophy of Modern Music,” *New German Critique* 86, (2002): 47, accessed February 26, 2016.
<http://login.ezproxy1.lib.asu.edu/loginurl=http://search.proquest.com/docview/236982766?accountid=4485>

Achtung Rapunzel

Achtung Rapunzel was written in 2007, thirty years after *Gideon Kleins Marterstrasse*, and it clearly exhibits refining and enhancement of compositional techniques and aesthetics originated in *Gideon Kleins*. These pieces share conceptual notions, compositional techniques, formal design, and even the quoted pieces themselves. In *Achtung Rapunzel*, in addition to Beethoven and Bach, Shapira borrows musical material from Schubert and Wagner. The instrumentation of *Achtung Rapunzel*—voice, clarinet, bassoon, piano, violin, and cello—too is an expansion of the ensemble used in *Gideon Kleins*, adding bassoon and cello to the quartet featured in *Gideon Kleins*. In the same manner that Shapira expands the ensemble, he also further develops the links between his music and the philosophy of Mann and Adorno. This, then, will take a more extensive part of my analysis. *Achtung Rapunzel* exhibits, and expands on, the same formal design as in *Gideon Kleins*, with a vocal melody that appears eight times between instrumental interludes. Here, as I will discuss below, the instruments act differently in regards to the formal division. I will start the analysis of *Achtung Rapunzel* with the vocal melody, since, together with the text and text setting, it is the most important aspect to understand the piece and its meanings.

The text for *Achtung Rapunzel* (appendix 2.1 and 2.2) is a compilation of rhymes from five Brothers Grimm's tales, which the characters say directly: *Aschenputtel* (*Cinderella*), *Brüderchen und Schwesterchen* (*Little Brother and Little Sister*), *Hänsel und Gretel* (*Hansel and Gretel*), *Schneewittchen* (*Snow White*), and *Der Wolf und die sieben jungen Geißlein* (*The Wolf and the Seven Goats*).⁵² Although these rhymes are, in a

⁵² Albeit the title, *Rapunzel* is not one of them, which could be seen as another way

sense, very musical, Shapira's treatment of the text eliminates their musicality, as I will show below.

According to the program notes, Shapira describes Brothers Grimm's tales as “entirely strange, inhumane, cruel, and merciless.”⁵³ By using the original text, the composer highlights the disturbing world they portray, as he wishes to show the demented foundations of German folklore. Moreover, in a concert review, the reporter quotes Shapira, regarding *Achtung Rapunzel*, saying that he does not even need to use Joseph Goebbels' speeches for his piece about the Holocaust, because the cruel nursery rhymes by the Brothers Grimm serve a Holocaust composition just as well.⁵⁴

Often, the excerpts that he chooses—such as those from *Cinderella*, *Snow White*, or the *Wolf and the Seven Goats*—give the essence of the tale, but others excerpts do not. Sometimes, by confining himself to these nursery rhymes sections of the stories, Shapira—such as with *Hansel and Gretel* or *Little Brother and Little Sister*—excludes the more violent parts. Shapira could have used strictly the brutal excerpts, which may have strengthen his message about the inherited cruelty of the tales, especially since he does not make any poetical, metrical, or rhythmical considerations when setting these rhymes into music. Instead, Shapira re-contextualizes the nursery rhymes, setting them to a grotesque child-like like melody, which suggests the “murderous and insane”⁵⁵ qualities

Shapira thwarts expectations.

⁵³ Arie Shapira, *Seven Holocaust Compositions*.

⁵⁴ Haggai Hitron, “יצירות של המלחין אריק שפירא בוצעו בגרמניה במלאות 66 שנה לוועידת ואנזה,” *Haaretz*, January 25, 2009, accessed August 10, 2015.
http://www.mouse.co.il/CM.articles_item,1021,209,32351,.aspx.

⁵⁵ Shapira, “המילים והקולות: ראיון עם אריה שפירא”, 8.

he wishes to exhibit.

The text setting is strictly syllabic, which goes hand in hand with the pointillist style of the melody. Unlike traditional treatment of text, such as in Schubert's lieder or in Wagner's operas, Shapira does not align the text with musical gesture. He consciously avoids descriptive text painting, an act that strips the text of its direct meanings, and allows to clarify his stance regarding these folk tales solely through the music. Setting the text in this method also goes against the musicality of the language and the pronunciation of the words. This gives an unnatural, distorted feeling to the German language itself, further conveying the message. Indeed, in an interview about his compositional approach to text, Shapira said that it is his duty as an Israeli composer to abuse the German language:

“I want to deform the language, to distort it, to 'punish' it, or basically to tell German speakers: 'this is your language! This is the intellectual muscle that executed the Holocaust.’”⁵⁶

This vocal melody Shapira writes expresses musically his notions about the inhumane nature of the German nursery rhymes. Most importantly, the melody is difficult to sing, since it is unintuitive and non-idiomatic for vocal writing. It is constructed by intervals that expand in size and alternate in direction, from a minor third to an octave. The final gesture features leaps of an octave, between E4 and E5, which is a central pitch to the melody. The melody appears eight times, between instrumental interludes. With every appearance, more notes are added to it (appendix 2.3). In the last verse, it becomes clear that those added notes gradually form a complete sequence of twelve notes: C-A-D-

⁵⁶ Bat-Sheva Shapira, “המילים והקולות: ראיון עם אריה שפירא”, *Tav+: Music, Arts, Society* 14 (2010): 7.

G-Eb-F-E-Bb-F-A-Ab-F# (appendix 2.4). There, each note, except for E, appears once in this exact order.

Evidently, it is not a twelve-tone row, nor does Shapira treat it in a serial manner. In fact, the emphasis on C and A—which repeat in the beginning of each vocal statement but the last—together with the strong ending on E, even suggests that Shapira hints A minor. This will be important for the resolution of the piece, which I will explain later. However, this motion towards a quasi twelve-tone figure shows another important concept that Mann conveys in *Dr. Faustus*. The character of Kretzschmar demystifies German Romanticism, symbolized by Beethoven, which eventually leads Adrian Leverkühn to abandon this style and to create a new system of pitch organization.⁵⁷ Kretzschmar acts as a vehicle for the idea that Beethoven's last sonata was a pivotal step towards atonality and twelve-tone music, a process that went hand in hand with Germany's change from liberalism to fascism.⁵⁸ Shapira, building upon that, attaches the German nursery rhymes into this process, as additional literary foundations that may explain it.

In addition to E, F is the only other note of the melodic sequence that appears in two octaves, a fact that I find strange compositionally, as E is clearly more important, and could have been singled out further by means of register. This made me wonder why did Shapira highlights F in such way and not just E? The answer seems to lie within the construct of the sequence itself. My assumption is that having both F4 and F5 is done to maintain the writing style of octave displacement, as well as the interval pattern of the

⁵⁷ Cobley, “Avant-Garde Aesthetics and Fascist Politics,” 57.

⁵⁸ Ibid., 52.

sequence. This pattern, as I have mentioned, is manifested by an increasing interval size, which alternates between intervals going in opposite directions, downwards and upwards (appendix 2.5). The F in the first half of the sequence, which starts on the first note and ends on the seventh note, E, is always F4. In the second half of the sequence, from the seventh note to the final note, F#, the pattern is broken by the two consecutive downward intervals. Thus, in order to preserve the octave displacement, the F in the second half is always F5. In addition, another possible answer to my question might have to do with the instrumental interludes, on which I will elaborate later.

The octave displacement also creates a compound melody, with opposing contrapuntal lines (appendix 2.6). Conceptually, using this contrapuntal technique is another aspect in which Shapira may allude to Mann and Adorno. For both, tonal, common-practice counterpoint represents an ideal system in which individuals (melodies in polyphony) work together to form a greater good (functional harmony), symbolizing the perfect social and political structure. The disintegration of this common-practice style, as a result of modernity, reflects another aspect of the rise of fascism.⁵⁹ In this melody, the counterpoint exist within the vocal line. It emphasizes a more totalistic system, in combination with the vocal and textual material of the singer, which further symbolizes Shapira's ideas about the rise of National Socialism.

Another musical mean that Shapira uses to express his views regarding the reasons that caused the rise of National Socialism, in the context of *Achtung Rapunzel*, is the progression from consonant to dissonant. This shows in both the interval content of the vocal melodic sequence and in some of the instrumental interludes, and it relates to a

⁵⁹ Ibid., 51-2.

general concept of Shapira's Holocaust-based works of juxtaposing consonant and dissonant, tonal and atonal. Here, as opposed to what I have shown in my analysis of *Gideon Kleins*, the motion is from consonant to dissonant. For example, Shapira contrasts the more consonant first half of the sequence with the more chromatic second half that follows.

The first instrumental interlude, which features only violin and cello, provides an example of this compositional principle of moving from consonance to dissonance (appendix 2.7). This interlude presents alternating, repeating patterns that are closely related in pitch content, and even share the exact same pitches sometimes. Still, the violin and cello are fairly separated by register. The patterns are characterized by switching back and forth between harmonic intervals of sevenths and seconds. These dissonant intervals are juxtaposed with perfect intervals that occur between the instruments on every downbeat. Also, the downbeats are the only places in which two instruments align rhythmically. The close link between the alternating figures and the cyclic dynamics enhance this state of varied repetition. Two instances break these patterns, but judging by their nature, they may be just typos: the first is the major sixth interval on the last beat of the third measure in the violin; the second, also in the violin, is the missing forte on the second beat of the seventh measure.

Rhythmically, the patterns in the first interlude consist only of 8th notes, which are ordered in the same grouping: 1-3-1-2-3. Shapira permutes the 8th note groups, which avoids rhythmical alignment. Although the violin and cello play the groups of notes in the same order, each starts with a different group. This is similar to the melodic cells

technique seen in *Gideon Kleins*. In addition, there is even retrograde, another contrapuntal technique, between the violin and cello: the violin begins with the same pitches the cello ends with, and vice versa. In the second measure, the pitch content is even exactly the same between the violin and the cello. Also, m. 4 in the cello corresponds to m. 2 (the one where both instruments play the same material) by a whole-step transposition. Furthermore, violin's mm. 6-7 correspond to mm. 2-3 in the violin by transpositions of a whole step and a half step respectively. Cello's mm. 6-7 correspond to m. 3 in the violin and m. 3 in the cello, respectively, by a transpositions of a half step (appendix 2.8). Interestingly, just like the vocal melody, the melodic contour here is also of simultaneous ascending and descending motions. It is most clear in mm. 6-8, in which the cello is moving upwards and the violin is moving downwards.

The second instrumental interlude, featuring the clarinet and bassoon, also shows that notion of progressing from consonance to dissonance (appendix 2.9). It begins with a tonal center of F, albeit contrapuntal dissonances, but gradually becomes more chromatic, corresponding to an increase in dynamic level and separation of register. Rhythmically too, the two instruments align completely, until Shapira separates them in the last three measures of this interlude. This presents a clear disintegration of counterpoint. In the last interlude, Shapira uses the cell technique again. Here, all of the instruments share cells, which highlight the pitch A, that are presented in the same order but with different permutations. This way, each instrument begins on a different cell: if the clarinet's succession is 1-2-3-4, the bassoon's is 3-4-1-2, the violin's is 4-1-2-3, and the cello's is 2-3-4-1 (appendix 2.10).

Compositionally, this moment in the last instrumental interlude is also similar to *Gideon Kleins*. Not only that the cells are organized in the same structural point as in *Gideon Kleins* (before the very last vocal section of the piece), but also organizing the cells at this moment highlights the overall concept of the piece. The organization of cells and the arrival of the singer to the full statement of the twelve-tone sequence occur in succession. In addition, the cells emphasize A, and the vocal sequence outlines A minor, which ties both the instruments and the voice more strongly together. Thus, in this moment both the instrumental and the vocal materials are arranged within a clear system. To add to the meaning of the new order that has been created, this last interlude is the only instrumental interlude in which the different types of instruments (winds and strings) finally share the same pitches. In all the instrumental interludes beforehand they are never related by pitch, nor do they make sense harmonically.

Until the last interlude, the vocal sections are the only time all instruments are present simultaneously, accompanying the singer. The accompaniment begins in a similar pointillist style to the voice. It alternates between unison and quasi-unison micro-tones, following the general concept of moving from consonant towards dissonant. According to the notes on the score, the performers are instructed to follow the attacks of the singer meticulously.⁶⁰ Since the rhythms of the vocal melody are not even, and hard to anticipate, it adds a dimension of tension and stress to the performance, similarly to what Shapira does in his piano piece I mentioned earlier. This element, I believe, emphasizes the idea Shapira conveys regarding the troublesome qualities of the text.

As the piece progresses, the accompaniment becomes thicker in texture, and

⁶⁰ Arie Shapira, "Achtung Rapunzel," score, 2007, personal collection.

consists of fast groups of indeterminate pitches, allowing the performers more freedom between attacks. As the accompaniment becomes thicker, the strings and winds become closer in material and register. This gradually happens during the instrumental interludes as well, until they reach the final interlude mentioned above. In a sense, this is similar to the way the vocal melody progresses, slowly morphing into its final form.

Although the instrumental part uses borrowed music, Shapira chose not to reveal which works he quoted in this piece, except for two, which I will discuss later. He only gave a vague statement that he used accompaniment schemes borrowed from Wagner, Schubert, Beethoven, and Bach. I did notice, however, that the piano part contains islands of functionality, surrounded by dissonance, that may give indication to harmonic progressions taken from these composers Shapira mentioned.

The piano is mostly restricted to four distinct types of chords: cluster/mixed-interval, split interval chords, Viennese trichord, and upper-tertian chord. In addition, a fifth sonority is prevalent, a trichord with a third built over a fifth.⁶¹ The piano prelude presents all of these sonorities (appendix 2.11). Often, as in the prelude, a circle of fifth relations exists between the upper-tertian chords. Conversely, the other types of chords are employed more freely. An example for that use of harmony is the repeating Viennese trichords in the third interlude (appendix 2.12). I have noticed that all the chords in this interlude have F in the bass. Together with the tonal center of F that begins the second interlude, this might give another reason for why Shapira highlighted this pitch in the vocal sequence. During the penultimate interlude, a somewhat clear tonal progression

⁶¹ Although Shapira does not employ set theory techniques, the closest interpretation for this triad could be a 045 set (prime form 015).

appears behind the curtain of dissonance. The progression, in Ab major, may likely be a quotation from the Romantic repertoire (appendix 2.13).

As opposed to the rest of the instruments, including the voice, that symbolize the progression to a new musical system—as represented by the ordering of the cells in the last instrumental interlude and by implying a twelve-tone series in the voice—the piano starts with chords that represent some of the harmonic structures of the 20th century, and towards the end it echoes chord progressions of the Romantic period. Here, I believe, Shapira comments on Mann's thoughts regarding the question whether an individual “bad” Germany replaced an individual “good” Germany, or whether “bad” Germany always existed within the “good” one, and only needed certain conditions to emerge.⁶² Evidently, according to the way he expresses his ideas musically, such as intertwining Romantic and modern music in the piano, as well as by his approach to the text and its setting, Shapira believes that fascist tendencies have always existed in Germany, and just waited to erupt.

The two pieces Shapira did specify that he quoted in *Achtung Rapunzel* are Beethoven's Piano Sonata No. 32 and Bach's *O grosse lieb'*, both are used in *Gideon Kleins*. However, unlike *Gideon Kleins*, in *Achtung Rapunzel* he processed the borrowed music beyond recognition. My efforts to compare the music and locate quotes were in vain. The only one I was able to identify is a short excerpt from *O grosse lieb'*, measures 5-6, in the same key as it appears in *Gideon Klein*. It includes the F-E-Eb motive, which has major significance to the latter. (appendix 1.18 and 2.14). I suggest that Shapira disclosed these two specific works in order to highlight the link between *Achtung*

⁶² Cobley, “Avant-Garde Aesthetics and Fascist Politics,” 47.

Rapunzel and *Gideon Kleins*. Firstly, this might give a reason why Shapira chose A, and A minor, as the pitch center for *Achtung Rapunzel*. Moreover, Beethoven's sonata particularly connects the philosophical notions that Shapira brings up in his two works, and shows additional ways in which he responds to Mann and Adorno.

The aesthetic concepts I have discussed in my analysis of *Achtung Rapunzel* resonate in other Holocaust pieces by Shapira. For instance, *Letzte Briefe aus Stalingrad* strongly represents Shapira's use and abuse of language. It features text from letters written by German soldiers, which, to Shapira, “are so insane, so German, despite the absence of outward manifestation of Nazism.”⁶³ In this piece, Shapira sets the German text into music in a way that accentuates the length of the words and sentences, and barely allows the singer to breath.⁶⁴ In relation to *Achtung Rapunzel*, this may explain Shapira's choice not to use explicitly violent parts from the Brothers Grimm tales, but to express his perception of these tales, and their inherent cruelty, musically. The last piece I will discuss, *Gustl in Theresienstadt*, also emphasizes the importance of language to Shapira's Holocaust works, and, similarly to *Gideon Kleins*, it mixes German and Yiddish.

⁶³ Shapira, *Seven Holocaust Compositions*.

⁶⁴ Shapira, “המילים והקולות: ראיון עם אריה שפירא”, 7.

Gustl in Theresienstadt

Although the electro-acoustic work *Gustl in Theresienstadt* departs from the two works I discussed above stylistically, it still exhibits the core concepts and aesthetics that form Shapira's Holocaust works. The general progression of the piece is from complete chaos—with high level of activity, and use of multiple audio processing techniques—to thinning of texture, material, and audio processing. This is similar to the way Shapira organizes the material in both *Gideon Kleins* and *Achtung Rapunzel*. Also similarly to these two acoustic works, musical quotation is an integral part of *Gustl*. Here Shapira uses preexisting recordings for the audio material, which, as opposed to synthesizing new sounds, resonates strongly with the aesthetics he establishes in his Holocaust-themed works. This is a type of musical borrowing that is common in electronic music practices. More importantly, the compositional notions that guide Shapira in processing this material are not different than those I have described earlier. Working with tape, for instance, allows Shapira to cut the source material into tiny fragments and manipulates single syllables, both compare to the micro-tonal treatment and the fragmentation of the borrowed music Shapira executes in *Achtung Rapunzel*. Another way in which Shapira expresses his aesthetics using the electronic medium is by superimposing an unusual element over a more definite one in order to disrupt the latter, which has been applied acoustically in *Gideon Kleins*. Finally, in the same manner in which *Gideon Kleins* is dedicated to and actual composer, *Gustl* is the Yiddish nickname for Gustav, pointing to Gustav Mahler. The piece, according to Shapira, originated by the question “what would happen if Gustav Mahler were to live long enough to see the Nazis seize power?”⁶⁵

⁶⁵ Arie Shapira, *Seven Holocaust Compositions*.

Mahler, a Jew from Bohemia, tried hard to integrate into German culture. As a conductor, he was a great interpreter of operas by Wagner, a composer whose centrality influenced Mahler's own music. As a composer, Mahler sought inspiration in the nationalistic German literature. He even converted to Catholicism in order to advance his career. However, all of these were not enough for Mahler to truly become an integral part of German society. Mahler faced prejudice and Anti-Semitism throughout his life, before and after his conversion. He even recognized that himself, confessing to his wife Alma that he was thrice a homeless: as a Bohemian among Austrians, as an Austrian among Germans, and as a Jew in the whole of the world; always an intruder, never welcomed.⁶⁶ Mahler's attitude to his heritage was ambivalent, but he evidently felt that the fact he was born Jewish prevented him from pursuing the life he aspired for.⁶⁷ Still today, a lively scholarly debate exists regarding Jewish elements and characteristics of Jewish music in Mahler's works.⁶⁸

Mahler died prematurely at the age of fifty-one, in 1911, only twelve years before the Beer Hall Putsch that signified Nazism rise to power. Certainly, he was considered Jewish by any standard of the National Socialist party. What could have happened, then, if Mahler would have lived just a few decades longer? Shapira's answer is that Mahler

⁶⁶ Jens Malte Fischer, *Gustav Mahler* (New Haven: Yale University Press, 2011), 263.

⁶⁷ Jens Malte, *Gustave Mahler*, 259-62.

⁶⁸ Kurt Blaukopf presents some of the opinions on the matter in: Kurt Blaukopf, *Gustav Mahler* (New York: Praeger, 1973). Vladimir Karbusicky describes the lasting effect of Mahler's Jewish roots over his works in his article *Gustav Mahler's Musical Jewishness* in: Jeremy Braham (ed.), *Perspectives on Gustav Mahler* (Burlington: Ashgate, 2005).

would have probably been sent to Terezin, the exemplary camp, where outstanding Jewish artists and leaders were imprisoned. As he writes in the program notes for *Gustl*:

“Had Mahler lived longer he would have found himself in the Theresienstadt ghetto – humiliated, trampled upon, a Beretta pistol to his head. Laying on his wooden bunk half-frozen beside Viktor Ullmann, Pavel Haas, Martin Schulhoff, and perhaps even Gideon Klein, he could have heard the drunk guards – executioners – singing with vigor soldiers songs from *Des Knaben Wunderhorn*. ”⁶⁹

Shapira mentioned *Des Knaben Wunderhorn* for a good reason. This song cycle, with its marches and soldiers songs, is an example of Mahler's attempt to incorporate nationalistic German theme into his music. Shapira sees in this piece a desperate plea for acceptance, which, even if successful, could not withstand the Nazi racial definitions.⁷⁰ This piece, then, provides a significant source material for *Gustl*; not only musically, but also conceptually.

If, by the nature and context of Mahler's life and work, *Des Knaben Wunderhorn* stands in between the German and Jewish cultures, the other source material for *Gustl* planted firmly in each of these worlds, the German and the Jewish. To represent Germany, Shapira uses speeches by Hitler and *Horst Wessel Lied*, the anthem of the Nazi Party and the co-national anthem of the Third Reich. On the opposing side, it is the Yiddish lullaby *Yankele*. Here, it is sung by Chava Alberstein, a famous Israeli singer and songwriter, known for, among other works, her renditions of Yiddish songs. Interestingly, similarly to the composers imprisoned in Terezin mentioned above, as to the imaginary fate of Mahler, the composer of *Yankele*, Mordechai Gebirtig, was also perished in the

⁶⁹ Shapira, *Seven Holocaust Compositions*.

⁷⁰ Ibid.

Holocaust.⁷¹

Again, Shapira juxtaposes German, the language of the executioners, and Yiddish, the language of the victims. To him, German is “harsh and menacing,” while Yiddish is “soft, sheepish, modest, humane, filled with irony and humor”.⁷² Moreover, as I mentioned briefly in my analysis of *Gideon Klein*, Shapira harness the fact that these languages are so similar to amplify “the sense of the awesome catastrophe.”⁷³ Shapira's treatment of the source material expresses these very ideas musically. He employs texture, voice type, and register to extenuate the differences and contrast between these languages. Yiddish, and its characteristics, is represented by a woman singing a lullaby, softly and unaccompanied. German, on the other hand, is represented by loud male voices in speech and song, with sounds of a huge crowd responding to the speech, and an all men choir accompanied by a brassy military band. Mahler's piece, with a baritone accompanied by a symphonic orchestra, bridges the two contrasting worlds.

Furthermore, by using filtering techniques, he manipulates the sound in such way to emphasize more strongly the brassy quality of the military band, or the eeriness of the cheering crowd. The German material is further distorted by the use of low frequency oscillator (LFO), changes in playback speed, and superimposing of residual artifacts resulted from processing the audio material. These artifacts were also processed in turn,

⁷¹ Ruth Rubin, *Voices of a People* (New York: T. Yoseloff, 1963), 458. Gebirtig, a carpenter by trade, was a prolific song writer, who entered the Yiddish music cannon with songs such as *Yankele* and *Reyzele*. He was murdered in 1942 during the liquidation of the Krakow ghetto.

⁷² Shapira, *Seven Holocaust Compositions*.

⁷³ Ibid.

by applying extreme reverb, pitch shifting, and time stretching.⁷⁴

Being a collage, the most noticeable electronic music techniques Shapira applies is time-domain reconstruction, that is cutting, splicing, and reordering the original material. In the program notes, Shapira writes that *Gustl* has two parts: one is a collage, made up by combining together 1200 short snippets of sound, between half a second and two seconds long; the other includes only the Yiddish lullaby.⁷⁵ However, I noticed that the first part is actually comprised of three sections, differing by content, texture, and audio processing techniques. The piece as a whole, then, has four different sections (appendix 3.5). The sections differ by source material, and by audio processing techniques.

The first section, from the beginnings of the piece to 4:52, is the most fragmented, with rapidly alternating half a second to two seconds long clips. This section includes material from all of the sound sources, with the residual sounds mostly in the background, and all of the audio processing techniques mentioned above are utilized. The fragments are played in no particular order. From 4:53, a new section begins, with a relatively intact, yet heavily filtered, version of *Horst Wessel Lied*. Here residual sounds are superimposed over the song. They are brought to the foreground, and their processing involves LFO, pitch shift, time stretch, and changes in playback speed.

The first two sections present a similar progression, albeit not gradual, from chaos to order, as in the other pieces I analyzed. To me, this transition from one section to

⁷⁴ It is important to mention that with no score or text that explains the methods and techniques Shapira used, except for program notes, my analysis is purely aural.

⁷⁵ Shapira, *Seven Holocaust Compositions*.

alludes to processes in Germany that gave rise to National Socialism, in a similar fashion to *Achtung Rapunzel*. The first section is characterized by disintegration and deconstruction, leading to the second section, in which the order is manifested by the intact *Horst Wessel Lied*, a clear symbol of fascism. In the context of a piece that is dedicated to Mahler, this notion strongly resonates Nietzsche's philosophy. Mahler was heavily influenced by Nietzsche, and was especially drawn to Nietzsche's ideas regarding criticizing conventional morals and reconstructing the social and political order.⁷⁶ Here, however, the reconstructed political order is not ideal, but sinister and menacing.

The third section begins at 5:42, and goes on until 6:58. This section is also very fragmented, but as opposed to the first section, there is silence between the sound fragments. The alteration of sound and silence gives a sense of the march rhythm. This section still includes *Horst Wessel Lied*, but is now combined with excerpts from *Des Knaben Wunderhorn* instead of the residual sounds of the previous section. Both are disintegrated and superimposed over each other. This differs from the first section, where the clips are played one after the other, almost never in conjunction. The audio processing techniques in this section are confined only to filtering and splicing, yet it exhibits the strongest spatial separation. Here, in combining Mahler's music with the Nazi song, is where, I believe, Shapira expresses how both are essentially one. Both of these materials are, and can only be German, no matter what a Jewish composer will do. This realization is further enhanced by the final section.

The last section, where the Yiddish lullaby emerges, begins at 6:59 and concludes the piece. This is the most straightforward appearance of any of the audio sources. This

⁷⁶ Carl Niekerk, *Reading Mahler* (Rochester: Camden House, 2010), 83-4.

section includes two complete verses *Yankele*, and ends with repeating just the first two lines of the first verse. The only manipulation Shapira performs here is cutting the rests between phrases, as well as sometime removing single syllables. This gives an strange, unnatural feeling to the song, denoting that something horrible has happened. Perhaps it is done to distract the listener from a small, yet a very meaningful change to the lyrics. In this version of the lullaby, Shapira alters the name of the child to whom the mother sings, so instead for *Yankele* she now sings for *Gustle*⁷⁷ (appendix 3.1-3.4). Here too, Shapira uses a similar compositional technique to *Gideon Kleins* and *Achtung Rapunzel*. He creates that moment of discovery at the end of the piece, which emphasizes the concept of the work. In this case, it is placing Mahler in the completely Jewish context, showing that he cannot escape his heritage, nor his fate. This gives a final answer to the question Shapira poses with this piece.

Even though *Gustl* is convincing compositionally, and fits to Shapira's aesthetic conceptions of the Holocaust in his music, it neglects imported contextual information about Mahler which may alter the perception of the piece. In the program notes, Shapira stresses Mahler's Yiddish speaking family,⁷⁸ and the use of Yiddish becomes the center of the piece. However, the fact is that Mahler grew up in a town with a very small Jewish community, and German was his native tongue.⁷⁹ Furthermore, although Shapira places Mahler in between the Jewish and German worlds, it seems that he generally dismisses

⁷⁷ The added letter E not only serves to fit the meter, but it is also a diminutive suffix in Yiddish which denotes intimacy, familiarity, or tenderness.

⁷⁸ Shapira, *Seven Holocaust Compositions*.

⁷⁹ Jens Malte, *Gustave Mahler*, 259.

Mahler simplistically as a Jew who wishes to forsake his faith and heritage, disregarding the complexity of Mahler's situation, with all the ambivalence he experienced towards his background. This stands in contrast to the deeper conceptual and philosophical representation of Klein in *Gideon Kleins*. Although in his collage Shapira does explore Nietzsche's notions, especially with the explicit use of Nazi audio material, it is not executed as fully and as poignantly as in the other works. Through Nietzsche, Shapira could have also formed a much stronger philosophical link between his pieces. Leverkühn, the protagonist of Mann's *Doctor*, for example, is modeled after Nietzsche, and the whole novel revolves around the implications of implementing Nietzschean ideas.⁸⁰ The character of Leverkühn combines personality traits of, and references to, real composers, and Mahler is one of them.⁸¹ This provides a direct connection between Mahler, Mann, and Nietzsche, which Shapira does not seem to consider.

Finally, both Adorno and Mann lived in exile, a fact which posits an alternative response to the questions Shapira prompts in *Gustl* regarding to the fate of the composer. It seems that there could have been a strong likelihood that an artists as significant as Mahler would have shared a similar life to Mann and Adorno, rather than to Klein, Ullmann, and the other Terezin composers.

⁸⁰ Patrick Carnegie, *Faust as Musician* (London: Chatto and Windus, 1973), 8-9.

⁸¹ Ibid.

“by my death...”

My original composition, “*by my death...*”, for chamber ensemble and laptop ensemble, is a creative culmination of my research about music and the Holocaust. It reacts to Shapira's work, incorporating compositional techniques that he uses, and following his ideas that I have found in my analysis. However, as I will explain, my composition is not necessarily about the Holocaust alone. It concerns the larger Jewish historical narrative that is characterized by destruction and construction, with the Holocaust as a central, pivotal event. In a sense, the piece corresponds to *Revival of the Dead* by Sheriff. The first two movements of *Revival of the Dead* portray European Jewry before the Holocaust and during the Holocaust, respectively. Then, after a *Kaddish* third movement, the last one represents the revival in the new Jewish state.⁸² Stylistically, however, mine and Sheriff's pieces cannot be any more remote.

Similarly to Shapira, I do not have a direct connection to the Holocaust. Still, growing up in Israel, encounters with the Holocaust and its memory are fairly common. If earlier generations avoided this subject, and there was a little public discussion over it (excluding Adolf Eichmann's trial in 1961-2), newer generations, mine included, were born into a completely different reality, that of an open discussion about the Holocaust. The realization that the population of those who survived the Holocaust, and can provide a personal testimony of the horrors, is decreasing in numbers, urged the country to encourage and intensify education about the Holocaust. A prime example of these efforts was the renovation, expansion, and modernization of the Yad Vashem Holocaust

⁸² Bahat, *מוזיקה יהודית : שער לאוצרותיה וליצריה*, 411.

museum and research center, from 1993 to 2005.⁸³ Revamping Yad Vashem coincided almost exactly with my schooling years. However, as I have mentioned, it was not until I moved to the United States when I began to explore my Jewish identity through music.

My composition, “*by my death...*”, derives from my personal discourse on the Holocaust, in the context of my upbringing and my current musical interests regarding to my national and cultural identity. This is not too different than the approach Schidlowsky takes. In addition, due to the lack of immediate connection to this extreme event, I do not pertain to comment on this subject musically as directly as Shapira does, especially knowing from my research how complex and difficult such musical statements may be.

My approach is completely opposite to Shapira's. He, in a sense, associates himself with the Holocaust, and uses it as a vehicle to express his anger towards an unjust world. I, on the other hand, wish to reflect about the Holocaust within links between tradition and innovation, past and future, death and life. These dichotomies—that are inherent to any aspect of Israeli culture, and that are intertwined within the Jewish narrative of extermination and resurrection—are the center of my piece. Yet, in the same vain as Shapira, I also intend to comment on the current political situation, and the cynical use of the Holocaust by Israeli leaders.

The title of my piece quotes Szmul Zygielbojm's suicide letter. Zygielbojm, leader of the Jewish Labor Bund, and a member of the exiled Polish government, committed suicide in protest of the international inaction towards the genocide of European Jewry.⁸⁴

⁸³ “New Yad Vashem Museum to be Inaugurated March 15,” Yad Vashem Press Room, accessed March 8, 2016.
http://www.yadvashem.org/yv/en/pressroom/pressreleases/pr_details.asp?cid=368.

⁸⁴ Yitzhak Arad, Israel Gutman, and Abraham Margalio, *Documents on the Holocaust*

The title also alludes to a line from a poem by Hayim Nahman Bialik, which can be roughly translated to: “by their death, they gave us lives”. The poem laments the future of the Jewish nation, and expresses a warning sign for a coming destruction⁸⁵. This poem became a strong representative of life in modern Israel, and the aforementioned line is a common phrase being said in every national memorial ceremony.

The piece is written for clarinet, horn, percussion, violin, double bass, and laptop ensemble. My choice of instruments stems from Shapira's works, with the emphasis on violin and clarinet as Jewish instruments. To that, I added percussion and double bass, which were also an integral part of traditional Eastern-European Jewish folk music. The horn, similarly to other works I have examined in this paper, such as those by Ella Milch-Sheriff and Noam Sheriff, symbolizes the Shofar (ram's horn).

The Shofar is a significant instrument in Judaism, as it is the only biblical instrument still practiced today. During the Holocaust it was a symbol of defiance and perseverance⁸⁶. In my piece, I give the Shofar a special attention, both directly and more covertly. Although the Shofar is heard only in the last movement, it is present throughout the piece. The proportional structure of the second movement, for example, is based on spectral analysis of Shofar recordings, and displays the relations between its harmonic content. That same content appears in the vertical sonorities of the first movement (appendix 4.1). In the third, and final, movement the laptops play, and process live,

(Lincoln: University of Nebraska Press, 1999), 324-7.

⁸⁵ Hayyim Nahman Bialik, *חיים נחמן ביאליק: השירים*, (Or Yehuda: Devir, 2004), 140.

⁸⁶ Sheryl Silver Ochayon, “The Shofar from Skarzysko-Kamienna, ” The International School for Holocaust Studies, accessed March 8, 2016.
<http://www.yadvashem.org/yv/en/education/artifacts/shofar.asp>.

Shofar recordings I have made.

The chaotic first movement focuses on tradition. In addition to the shofar, it features elements such as Torah cantillation and prayer motives, all of them relate to death and ruination. For instance, I borrowed modal motives associated with the Book of Lamentations, as well as excerpts from the funeral prayer *El Maleh Rachamin* (God, full of mercy). Here I applied techniques Shapira uses in *Achtung Rapunzel*, with the purpose of creating a thick texture and rendering the quotes unrecognizable. Also, in a similar manner to Shapira's electronic works, the movement is centered around the relationship between the digital performers and the acoustic ones, such as in his work *Post Piano*, but also as in *Achtung Rapunzel*, corresponding to the relationship between the singer and the instruments. This is done mostly by assigning the laptop solo part as a conductor who sends cues to performers over a Wi-Fi network. In one section, cue number 5, for instance, the performers must react immediately to cues ordering them to play or to stop playing. Beforehand, in cue number 3, which relates to Shapira's concepts of proximity and differences between the acoustic and electronic sounds, the performers are instructed to imitate the laptops, which play processed recorded material that the acoustic instruments played previously (appendix 4.6, full score).

The second movement also employs musical quotation, in this case, borrowing from the works by Shapira I analyzed. Since the second movement, for solo violin and laptops, concerns the Holocaust itself, I especially wanted it to evoke Shapira and his music. Additionally, this is the only movement that includes text. The laptop performers in this movement process themselves reading poems by the Jewish Ukrainian-American

poet Julia Kolchinsky: *Inheritance* and *Away From Babi Yar* (appendix 4.4 and 4.5).

Kolchinsky's grandparents are Holocaust survivors, and her poems reflect on personal and familial history, both closely relate to the general Jewish narrative. The design of this movement is also based on Shapira's works, gradually progressing from abrasive, unintelligible sounds, to a thin texture, and low activity. It slowly reveals the melody of the violin, which is comprised of fragments from Shapira's Holocaust-based pieces (appendix 4.2).

The final movement is based on my experiences of memorial ceremonies in Israel, with the memorial siren as the main musical source. Thrice a years in Israel—once on Holocaust memorial day, and twice on the remembrance day for fallen soldiers and victims of terror—a memorial siren is heard, as a movement for reflection and introspection. I always perceived these movements as very tense, and even anxiety educing, but also acoustically interesting. I often found myself fascinated by the way the siren is projected into a large open area, which shapes its harmonic content, and in turn, its perception, which, I assume, changes according to the listener position in space.

The movement is shaped by a siren's sound: swelling from nothing to become loud and piercing, until it slowly decays. Similarly to the Shofar in the first movement, the pitch material for this movement derived from a spectral analysis of several sirens (appendix 4.3). The movement begins with a tense silence, capturing the feeling of waiting for the memorial siren to start while standing at attention silently. Then, the acoustic instruments play, emulating a siren. The laptops in this movement are instructed to imitate the acoustic instruments as closely as possible, playing the Shofar recordings

mentioned above. However, this cannot be done accurately. Thus, dissonance and micro-tones dominate both the acoustic and the digital parts. They are crucial for delivering the experience of a siren, due to its inharmonicity.

The treatment of dissonance, as well as micro-tonality, was inspired by Shapira's techniques. Also, this movement aims to be uncomfortable and frustrating, both for the performers and the audience, in a Shapira-esque style. Through this movement, and the piece as whole, I intend to raise criticism; not necessarily of a society that sanctify death, but of leaders who use the death of others cynically. Such leaders promote fear and antagonism, instead of building upon the values of sacred death to create better life and future for all. Doing that, after all, echoes the spirit of Zygielbojm's original “by my death”.

Conclusion

When taking into account the motivations of composers to write works about the Holocaust, their intentions, the actual composed material, and even the moral grounds for composing such pieces, Shapira presents a unique case. From what I have seen, composers, like Shapira, who do not have a personal connection to the Holocaust, such as Schidlowsky, Zehavi, and even myself, usually approach the Holocaust as a part of a general discourse that pertains to aspects of cultural identity and commentary on Israeli society. Contrary, Shapira examines the Holocaust with the purpose of trying to understand the nature of human evil. In a sense, Shapira appropriated this formidable tragedy to himself, perhaps in his search to explain the death of his father, even though he was not linked to it directly. This raises the question—especially when considering composers such as Steinberg or Milch-Sheriff who approached the Holocaust from their own personal experience—whether Shapira's approach to the Holocaust can be justified?

The answer, I think, is as complicated as the question. On one hand, Shapira has no moral grounds to use the Holocaust in such way, which may be insensitive, and even offensive to the victims and those related to them. On the other hand, if his goal is indeed to provide insights that could explain human atrocities, there is no better example than the Holocaust. This genocide was the ultimate expression of diabolical behavior, or, as Adorno saw it, a “moral catastrophe of the gravest kind.”⁸⁷ Shapira, following the philosophy of Adorno and Mann, tries to find what gave rise to the Holocaust by looking at German music, folklore, and literature. Since these aspects are part of that same Western culture that failed, according to Adorno, it does make sense to examine them.

⁸⁷ Cook, *Theodor Adorno: Key Concepts*, 100.

This also provides another characteristic to his works which differs Shapira from the other composers I have written about. If other composers create musical memorial monuments that honor the tragedy and commemorate the victims, Shapira expresses his rage towards Nazism. He does not focus on the victims, but rather on those who committed the crimes.

Unfortunately, Shapira is not always successful in doing that, which is the main problem with his approach. Although my analysis showed that in some works, such as *Gideon Kleins* and *Achtung Rapunzel*, Shapira does indeed tie his intentions, motivations, and musical means meticulously within an overarching conceptual and aesthetic framework, in *Gustl* many of these notions collapse. Furthermore, if Shapira indeed wishes to examine Germany's savagery, why, then he deals with Mahler, for example, instead of someone like as Joseph Mengele, who embodies the utmost cruelty? Answering this question might call for further research into Shapira's music, as, sadly, the composer passed away, and could not provide an answer.

Nevertheless, my research still presents how, in fact, Shapira offers an extraordinary, albeit problematic, voice within the Israeli repertoire of music responding to the Holocaust. I hope that even this small-scale study will encourage musicians—performers, composers, researchers—to familiarize themselves with Shapira's Holocaust works, and to recognize their significance.

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APPENDIX I

GIDEON KLEINS MARTERSTRASSE

Appendix 1.1: Shapira, *Gideon Kleins Marterstrasse*, piano part, mm. 1-8¹



Appendix 1.2: Beethoven, Sonata No. 32, Op. 111, movement II, mm. 1-8²



Appendix 1.3: Shapira, *Gideon Kleins Marterstrasse*, piano part, mm. 13-20³



Appendix 1.4: Beethoven, Sonata No. 32, Op. 111, movement II, mm. 9-16⁴



¹ Arie Shapira, "Gideon Kleins Marterstrasse," score, 1977, personal collection.

² Ludwig Van Beethoven, *Piano Sonata No. 32, Op. 111*, ed. Heinrich Schenker (Vienna: Universal Edition, 1916).

³ Arie Shapira, "Gideon Kleins Marterstrasse," score, 1977, personal collection.

⁴ Ludwig Van Beethoven, *Piano Sonata No. 32, Op. 111*, ed. Heinrich Schenker (Vienna: Universal Edition, 1916).

Appendix 1.5: Shapira, *Gideon Kleins Marterstrasse*, piano part, mm. 20-22⁵

Appendix 1.6: Shapira, *Gideon Kleins Marterstrasse*, mm. 9-12⁶

Appendix 1.7: Bach, *O Grosse Lieb'*, mm. 1-3⁷

⁵ Arie Shapira, “Gideon Kleins Marterstrasse,” score, 1977, personal collection.

⁶ Ibid.

⁷ Johann Sebastian Bach, “O grosse lieb', BWV 245,7,” score, 1724, Werner Icking Music Collection, ed. André Van Ryckeghem, 2012, accessed April 28, 2015, http://imslp.org/wiki/Johannespassion,_BWV_245_%28Bach,_Johann_Sebastian%29.

Appendix 1.8: Shapira, *Gideon Kleins Marterstrasse*, mm. 21-25⁸

S. Solo *mp*
far Gi - deon Kle - in die - se mar - ter - stra - sse

Pno. *mf*

Appendix 1.9: Bach, *O Grosse Lieb'*, mm. 4-6⁹

dich ge - bracht auf die - se Mar - ter - stra - ße! Ich

dich ge-bracht auf die - se Mar - ter - stra - ße! Ich

dich ge - bracht auf die - se Mar - ter - stra - ße! Ich

dich ge-bracht auf die - se Mar - ter - stra - ße! Ich

Appendix 1.10: Shapira, *Gideon Kleins Marterstrasse*, violin and clarinet cells¹⁰

① ② ③ ④ ⑤ ⑥

⁸ Arie Shapira, "Gideon Kleins Marterstrasse," score, 1977, personal collection.

⁹ Johann Sebastian Bach, "O grosse lieb', BWV 245,7," score, 1724, Werner Icking Music Collection, ed. André Van Ryckeghem, 2012, accessed April 28, 2015, http://imslp.org/wiki/Johannespension,_BWV_245_%28Bach,_Johann_Sebastian%29.

¹⁰ Arie Shapira, "Gideon Kleins Marterstrasse," score, 1977, personal collection.

Appendix 1.11: Shapira, *Gideon Kleins Marterstrasse*, mm. 1-2¹¹

Violin

Clarinet in Bb

Measures 1-2 of the score. The Violin part starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Clarinet in Bb part starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. Dynamics include *p*, *fp*, and *mf*. Fingerings are indicated by circled numbers 1 and 2.

Appendix 1.12: Shapira, *Gideon Kleins Marterstrasse*, clarinet part, mm. 40-41¹²

Clarinet

Measures 40-41 of the score. The Clarinet part starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. Dynamics include *pp*. Fingerings are indicated by circled numbers 3, 5, 2, 5, and 3.

Appendix 1.13: Shapira, *Gideon Kleins Marterstrasse*, m. 2¹³

Cl.

Pno.

Measure 2 of the score. The Clarinet part starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Piano part starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. Dynamics include *mf*. The Piano part is marked with a G7 chord.

Appendix 1.14: Shapira, *Gideon Kleins Marterstrasse*, mm. 3-5¹⁴

Vln.

Cl.

Pno.

Measures 3-5 of the score. The Violin part starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Clarinet part starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Piano part starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. Dynamics include *fp*, *p*, *mf*, and *fp*. Fingerings are indicated by circled numbers 3, 5, 2, 5, and 3.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

Appendix 1.15: Shapira, *Gideon Kleins Marterstrasse*, mm. 19-20¹⁵

Appendix 1.16: Shapira, *Gideon Kleins Marterstrasse*, mm. 7-8¹⁶

Appendix 1.17: Shapira, *Gideon Kleins Marterstrasse*, mm. 40-41¹⁷

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

Appendix 1.18: Shapira, *Gideon Kleins Marterstrasse*, voice part, mm. 23-24¹⁸



¹⁸ Ibid.

Appendix 1.19: Shapira, *Gideon Kleins Marterstrasse* form diagram

	A	B	C	D	A'	B'	D'
mm.:	1-8	9-12	13-20	21-25	26-33	34-41	42-45
instrumentation:	pno., cl., vln.	pno., voice	pno., cl., vln.	pno., voice	pno., cl., vln.	pno., cl., vln.	pno., voice
material:	Beethoven, Sonata op. 32	Bach, <i>O grosse lieb</i>	Beethoven, Sonata op. 32	Bach, <i>O grosse lieb</i>	Beethoven, Sonata op. 32	Beethoven, Sonata op. 32	Bach <i>O grosse lieb</i>
key:	C	Am	C/Am	Am	C	Am	Am

APPENDIX II
ACHTUNG RAPUNZEL

Appendix 2.1: Shapira, *Achtung Rapunzel*, text with its source¹

Ich meinte, es wären sechs Geissen <i>jungen Geißlein</i> So sind's lauter Wackerstein.	<i>Der Wolf und die sieben</i>
Knusper Knusper Knäuschen Wer knuspert an meinem Häuschen Der Wind der Wind Das himmlische Kind	<i>Hänsel und Gretel</i>
Entchen Entchen Da steht Gretel und Hänschen Kein Steg und keine Brücke, Nimm uns auf deinen weißen Rücken.	<i>Hänsel und Gretel</i>
Die guten ins Töpfchen Die schlechten ins Kröpfchen.	<i>Aschenputtel</i>
Rucke di guck rucke di guck Blut ist im Schuck Der Schuck ist zu klein, Die rechte Braut sitzt noch daheim.	<i>Aschenputtel</i>
Rucke die guck rucke di guck Kein Blut im Schuck Der Schuck ist nicht zu klein Die rechte Braut, die führt er heim.	<i>Aschenputtel</i>
Spieglein Spieglein an der Wand Wer ist die Schönste im ganzen Land? Frau Königin, Ihr seid die Schönste im Land.	<i>Schneewittchen</i>
Frau Königin, Ihr seid die Schönste hier Aber Schneewittchen ist tausendmal schöner als Ihr.	<i>Schneewittchen</i>
Was macht mein Kind? Was macht mein Reh? Nun komm ich noch diesmal und dann nimmermehr.	<i>Brüderchen und Schwesterchen</i>

¹ Arie Shapira, "Achtung Rapunzel," score, 2007, personal collection.

Appendix 2.2: English translation²

What is it that bumps and clatters
In my stomach, now it tatters?
I thought six little goats would there moan
But now I'd say I'm filled with stone

The Wolf and the Seven Goats

Nibble nibble little mouse
Who's there nibbling on my house?
Only the wind, the wind, says I
That heavenly child from the sky

Hansel and Gretel

Little Duck, Little duck,
We're Hansel and Gretel, nearly out of luck
There is no bridge and we see no track
Won't you please carry us on your back?

Hansel and Gretel

The good ones into the pot
And the bad ones into your crop

Cinderella

Roocki dee goo, Roocki dee goo
There is blood in that shoe
The shoe's too small, and not enough wide
By your side sits not the right bride

Cinderella

Roocki dee goo, Roocki dee goo
There's no blood in that shoe
The shoe fits to save her life
For this one's your only true wife

Cinderella

Mirror mirror on the wall
Who is fairest of us all?
Your majesty is the most beautiful far and wide

Snow White

Your majesty is the fairest one here
But Snow White's beauty shines
A thousand times more clear

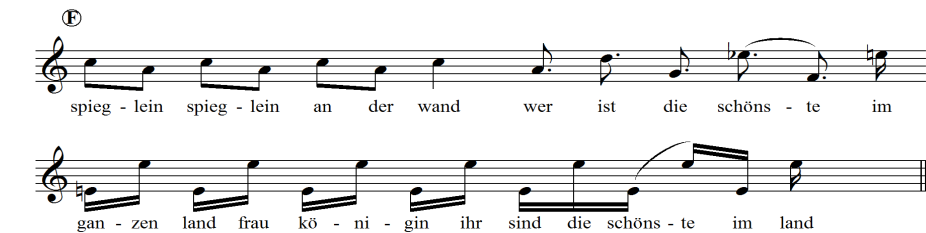
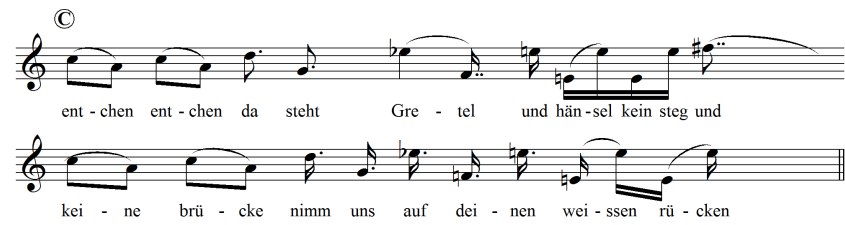
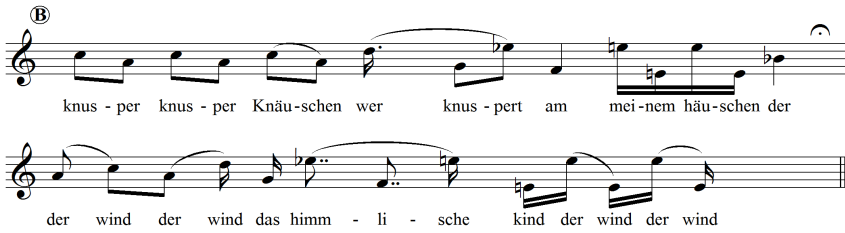
Snow White

How fares my child? How fares my fawn?
Only tonight I can come,
then forever I'll be gone

Little Brother and Little Sister

² Jacob Grimm and Wilhem Grimm, *The Fairytales of the Brothers Grimm*, ed. Noel Daniel (Köln: Taschen, 2011), 37-187.

Appendix 2.3: Shapira, *Achtung Rapunzel*, vocal verses³



³ Arie Shapira, "Achtung Rapunzel," score, 2007, personal collection.

Appendix 2.3: Shapira, *Achtung Rapunzel*, vocal verses (cont.)

⑥

frau kö-ni-gin ihr seid die schöns-te hier a-ber schnee-witt-chen ist tau-send-mal schö-ner als ihr

⑦

was mach mein kind was macht main reh nun komm' ich noch dies-mal und dann ni-mmer-mehr

Appendix 2.4: Shapira, *Achtung Rapunzel*, vocal melody sequence⁴

Appendix 2.5: Shapira, *Achtung Rapunzel*, vocal melody sequence interval pattern⁵

m3↓ P4↑ P5↓ m6↑ m7↓ M7↑ TT↓ P5↑ m6↓ m2↓ m7↑

Appendix 2.6: Shapira, *Achtung Rapunzel*, vocal melody inner lines⁶

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

Appendix 2.7: Shapira, *Achtung Rapunzel*, first instrumental interlude, rehearsal mark C⁷

(♩ = 76) ① ② ③ ④

Vln. *mf f sf mf f sf sf mf f*

Vc. *mf f sf f sf mf f sf sf*

⑤ ⑥ ⑦ ⑧

Vln. *f mf f sf sf mf f*

Vc. *f sf f sf mf f sf sf*

Appendix 2.8: Shapira, *Achtung Rapunzel*, first instrumental interlude, cells⁸

(♩ = 76) ① ② ③ ④

Vln. *mf f sf mf f sf sf mf f*
a b b' c d = b' M2↑

Vc. *mf f sf f sf mf f sf sf*
b b' d = c m2↓

⑤ ⑥ ⑦ ⑧

Vln. *f mf f sf sf mf f*
= b' M2↓ = c m2↓ b

Vc. *f sf f sf mf f sf sf*
= c m2↓ = d m2↓ a

⁷ Ibid.

⁸ Ibid.

Appendix 2.9: Shapira, *Achtung Rapunzel*, second instrumental interlude, rehearsal mark E⁹

$\text{♩} = 100$

Cl. *mp* *mf*

Bsn. *mp* *mf*

Cl. *f* *ff*

Bsn. *f* *ff*

Cl. *fff* *pp* *f*

Bsn. *fff* *pp* *ppp* *f*

$(\text{♩} = 120)$

Appendix 2.10: Shapira, *Achtung Rapunzel*, last instrumental interlude, rehearsal mark O¹⁰

$(\text{♩} = 100)$ $(\text{♩} = 96)$ $(\text{♩} = 112)$

Cl. *fp* *sfpp* *ffp* *sfpp*

Bsn. *fp* *sfpp* *ffp* *sfpp*

Vln. *fp* *sfpp* *ffp* *sfpp*

Vc. *fp* *sfpp* *ffp* *sfpp*

⁹ Ibid.

¹⁰ Ibid.

Appendix 2.11: Shapira, *Achtung Rapunzel*, piano prelude, rehearsal mark A¹¹

* C = cluster Q = quartal M = mixed interval VT = Vienesse trichord

Appendix 2.12: Shapira, *Achtung Rapunzel*, third instrumental interlude, rehearsal mark G¹²

¹¹ Ibid.

¹² Ibid.

Appendix 2.13: Shapira, *Achtung Rapunzel*, penultimate instrumental interlude, rehearsal mark M¹³

Cl. *f fp fp fp f*

Bsn. *f fp fp*

Pno. *sf sf sf sf f ffp*
A b : V⁺ vii⁷/V V⁺ I⁶ V⁺
added 4

Vc. *fp fp fp f*
//

Cl. *f p ffp sf*

Bsn. *f p 6 ffp sf*

Pno. *sf added 4 sf sf*
I⁶ ii V⁷/V
added 4

Vc. *f p 5 ffp sf*

Appendix 2.14: Shapira, *Achtung Rapunzel*, piano prelude, *O grosse lieb'* quote¹⁴

sf f sf
3
(.)

¹³ Ibid.

¹⁴ Ibid.

APPENDIX III
GUSTL IN THERESIENSTADT

Appendix 3.1: *Yankele*, original version in Yiddish¹

שלאָף זשע מיר שוין יאַנקעלע מיין שיינער
די אייגעלעך די שוואַרצינקע מאַך צו
□ אַ יינגעלע וואָס האָט שוין אַלע ציינדעלעך
מוז נאָך די מאַמע זינגען אייַ לי ליו?

□ אַ יינגעלע וואָס האָט שוין אַלע ציינדעלעך
און וועט מיט מזל באַלד אין חדר גיין
און לערנען וועט ער חומש און גמרא
זאָל וויינען ווען די מאַמע וויגט אים אייַן?

□ אַ יינגעלע וואָס לערנען וועט גמרא
□ אַט שטייט דער טאַטע קוועלט און הערט זיך צו
□ אַ יינגעלע וואָס וואַקסט אַ תלמיד-חכם
לאַזט גאַנצע נעכט דער מאַמען נישט צו רוי?

□ אַ יינגעלע וואָס וואַקסט אַ תלמיד-חכם
און אַ געניטער סוחר אויך צוגלייך
□ אַ יינגעלע אַ קלוגער חתן-בחור
זאָל ליגן אזוי נאָס ווי אין אַ טייך

נו שלאָף זשע מיר מיין קלוגער חתן-בחור
דערווייַל ליגסטו אין וויגעלע בייַ מיר
ס'וועט קאָסטן נאָך פֿיל מי און מאַמעס טרערן
ביז וואָנען ס'וועט אַ מענטש אַרויס פֿון דיר

¹ Nathalie Soussana et al., *Songs From the Garden of Eden* (Montreal: Secret Mountain, 2009), 230.

Appendix 3.2: *Yankele*, original version, English translation²

Sleep, sleep *Yankele*, my handsome son
Close your little black eyes
My little one, now that you have all your teeth
Must you make your mother sing you to sleep?

A little boy who has all his teeth
And who will soon go to school
And learn *Torah* and *Talmud*
Must he cry when his mama rock him to sleep?

A little boy who will learn to read
And make his father very proud
A little boy who will be so smart
Must he keep his mother awake all night?

A little boy who will be so smart
And be a brilliant shopkeeper
A little boy old enough to be engaged
Must he stay in his bed, all wet?

Sleep, then, my handsome groom
Sleep while you are still in your cradle by my side
Your mother will shed many tears
Before she makes a man of you

Appendix 3.3: Shapira, *Gustl in Theresiendstadt* text³

שלאָף זשע מיר שוין גוסטלע מיין שיינער
די אייגעלעך די שוואַרצינקע מאַך צו
□ אַ יינגעלע וואָס האָט שוין אַלע ציינדעלעך
מוז נאָך די מאַמע זינגען איי לי ליר?

□ אַ יינגעלע וואָס האָט שוין אַלע ציינדעלעך
און וועט מיט מזל באַלד אין חדר גיין
און לערנען וועט ער חומש און גמרא
זאָל וויינען ווען די מאַמע וויגט אים איין?

² Nathalie Soussana et al., *Songs From the Garden of Eden* (Montreal: Secret Mountain, 2009), 19.

³ Arie Shapira, *Seven Holocaust Compositions*. 2009. ACUM 13479. 2013. CD.

Appendix 3.4: Shapira, *Gustl in Theresiensdad*t text, English translation⁴

Sleep, sleep *Gustle*, my handsome son
Close your little black eyes
My little one, now that you have all your teeth
Must you make your mother sing you to sleep?

A little boy who has all his teeth
And who will soon go to school
And learn *Torah* and *Talmud*
Must he cry when his mama rock him to sleep?

⁴ Soussana et al., *Songs From the Garden of Eden*, 19.

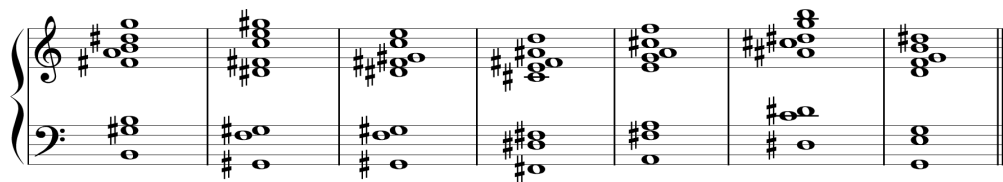
Appendix 3.5: Shapira, *Gustl in Theresiensstadt* form diagram

	A	B	C	D
Time	0'00"-4'51"	4'52"-5'40"	5'41"-6'57"	6'58"-7'51"
Material:	Yankele, Host Wessel Lied, Das Knaben Wunderhon, speeches, residual sounds	Horst Wessel Lied, residual sounds	Horst Wessel Lied, Das Knaben Wunderhon	Yankele
Texture:	Collage of rapidly alternating short fragments	Relatively intact but filtered version of the song with oscillating residual sounds	Chopped fragments with strong rhythmic drive and high spatial definition, filtered version of Horst Wessel Lied in the background	Intact version of the song, but with rests removed
Processing:	Splicing, LFO, filtering, plackback speed changing, reverb, pitch shifting	Splicing, LFO, filtering, plackback speed changing, reverb, pitch shifting	splicing, filtering	splicing

APPENDIX IV

“BY MY DEATH...”

Appendix 4.1: Dori, “*by my death...*”, first movement, Shofar derived vertical sonorities



Appendix 4.2: Dori, “*by my death...*”, second movement, complete violin melody

A musical score for violin, consisting of four staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various performance instructions and dynamics. The first staff starts at 3:40, with instructions "con sord" and "sul tasto". The second staff starts at 3:56, with instructions "senza sord" and "arco ord.". The third staff starts at 4:04, with instructions "pizz." and "arco". The fourth staff starts at 4:12, with instructions "sul tasto". The score ends at 4:20. Dynamics include *pp*, *f*, *mp*, *p*, *fff*, *mf*, and *pp*. The score includes various musical notations such as slurs, ties, and accidentals.

Appendix 4.3: Dori, “*by my death...*”, third movement, sirens derived pitch material



Appendix 4.4: Julia Kolchinsky Dasbach: *Inheritance*

I wish I remembered it: my great-grandmother's gaze
the first time she spoke this, turned
inward, beyond the place
where we are so alike. The room
too warm, too thick with honeyed light,
and I too young for her to think
that I was listening. Her ageless features
wear me now—the mole
on my left shoulder blade, soft
but uneven hips—I see her husband
in them, they echo his final vestige. Taken away
from a kitchen in Kiev, the last place
he came to look for her before
the neighbor whispered *Zhid*
and their house was left empty for years
until the war ended and my great-grandmother
came back, searching for this story
so she could mourn the certainty
of an uncertain death, mourn
his unfound body, her hollowed home, the city
where he may have died.

All her silences and stories—full
I grew with them. Full—I'll pass them
onto my children: told and retold,
history or memory, until one
bleeds onto the other, a fading pulsar
ebbing between stellar glow and blackening sky,
and in that distance, who can tell
igniting times apart? The difference
between the lived and the passed down:
a sundial's shadow at noon?

I'm wishing:
again today still last night—

in timeless flux like sand
and water and ancestry; all like remembering—
I'm wishing for her to have told me
his name.

Wounded, pocked, shot through,
he walks beside me now, so close
sometimes I think I feel his hand,

Appendix 4.4: Julia Kolchinsky Dasbach: *Inheritance* (cont.)

his body glows with a million
stars, he wears them proudly now, blood
stars, I hear him call, a voice without
gender or race, and I am one among

the many, a blood star, I am one,
and my children, and theirs, we will be
the passing of light from body to body,
we will wear our people's blood, smear
the sky with it, so when the rest look up,
they too will see their faces in the clouds.

Appendix 4.5: Julia Kolchinsky Dasbach: *Away From Babi Yar*

They will never come for citizens like us,
Zahar would say, while most of Kiev fled
far west into unarmored steppes.

His family stayed to watch him polish
citrine and amber rings, display them
in his storefront, and sell them to the few

remaining Russian wives who refused
to show they'd turned to widows.
By September 1941, the soldiers too

came for the jewels; they dressed
the family in gold, and walked them
glowing through the streets

where a crowd had gathered:
a city of stone in lines of beryl stars.
The father and mother, dark, precise

features, wealthless now, were set in rows
behind others who looked the same,
but their daughter was light enough to slip

yellow off of her dress. *You don't belong*
with dirty Zhids! spoke a medaled man, his gun
pointed beyond where she could see.

Rayachka! Her father's words flew up
like bits of earth as she began to fade
farther from that name. *Where are you going?*

His echo slapped against her nape –
the strike of dirt over a Jewish coffin
with the back of a shovel blade:

courtesy to the dead, a reluctance
to let them go. She disappeared, calling,
I will be right back. Her faint reply

just hovered in the dust.

Gil Dori

“by my death...”

INSTRUMENTATION

Clarinet in Bb

Horn in F

Percussion (standard mallets, superball, 2 bows, 2 brushes):

small bass drum

floor tom

hi-hat

crash cymbal

ride cymbal

sizzle cymbal

woodblock

crotales (C4, E4, G4, A4, B4)

Violin

Double bass

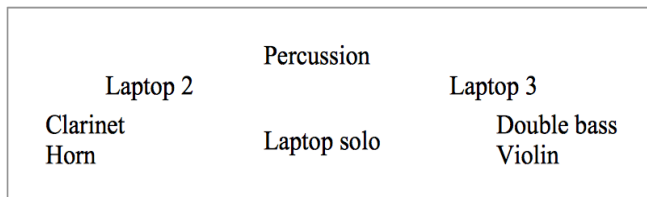
Laptops:

single laptop for solo part

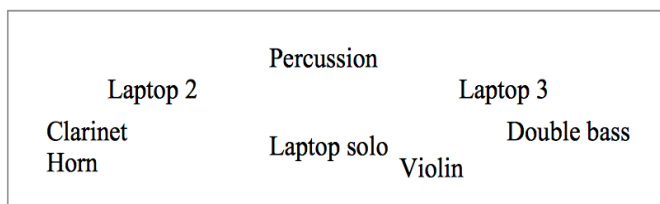
any number of laptops for parts 2 and 3

STAGE SETUP

Stage arrangement for movements I and III:



Stage arrangement for movements II:



- The specific laptops must be close to the specific instruments, as indicated, for purposes of recording and processing audio input.
- Each pair of acoustic instruments may share a music stand with the score.
- For movement II, prepare a music stand with the violin part next to laptop solo ahead of time.

All performers must see and hear each other clearly. Facing the audience is noncore.

ELECTRONICS SETUP

The laptops require MAX/MSP 6 or newer, with MuBu for Max package installed. MuBu for Max is available to download for free through IRCAM Forumnet Shop:

<http://forumnet.ircam.fr/shop/en/forumnet/59-mu.html>

MuBu for Max was developed by Norbert Schnell, Axel Röbel, Diemo Schwarz, Geoffroy Peters, and Riccardo Borghesi.

Movement III calls for using Wii Remotes. To connect the Wii Remotes with MAX/MSP, install OSCulator. Specific information about connecting and using the Wii Remotes is written below.

Required and optional equipment:

- Audio interfaces: one per laptop.
- Contact microphones: one per instrument, and two for the violin (one for laptop 2 input in movement I, and one for laptop solo input in movement II).
- Mixer with at least four channels input (optional): if laptop 2 and/or laptop 3 is played by two or more performers, connect all contact microphones to a mixer. Feed the mixer output to the laptops, dividing it according to the parts.
- Dynamic microphones (optional): one per laptop, except for laptop solo.
- Individual speakers: one per laptop.
- Tables/stands (optional): place laptops and audio interfaces on any available tables or stands, depending on the size of the laptop ensemble and the space limitation of the stage.
- Wii Remotes: one per laptop, except for laptop solo.
- At least three extra laptops for the acoustic performers: one for each of the pairs shown in the diagram above, and one for the piano.

Audio Input:

Laptop solo input: violin (movement II)

Laptop 2 input: clarinet and horn (movement I), voice (movement II)

Laptop 3 input: violin and bass (movement I), voice (movement II)

For recording and processing voice, use either the internal microphones of the laptops or external dynamic microphones (such as Shure SM58 or similar), depends on the available equipment.

To switch between inputs in MAX/MSP: select input device in Audio Status, under the Options menu.

Audio Output:

The laptops should use individual loudspeakers, preferably Genelec 8010 or similar. Place the speakers beside each laptop, on the floor, facing the audience.

Networking:

In movement I, laptop solo sends cues to all the laptops over a Wi-Fi network. This is done by the “mxj net.maxole” MAX/MSP object. In order for this object to work, all laptops must be connected to the same network.

Sometimes, a firewall may prevent transmitting of data via said object. In such cases, laptop solo must input the individual I.P. numbers of each laptop into the “udpsend” objects provided. Each I.P. number must be written into a separate “udpsend” object, followed by the port number 7500.

The acoustic performers must have their own laptops to receive these cues. Place the extra laptops so the performers can clearly see the screen. The filename of the patch is “cues receive movement I.maxpat”. The patch has no function but receiving cues over Wi-Fi.

Wii Remotes:

The Wii Remote's accelerometer data and buttons necessary for performing movement III are: pitch (vertical movement), yaw (horizontal movement), roll (twisting movement), 1, 2, A, and B.

To get Wii Remotes data into MAX/MSP, first pair the Wii Remote to OSCulator. Then, under Event Type, set /wii/1/accel/pry and each of the buttons mentioned above to OSC Routing. Lastly, under Value, set each OSC Event to Port 9000 (MAX/MSP).

In the patch, the buttons control the playback of each sample: 1 for sample 1; 2 for sample 2; A for sample 3; and B for sample 4. The accelerometer data controls the processing of the samples, using pitch for pitch shifting, roll for changing playback speed, and yaw for controlling vibrato.

MAX/MSP PATCHES

Cues and directions for the laptops are provided both on the score and on the individual patches. During the performance of movements I and II it is not necessary for laptop performers to read from the score. In movement III, there are no fixed cues, so the performers must follow the score. The score is embedded in the patch.

The patches for Laptop 2 and 3 are the same, but differ in instructions and the sounds themselves. The patches for laptop solo are unique.

All the patches, except for those using Wii Remotes (movement III, laptop 2 and 3), are controlled by the internal keyboard and trackpad of the laptop.

Audio Processing:

Both the live audio input and the pre-recorded sounds are processed by the following:

- MuBu Concatenative Synthesizer: for laptop 2 and 3, movement I, it is used for playing back audio input that is recorded into the concatenative synthesizer corpus in real time. The processed sound is similar enough to the original acoustic material, but it features discrepancies that give the music an unsettling feeling. For laptop solo, movement III, the concatenative synthesizer plays back a pre-recorded sound of a shofar in beat mode, which is to be imitated by percussion.
- Granular Synthesizer: made to break the continuity of the audio material.
- Pitch Shifter: mostly used to change the pitch of the audio material, as dictated by the pitch organization of a movement or section.
- Filter: used both to emphasize certain frequencies according to the pitch organization of a movement or section, and to render audio samples in varying degrees of incoherency.
- Playback speed: used to further make audio samples unintelligible.
- Freezer: creates a sustained layer of sound that helps emphasize important pitches. Usually, the instruction will include a specific instrument to freeze. The freezer module was developed by Jean-Francois Charles.
- Delay: highlights motives (in case of laptop solo, movement II) and words (in case of laptops 2 and 3, movement II) by repetition.
- Slicer: reorders audio input that was recorded into a buffer by playing it back in slices from different starting points, according to the choice of the performer.

Laptop Solo, Movement I:

0 : 0 : 0 CUE

spacebar = start/stop timer

Start piece , cue 1.00 Wait 45-60 sec , then cue 2

☐ (esc)

audio off

Siren F# (f)

volume

Siren E (e)

Siren D (d)

control with ↑↓

Instructions:

Cue 1: Start piece, cue 1. Wait 45-60 sec, then cue 2

Cue 2: Play siren F# in the duration of the chord (hold to play, release to stop). Wait 20-35 sec, then cue 3

Cue 3: Cue laptops after silence. Wait 15-20 sec, then cue 4

Cue 4: Follow bass. Play siren D with 1st chord; play siren F# with 2nd chord. After 2nd chord cue 5

Cue 5: Cue play/stop ad lib for 35-50 sec, then cue 6

Cue 6: Follow bass. Play siren E with 1st chord; play siren F# with 2nd + 3rd chord; 4th chord Sound off; wait 2-4 sec after 5th chord, then cue 7

Cue 7: Wait 25-35 sec, then cue section 8

Cue 8: All sounds off. wait 2 sec, then cue 9

Cue 9: Wait 20-30 sec, then cue section 10

Cue 10: Play siren F#, short. End movement

Keys:

1 = cue 1, start timer

2 = cue 2

3 = cue 3

4 = cue 4

5 = cue 5

p = play (section 5)

s = stop (section 5)

6 = cue 6

7 = cue 7

8 = cue 8

9 = cue 9

t = cue 10

0 = end movement, stop timer

f = play siren F#

d = play siren D

e = play siren E

Laptop Solo, Movement II:

☐ (esc)

audio off

audio in

volume



↑↓ control off

audio out mixer

granulator (1) shifter (2) delay (3)

☒ ☒ ☐

filter (4) slicer (5)

☐ ☐

all sounds off (0)

volume



↑↓ control off

☐ start/stop clock (spacebar)

0 : 0 : 0 cue 1: 10"

cue

1

RECORD ON granulator + shifter: mouse control = on , move mouse ad lib

granulator

☒ mouse control on

grain rate 303

grain duration 44

shift relationship -1.705

delay window 1013

phase components 4

volume kill (k)

reset

clear buffer

↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

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↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

shifter

☒ mouse control on

shift relationship -5

delay window 1013

phase components 4

volume

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

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↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

delay

☒ mouse control on

delay in ms 1013

gain 0.4

volume

clear

↑↓ control off

↑↓ control on

↑↓ control off

↑↓ control on

↑↓ control off

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CUE LIST:

1. RECORD ON granulator + shifter: mouse control = on, move mouse ad lib.

2. RECORD OFF shifter: mouse control = off, shift = 0.1-0.6, delay = 80-150

3. granulator: mouse control = off, reset; shifter: fade out slowly

4. granulator: kill; prepare slicer + delay + filter

5. delay + filter: move mouse ad lib.; slicer: slice = on

6. delay: mouse control = off; slicer: slow down tempo

7. slicer + delay: off in mixer; filter: slow activity, fade out.

8. all sounds off; wait for movement to end at 4:20

Laptop Solo, Movement III:

(esc)

0 : 0 : 0

(spacebar)

reset

audio off

follow instruction on the score

use ← and → to scroll through the score

page: 1

Sample 1 (a)

Sample 2 (b)

Sample 3 (c)

MuBu Synth

mouse control off

View Corpus

volume

↑↓ control off

Granular Synth

(goes directly to filter)

granulator off

mouse control off

volume

↑↓ control off

Playback

playback speed 0.

mouse control off

volume

↑↓ control off

filter

mouse control off

18

12

6

-6

-12

-18

-24

volume

↑↓ control on

audio out

filter (1)

mubu (2)

shifter (3)

granulator (4)

all sounds off (0)

↑↓ control off

"by my death..."
III

Stately, almost static, with a feeling of discomfort

Laptop Solo II begin with 15-20" of tense, uncomfortable silence

Laptop 2 II begin with 15-20" of tense, uncomfortable silence

Laptop 3 II begin with 15-20" of tense, uncomfortable silence

Stately, almost static, with a feeling of discomfort

Clarinet in Bb begin with 15-20" of tense, uncomfortable silence

Horn in F begin with 15-20" of tense, uncomfortable silence

Percussion II begin with 15-20" of tense, uncomfortable silence

Violin begin with 15-20" of tense, uncomfortable silence

Double Bass begin with 15-20" of tense, uncomfortable silence

Laptop 2 and 3, Movement I:

0 : 0 : 0 CUE

Freeze cl. once ; after chord , play sample , adjust filter ad lib

(esc)

audio on

audio in

input 1: cl. input 2: hn.

↑↓ control off

audio out

freeze (1) filter (2) playback (3) all sounds off (0)

↑↓ control off

freezer

freeze cl. (c) freeze hn. (h) clear

volume

↑↓ control on

concat synth playback

Record (r) View Corpus Clear Corpus

mouse control off

volume

↑↓ control on

filter

play sample (p)

mouse control off

18

12

6

-6

-12

-18

-24

volume

↑↓ control on

Instructions:

Cue 1: Freeze cl. once; after chord, play sample, adjust filter ad lib

Cue 2: Sound off; freeze hn. once; after chord, record

Cue 3: Stop record, sound off (auto); after cue, playback = on, move mouse ad lib

Cue 4: Sound off (auto); freeze hn. once

Cue 5: Sound off (auto); playback = on, move mouse ad lib, stop/play on cue

Cue 6: Follow bass. Sound off (auto); freeze cl. once with 1st chord; freeze cl. once with 2nd chord

Cue 7: Sound off (auto)

Cue 8: Sound off

Cue 9: Freeze cl. once

Cue 10: Sound off (auto)

Laptop 2 and 3, Movement II:

☐ (esc) ☐ start/stop clock (spacebar) 0 : 0 : 0 cue 1: 10''

audio on

RECORD ON repeat line 1 as fast as possible , swallowing words

cue >1

audio in

volume

☐ ↑↓ control off

audio out mixer

playback <input checked="" type="checkbox"/>	delay <input checked="" type="checkbox"/>	filter <input checked="" type="checkbox"/>
freezer (4)	shifter (5)	granulator (6)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

all sounds off (0)

playback

☐ mouse control off

☒ record off (r)

playback speed >0.

delay

☒ mouse control on

delay in time >1048

gain >0.4

freeze

☒ freeze (f)

shifter

☒ mouse control on

shift relationship >-5.

delay window >1048

phase components >4

granulator

☒ mouse control on

grain rate >313

grain duration >43

shift relationship >-1.72

delay window >1048

phase components >4

☒ kill (k)

filter

edit_mode ▾ 1: lowpass ▾

☐ mouse control off

volume

☐ ↑↓ control off

CUE LIST:

- RECORD ON repeat line 1 as fast as possible, swallowing words
- RECORD OFF delay + filter + playback: mouse control = on, move mouse ad. lib.
- read line 2 stretch syllables as long as possible; delay + filter + playback: same
- RECORD ON read line 3, stretch sibilants as long as possible; delay + filter + playback: mouse control = off; freezer: on, freeze ad. lib.
- RECORD OFF shifter + granulator: on, move mouse ad. lib.; delay + filter + playback: off
- freezer: fade out; shifter + granulator: mouse control = off
- read line 4 very quietly, but not whisper; shifter + granulator: kill
- read line 5 from very soft to very loud
- repeat line 6 vary soft and loud whispers, vary interval between whispers; shifter: fade out; freezer: reset
- fade out freezer slowly
- all sounds off; wait for movement to end at 4:20

Laptop 2 and 3, Movement III:

(esc)

0

:

0

:

0

reset

audio on

sample 1 (1)

sample 2 (2)

sample 3 (A)

sample 4 (B)

☐ wii control off

pitch shift

> 1.

volume

☐ ↑↓ control off

☐ wii control off

pitch shift

> 1.

volume

☐ ↑↓ control off

☐ wii control off

playback speed

> 1.

pitch shift

> 1.

vibrato

> 0.8

volume

☐ ↑↓ control on

☐ wii control off

pitch shift

> 1.

volume

☐ ↑↓ control off

sample 1 (1)

sample 2 (2)

sample 3 (3)

sample 4 (4)

all sounds off (0)

☐ ↑↓ control off

"by my death..."

III

Stately, almost static, with a feeling of discomfort

Laptop Solo

Laptop 2

Laptop 3

Stately, almost static, with a feeling of discomfort

Clarinet in B \flat

Horn in F

Percussion

Violin

Double Bass

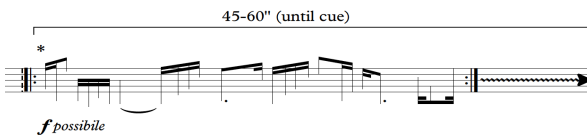
PERFORMANCE INSTRUCTIONS

Movement I:

The movement alternates between chaotic sections, in which performers play individually, to strict sections in which performers must play together.

Performers move from section to section according to cues given by laptop solo over Wi-Fi. When a cue is given, the number of the specific cue will flash on the screen.

Laptop solo times each section, except for sections 4 and 6, according to the ranges indicated on the score in seconds, above every system. For example:



Sections 4 and 6 are not timed. Instead, all performers are required to follow the bassist, who leads the chord progressions in these sections.

In sections 1, 2, 5, 7, and 9 the acoustic performers are instructed to randomize given figures, playing them in any order, and repeating them ad lib. Additional special instructions for each of these sections is indicated by an asterisk. The instructions are written at the bottom of the page. For example:



*randomize figures as fast and loud as possible, more noise than pitch

Specific Instructions According to Section:

- Section 1: play as loud and as fast as possible. Stemless notes = more noise than pitch. Produce sound using any techniques that distort and obscure the pitch.
- Section 2: play as loud as possible, vary tempi ad lib. Play different figures in different speeds.
- Section 3: each acoustic instrument is required to imitate the sound produced by the nearest laptop, as closely as possible. Use any playing technique to achieve this.
- Section 5: vary tempi and dynamic ad lib. Play different figures in different speeds and dynamic levels. In this section, Laptop Solo sends play or stop cues. Respond to these cues as quickly as possible.

- Section 7: same as section 1. Stop playing suddenly on cue 8.
- Section 9: vary tempi and dynamic ad lib. Play different figures in different speeds and dynamic levels.

Duration of pitches:

The duration of the held pitches is indeterminate. It is proportional to the timing of each section, and should be played for the approximate length as it appears on the score. For example:

20-35" (until cue)

Vln. *sul pont.* *sf* *f* *possible* *ord.* *p*

Db. *sul pont.* *sf* *n* *f* *possible* *ord.*

Hold the ♯ chord (in the beginning of sections 1-4, 9, and 10) for 1-3 seconds.

Percussion:

single line = play any instrument or multiple instruments ad lib except for crotales.

A musical staff with a treble clef and a key signature of one flat (B-flat). The notation consists of several measures of music, including eighth and sixteenth notes, and rests. A fermata is placed over the final measure of the piece, which ends with a double bar line.

Movement II:

Only violin and laptops perform movement II.

Violin is processed by laptop solo.

Laptops 2 and 3 read text, and process themselves:

Laptop 2: *Inheritance* by Julia Kolchinsky Dasbach;

Laptop 3: *Away From Babi Yar* by Julia Kolchinsky Dasbach

Specific instructions of which lines of the poem to read, and in what manner, are provided on the score and on the individual patches.

Timing of this movement is strict. Begin the movement with a downbeat given by the violin. Laptops: on the downbeat, press spacebar to start the timer.

Timing is shown on the score in a m:ss format. Time in larger font size corresponds to the formal sections of the movement and cues; time in smaller font size is written to help with following the score (see below).

Cues (in circled numbers) are given to each part individually. The cues do not always match between performers. For example:

The score is divided into two systems. The first system starts at 2:20 and ends at 2:30. The second system starts at 2:34.

First System (2:20 - 2:30):

- LT Solo:** A dashed line with a circled 6 at 2:30. Text: "delay: mouse control = off", "slicer: slow down tempo", "mf".
- LT 2:** A dashed line with a circled 7 at 2:20. Text: "voice: read quietly, but do not whisper shifter + granulator:", "kill", "f".
- LT 3:** A dashed line with a circled 7 at 2:20. Text: "voice: read mechanically granulator:", "kill", "mf".
- Vln.:** Musical notation starting at 2:20. Dynamics: *ff*, *mp*, *p*. Includes a triplet of eighth notes.

Second System (2:34):

- LT Solo:** A dashed line with a circled 6 at 2:34. Text: "mp".
- LT 2:** A dashed line with a circled 7 at 2:34.
- LT 3:** A dashed line with a circled 7 at 2:34.
- Vln.:** Musical notation starting at 2:34. Dynamics: *pp*, *n*, *f*, *mp*, *fp*, *pppp*. Includes markings for "arco" and "sul pont."

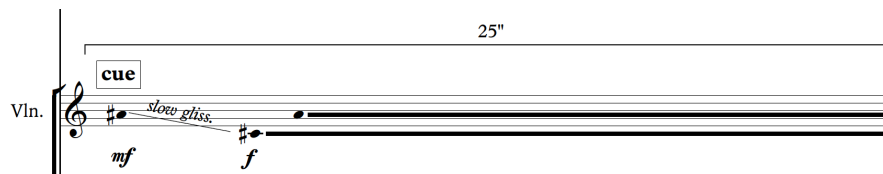
Movement III:

This movement is based on memorial sirens (air raid sirens played on Holocaust memorial day), and should be played as smoothly as possible.

The movement starts with silence, which should be tense, evoking the feeling of waiting for the memorial siren to start while standing at attention silently.

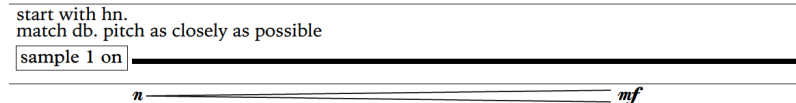
In this movement, the laptops do not process live audio, but only pre-recorded material.

All the indicated times are approximate. The duration of pitches is proportional. For example:



It is crucial for the performers to listen and observe each other closely.

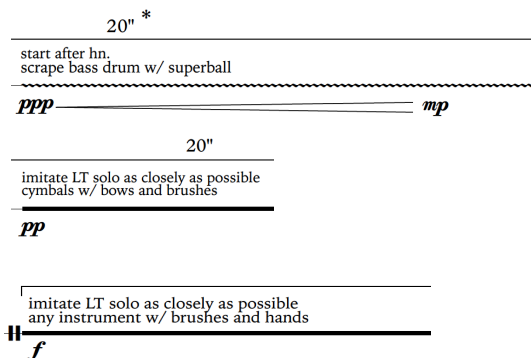
Moving from section to section is done according to cues given by different performers, as indicated on the score (see example above). Sometimes particular entrances will correspond to a musical gesture by a specific instrument. For example:



Follow entrances in the order as they appear on the score.

Percussion:

Play specific instruments and use specific mallets as indicated on the score. Examples:



"by my death..."

I

Chaotic, with a feeling of a pending disaster

①

45-60"

Gil Dori

Laptop Solo

|| cue

wait 45-60 seconds; cue section 2

|| cue

Laptop 2
(input: cl., hn.)

||

adjust filter ad lib

sample 1

freeze cl. once

mf

ff

freeze any ad. lib.

Laptop 3
(input: vln., db.)

||

freeze db. once

mf

record

Chaotic, with a feeling of a pending disaster

①

45-60" (until cue)

Clarinet in B \flat

sfffz

f possibile

Horn in F

sfffz

n f possibile

Crotales

sffz

l.v

f possibile

Violin

sul pont.

ord.

sfffz

p

n

f possibile

Double Bass

sul pont.

ord.

sfffz

p

n

f possibile

*randomize figures as fast and loud as possible, more noise than pitch

②

20-35"

LT Solo || **siren F#** **sound off** wait 20-35 seconds; cue section 3 **cue**

LT 2 || **sound off** **freeze hn.** once **record** *f*

LT 3 || **stop record** **sound off** **freeze db.** once *mf* **sample 1** *ff* **adjust filter ad lib** **freeze any** ad. lib.

②

20-35" (until cue)

Cl. *sffz* *n* *f* possible

Hn. *sffz* *f* possible *p*

Crot. *sffz* l.v. *f* possible

Vln. *sffz* sul pont. *f* possible *ord.* *p*

Db. *sffz* sul pont. *ord.* *f* possible

*randomize figures as loud as possible, vary tempo

③

④

15-20"

LT Solo

cue laptops after silence

wait 15-20; cue section 4

cue

siren D#

siren F#

cue

follow bass; cue after 2nd chord

LT 2

stop record

sound off

move mouse ad lib

playback on

f

sound off

freeze hn.

once

p

LT 3

sound off

move mouse ad lib

playback on

f

sound off

freeze db.

once

p

③

④

15-20" (until cue)

Cl.

enter after bass

sudden

imitate the laptop closest to you until cue

fffz

follow bass until cue

fffz > mp

Hn.

enter after clarinet

sudden

imitate the laptop closest to you until cue

fffz

follow bass until cue

fffz > mp

Crot.

15-20" (until cue)

enter after laptops

sudden

imitate the laptop closest to you until cue

all instruments

follow bass until cue

fffz

p

Vln.

15-20" (until cue)

enter after horn

sudden

imitate the laptop closest to you until cue

follow bass until cue

fffz

mp

lead until cue; slow tempo ad lib

Db.

enter after percussion

sudden

imitate the laptop closest to you until cue

fffz

mp

⑤

35-50"

LT Solo

|| sound off

cue pause/play ad lib for 35-50 seconds; cue section 6

cue

LT 2

|| sound off

move mouse ad lib, pause/play on cue

playback on

f

LT 3

record

|| sound off

⑤

35-50" (until cue)

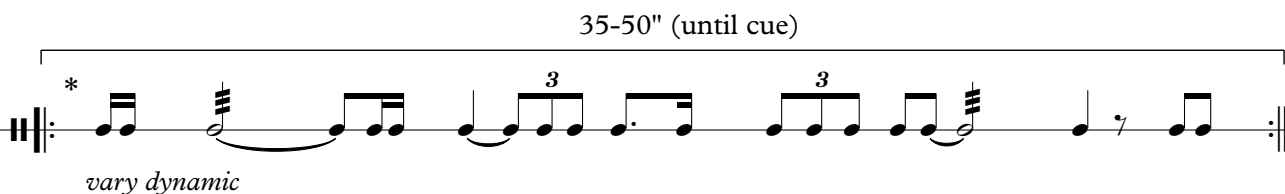
Cl.



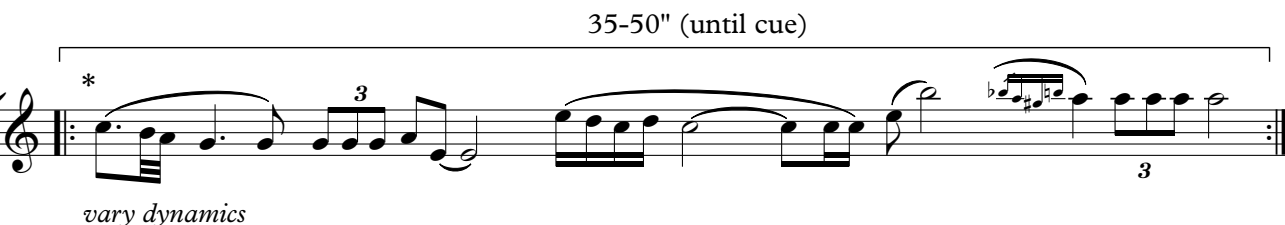
Hn.



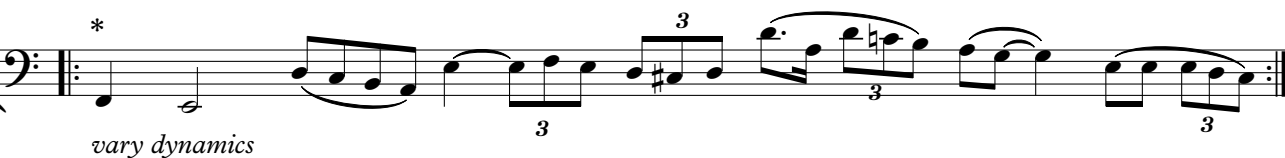
Perc.



Vln.



Db.



*pause/play on cue; randomize figures, vary dynamics and tempi

⑥

follow bass

LT Solo || **siren E** **siren F#** **sound off** wait 2-4 sec; cue section 7 **cue**

follow bass

LT 2 || **sound off** **freeze cl.** once **freeze cl.** once

mf *p*

follow bass

LT 3 || **stop record** **freeze vln.** once **freeze db.** once

mf *pp*

⑥

follow bass until cue

Cl. *sffz* *mp* *sffz*

follow bass until cue

Hn. *sffz* *mp* *p* *sffz*

follow bass until cue

Crot. *sfz* *mp* *p* *sffz*

always l.v.

Vln. *sffz* *mf* *p* *sffz*

lead until cue; slow tempo ad lib

Db. *sffz* *mf* *p* *sffz*

7

25-35"

8

LT Solo

wait 25-35 seconds; cue section 8

cue

wait
2 sec;
cue 9

cue

LT 2

sound off

LT 3

sound off

move mouse ad lib

playback on

~~~~~

sound off

*f*

7

25-35" (until cue)

8

Cl.

\* *f possibile* 5 3 5 sudden

Hn.

\* *f possibile* 5 sudden

Perc.

\* *f possibile* 5 3 5 5 sudden

Vln.

\* *f possibile* 5 3 5 sudden

Db.

\* pizz. *f possibile* 5 sudden

\*randomize figures as fast and loud as possible, more noise than pitch; stop suddenly on cue

9

20-30"

10

LT Solo

||

wait 20-30 seconds; cue section 10

cue

siren  
F#

LT 2

||

freeze  
cl.

once

sound  
off*mf*

LT 3

||

freeze  
vln.

once

sound  
off*mf*

9

20-30" (until cue)

10

Cl.

*sffz*  $\text{---} n$  *vary dynamics* *sffz*  
 5 5 3

Hn.

*sffz*  $\text{---} n$  *vary dynamics* *sffz*  
 3

Crot.

crot. *sffz*  $\text{---} l.v$  *vary dynamics* *sffz*  
 5 5 3

Vln.

sul pont. *sffz*  $\text{---} n$  *vary dynamics* *sffz*  
 5 3 5

Db.

arco *sffz*  $\text{---} n$  *vary dynamics* *sffz*  
 5

\*randomize figures, vary dynamics and tempi


## II

Text: *Away From Babi Yar* and *Inheritance* by Julia Kolchinsky Dasbach

**Distressed**


0:00

Laptop Solo  
(input: violin)

|| ①  mouse control = on; move mouse ad. lib.  
  


*ff*

Laptop 2  
(input: voice)

|| ①  voice: read as fast as possible: swallow words and repeat as needed *I wish I remembered it: my great-grandmother's gaze the first time she spoke this, turned inward, beyond the place where we are so alike*  
  

*f*

Laptop 3  
(input: voice)

|| ①  voice: read slowly and quietly *By September 1941, the soldiers too came for the jewels* . . . . .  
  

*f*


**Distressed**

0:00 ♩ = 60

Violin


sul pont. pizz.

*sfp sfp p f mf*



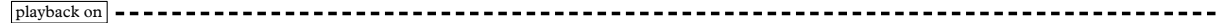
0:10

LT Solo


|| ②  shifter: mouse control = off, shift = 0.1-0.6, delay = 80-150  


*f*

LT 2

|| ②  delay + filter + playback: mouse control = on, move mouse ad. lib.  
 

LT 3


|| ②  delay + shifter + playback: mouse control = on, move mouse ad. lib.  
 

0:10

Vln.

arco ord. pizz. arco

*mp fp mf f fp*



0:24

LT Solo



LT 2



LT 3



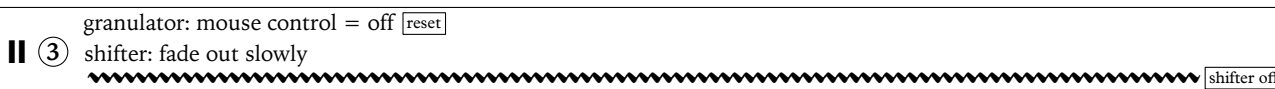
0:24

Vln.



0:40

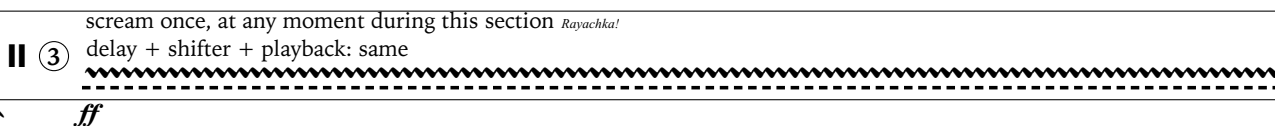
LT Solo



LT 2



LT 3



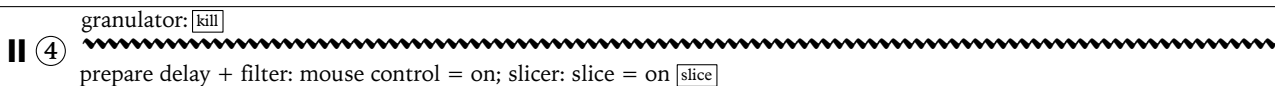
0:40

Vln.

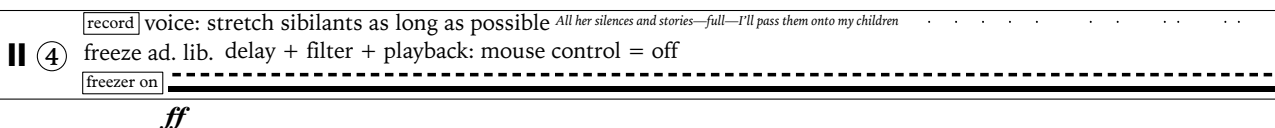


0:56

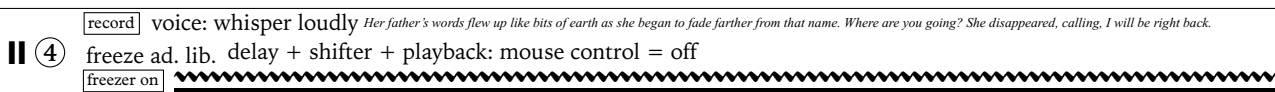
LT Solo



LT 2

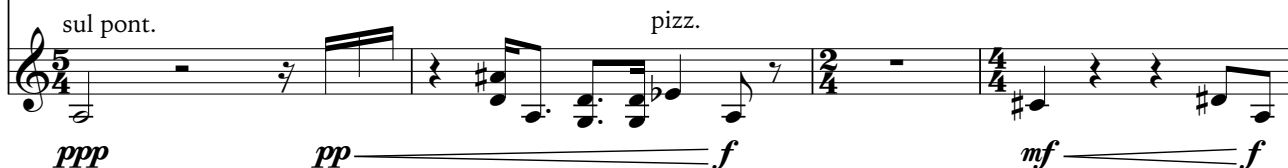


LT 3



0:56

Vln.



10 1:12

LT Solo

LT 2

LT 3

1:12

Vln.

arco sul h.p. pont. *fp*

sul h.p. pont. *fp*

*f*

arco h.p. *pp*

pizz. *f*

arco sul pont. *f*

h.p.

1:30

LT Solo

⑤ mouse control = on; move mouse ad. lib. granulator off

slicer on filter on delay on *ff* *f*

LT 2

⑤ mouse control = on, move mouse ad. lib.

stop record shifter on granulator on *fff* *f* playback off delay off filter off

LT 3

⑤ mouse control = on, move mouse ad. lib.

stop record granulator on *fff* *f* playback off delay off shifter off

1:30

Vln.

ord. *p* *f*

pizz. *fp* *p*

arco sul pont. *f*

h.p.

1:42

LT Solo

LT 2

LT 3

1:42

Vln.

arco h.p. *ff*

*dim.*

ord. *pp*

1:52

LT Solo

LT 2

LT 3

Vln.

1:52

pizz.

arco h.p

sul pont.

*pp*

*fp*

*pp*

*pppp*

2:04

LT Solo

LT 2

LT 3

Vln.

2:04

shifter + granulator: mouse control = off

freezer: fade out

*mp*

granulator: mouse control = off

freezer: fade out

*mp*

*fp*

*f*

arco

*p*

2:12

LT Solo

LT 2

LT 3

Vln.

2:12

*mp*

*p*

*fp*

*f*

3

freezer off

freezer off

12
2:20
2:30

LT Solo

6 delay: mouse control = off  
slicer: slow down tempo  
*mf*

LT 2

voice: read quietly, but do not whisper  
shifter + granulator:

Told and retold, history or memory, until one bleeds onto the other and I am one among the many, a blood star, I am one, and my children, and theirs, we will be the passing of light from body to body, we will wear our people's blood

kill

*f*

LT 3

voice: read mechanically  
granulator:

Wealthless now, were set in rows behind others who looked the same, but their daughter was light enough to slip yellow off of her dress

kill

*mf*

Vln.
2:20

LT Solo

*mp*

LT 2

LT 3

Vln.
2:34

LT Solo

filter: slow activity, fade out.

The last place he came to look for her before the neighbor whispered

slicer off
delay off

LT 2

voice: cres. from very soft to very loud

The last place he came to look for her before the neighbor whispered

*f*

LT 3

voice: read loudly, almost scream

You don't belong with dirty Zhids!

*f*

Vln.
2:50

3:00 3:30

LT Solo || -----

LT 2 || ⑨ voice: whisper; vary soft and loud whispers, vary interval between whispers *Zhid*  
fade in, freeze ad. lib.; shifter: fade out  
freezer on ----- ⑩ freezer: fade out slowly

LT 3 || ⑨ fade in, freeze ad. lib.  
freezer on ----- ⑩ freezer: fade out slowly

*mp*

Vln. 3:00 40" -----

3:40 3:50

LT Solo || ⑧ [all sounds off] turn off sound, wait for the movement to end  
*n*

LT 2 || ----- ⑪ [all sounds off] turn off sound, wait for the movement to end  
*n*

LT 3 || ----- ⑪ [all sounds off] turn off sound, wait for the movement to end  
*n*

3:40  
con sord  
sul tasto  
Vln. *pp* ----- *f* ----- *mp* ----- *p*  
ord. ----- sul pont.

3:56  
senza sord  
Vln. *f* ----- *arco ord.* ----- *arco* ----- *cres.* ----- *5* ----- *3*

4:04  
pizz.  
Vln. ----- *3*

4:12  
8<sup>va</sup> ----- sul tasto ----- 4:20  
*fff* ----- *mf* ----- *pp*



# III

**Stately, almost static, with a feeling of discomfort**

Laptop Solo

|| begin with 15-20" of tense, uncomfortable silence

Laptop 2

|| begin with 15-20" of tense, uncomfortable silence

Laptop 3

|| begin with 15-20" of tense, uncomfortable silence

**Stately, almost static, with a feeling of discomfort**

Clarinet in B $\flat$

begin with 15-20" of tense, uncomfortable silence

Horn in F

begin with 15-20" of tense, uncomfortable silence

Percussion

|| begin with 15-20" of tense, uncomfortable silence

Violin

begin with 15-20" of tense, uncomfortable silence

Double Bass

begin with 15-20" of tense, uncomfortable silence

①

20" \*

LT Solo

LT 2

LT 3

start with hn.  
match db. pitch as closely as possible

sample 1 on

*n* *mf*

①

20" \*

Cl.

cue

*slow gliss.* *f*

*slow gliss.*

Hn.

slow vib. → fast vib.

*ppp* *f*

20" \*

Perc.

start after hn.  
scrape bass drum w/ superball

*ppp* *mp*

20" \*

Vln.

sul tasto

*slow gliss.* *f* *gliss.* *mp*

Db.

sul tasto

*slow gliss.* *f* *gliss.* *gliss.* *mp*

\*all the indicated times are approximate

② 25"

LT Solo ||

LT 2 ||

LT 3 || fade out with hn. *n*

② 25"

Cl. fast vib. *n* *mf* *slow gliss.* *n*

Hn. *n* *p* *f* *slow gliss.* fast vib. → slow vib. *n*

Perc. 25" start during cl. gliss. scrape floor tom w/ superball *mp*

Vln. 25" **cue** *mf* *f* *slow gliss.*

Db. fast vib. → slow vib. *f* *n*

③

20"

LT Solo

||

start after vln. gliss.  
move mouse and adjust filter ad lib

sample 1 on

*n* *f*

LT 2

||

start after vn. doubles stop  
match hn. pitch as closely as possible

sample 1 on

*n* *mf*

LT 3

||

sample 1 off

③

20"

Cl.

*mp**p*

Hn.

*mp*

Perc.

||

*n*

Vln.



cue

*mf**mp*

Db.



ord.

*mp**f*

④

25"

LT Solo

fade out with vln. gliss.

sample 1 off

LT 2

fade out with hn. multiphonic

LT 3

④

25"

Cl.

fast vib.

fast vib. —————&gt; slow vib.

*mf**f*

Hn.

fast vib.

sing

*mf**mf**f*

Perc.

imitate LT solo as closely as possible  
any instrument w/ brushes and hands*f*

Vln.

cue

*mf**n**mp**f*

slow gliss.

Db.

sul tasto

ord.  
fast vib.*mp**n**f*

⑤

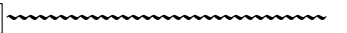
25"

LT Solo

||

start after vln. gliss.  
move mouse slowly, only in top half of screen

sample 2 on

*n*  *f*


LT 2

||

sample 1 off

start with hn. slow vib.  
match vln. pitch as closely as possible

sample 2 on


*n*  *f*

LT 3

||

start after cl.  
match cl. pitch as closely as possible

sample 2 on

*n*  *f*

⑤

25"

Cl.

*mp**f*

gliss.

*ff*

Hn.



cue

slow vib.

*mp**ff**n*

Perc.

||

25"

25"

Vln.



ord.

sul pont.

gliss.

gliss.

*p**f**mf**ff*

Db.



gliss.

slow vib.

*mp**ff**n*

⑥

25"

LT Solo

|| slowly increase mouse speed —————&gt; maintain activity

*ff*

LT 2

|| ————— fade out after hn. gliss. sample 2 off*n*

LT 3

|| ————— fade out with db. double stop

*n*

⑥

25"

Cl.

$\sharp$  *gliss.* *fast vib.* —————> *slow vib.*  
*mf* ————— *ff* *n*

Hn.

*gliss.*  $\sharp$  —————  
*f* ————— *ff* ————— *ffff*

25"

Perc.

cue

imitate LT solo as closely as possible w/ any instrument

*p* ————— *f*

25"

Vln.

*ord.* *gliss.*  $\sharp$  *slow vib.* —————  
*f* ————— *fff* *n*

Db.

*ord.* —————> *sul pont.*  
*gliss.* —————  
*f* ————— *fff* *ffff*

7

20"

cue

LT Solo

slowly move mouse  
from top right  
to bottom left

maintain  
position

*fff*

LT 2

adjust vibrato and speed ad lib, maintain default sample pitch

sample 3

*n**f*

LT 3

sample 2 off

adjust vibrato and speed ad lib, maintain default sample pitch

sample 3

*n**f*

7

20"

Cl.

gliss.

#

fast vib.

*f**fff*

Hn.

slow vib.

*n*

Perc.

20"

*ff**n*

Vln.

20"

sul pont.

gliss.

fast vib.

*f**ffff*

Db.

ord.

gliss.

*n**fff*



⑧

20"

LT Solo

move mouse ad lib  
in the left half of the screen

*p*

LT 2

raise pitch

sustain pitch

*fff*

LT 3

raise pitch

sustain pitch

*fff*

⑧

20"

cue

*gliss.*

slow vib.

fast vib.

Cl.

*f**ffff*

Hn.

*gliss.**fff**gliss.**ff**f*

20"

Perc.

start after cl. gliss.  
scrape bass drum and floor tom w/ superball

*ff*

20"

(sul pont.)

ord.

Vln.

*n*

Db.

(ord.)

sul pont.

*fff*

⑨

25"

LT Solo

fade out during vln. gliss. sample 2 off

LT 2

match cl. as closely as possible

sample 4 on

LT 3

match db. as closely as possible

sample 4 on

⑨

25"

Cl.

slow vib.

*slow gliss.**slow gliss.****ff******f***

Hn.

slow vib.

***ff******f***

Perc.

25"

Vln.

*slow gliss.*

slow vib.

***fff******f******n***cue

(sul pont.)

ord.

Db.

*slow gliss.*

slow vib.

***fff******f******n***

20"

LT Solo

II

start during vln. gliss.  
adjust filter and playback speed ad lib

sample 3

*pp*

LT 2

II

fade out with cl. gliss.

sample 4 off

sample 3 off

*n*

LT 3

II

fade out after db. gliss.

sample 4 off

sample 3 off

*n*

20"

Cl.

*mf*

slow vib.

slow gliss.

*p*

Hn.

cue

*mf*

slow gliss.

slow gliss.

slow gliss.

*p**mp*

Perc.

II

imitate LT solo as closely as possible  
cymbals w/ bows and brushes

*pp*

20"

Vln.

*mp*

sul pont.

slow gliss.

ord.

*p*

Db.

*mf*

sul pont.

slow gliss.

*mp*

slow gliss.

*pp*

25"

LT Solo

fade out after LT 2

*n*

LT 2

start after cl. gliss.  
match hn. as closely as possible

sample 1 on

*pp*

LT 3

start after db. gliss.  
match db. as closely as possible

sample 1 on

*pp*

25"

Cl.

cue

*slow gliss.**slow vib.**slow gliss.**mp**pp**p**ppp*

Hn.

*slow vib.**slow gliss.**slow gliss.**pp**ppp p**ppp*

Perc.

25"

*n*

Vln.

sul pont.

ord.

*slow gliss.**mp**ppp*

Db.

sul pont.

sul tasto

*slow gliss.**p**ppp*

12

25"

LT Solo



LT 2



fade out after hn. gliss.

LT 3



fade out after vln. gliss.

12

25"

Cl.

*slow gliss.**slow gliss.**pp**pppp**n*

cue

Hn.

*gliss.**slow vib.**pp**pppp**n*

Perc.



25"

Vln.



sul pont.

sul tasto

*slow gliss.**pp**ppp**pppp**n*

Db.

*pp**n*