

ORGAN CULTURE IN ISRAEL AND PALESTINE

by

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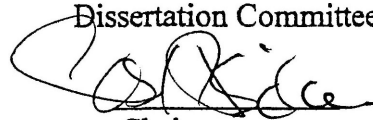
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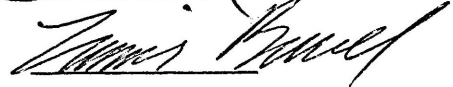
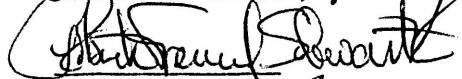
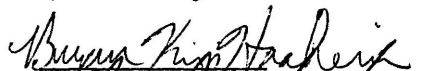
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Abstract

This paper consists of the following topics:

1. A short introductory information about organ sources and the development of the organ in ancient Israel.
2. Information about selected organs built in the relatively modern times, with their disposition, building history, and stylistic features.
3. Information about the Israeli organ builders with descriptions of some of their instruments.
4. Information about Israeli organists.
5. Information about the Israeli composers who have written for organ, with a list of their compositions, and for selected representative composers, a short description of musical style in their organ works.
6. A short description of current organ-related events in Israel.
7. A list of all known organs in Israel and Palestine.

Organ Culture of Israel and Palestine

Sabin Levi

The country of Israel, with its important archeological sites and historical traditions, has many rich sources of information about music through the ages. Those sources have been explored in connection to ancient liturgy, ancient organology and iconography, tradition and ethnomusicology. However, the history of the organ in Israel, both ancient and new, has only been scarcely reviewed in a number of short studies in music journals.

Organ culture in this region is only beginning to develop. Although there are some valuable 19th century instruments, the organ is practically unknown to the general population. The new wave of European immigration which started in the early 1990s brought to Israel some organists and organ connoisseurs. Concert organs started to appear, and the First International Organ Festival was held in 2003, in Jerusalem, Haifa and Tel Aviv. Slowly, the organ is becoming more and more popular.

One of the oldest citations about the organ in ancient Palestine is in Talmud Bavli¹, which describes a musical instrument called a *magrepha* that supposedly had “ten pipes and its ten-times-ten various notes.” It was located inside the Herodian Temple, and dated from around the beginning of the common era. There is more than one theory about the look and function of a

¹ Tractate Arachim, fol. 10, col. 2, and fol. 11, col. 1.

magrepha. Based on iconographic evidence, Joseph Yasser² theorizes that the magrepha was in the shape of a shovel (the meaning of the word “magrepha” in ancient Hebrew), did not have any keys, and had a signal/ritual function. Joachim Braun³ claims that the magrepha’s presence in the Temple, together with a 14th century graphic of what the magrepha supposedly looked like, caused a renaissance of the organ in Jewish worship during the 18-19th centuries. Clearly there was a belief that an organ of some kind was a part of ancient Jewish worship tradition.

The earliest extant remains of an organ in Palestine appear to be the 14th century organ pipes discovered during construction work at the Franciscan Monastery of St. Catharine in Bethlehem. The pipes are currently on display at the Museum of Biblical Studies of the Flagellation in the Old City of Jerusalem.

In 1615, the Head of the Custodianship of the Holy Land, Basilio Caprarola, is said to have bought an organ from Venice for the Church of the Holy Sepulcher.⁴ Another early source which mentions an organ is by a monk who wrote about an organ at the Franciscan Monastery of the Holy Savior in Jerusalem in about 1639.⁵ It was evidently very small and mobile, because it

² Yasser, Joseph, The Magrepha of the Herodian Temple: A Five-Fold Hypothesis, *Journal of the American Musicological Society*, Vol. 13, No. 1/3, 27.

³ Braun, Joachim, The iconography of the organ: Change in Jewish thought and musical life, *Music in Art, International Journal of Music Iconography*, Vol. XVIII/1-2, 2003, 36.

⁴ Taboada, Fray Delfin Fernandez, *Historia de los Organos y Organeros en Tierra Santa*, 2. This is an undated Spanish manuscript, probably written in the early 1950s, discovered in the archive of the St. Savior monastery in the Old City of Jerusalem. It was written by one of the major organ builders active in Israel (see page eight for further information about Taboada). It mentions two references, one from the 17th century and one based on the monastery’s archives.

⁵ Ibid. p. 2.

could be tuned easily, and was used for religious ceremonies in numerous places.

According to the testimony of Juan Mariti, a French pilgrim in Jerusalem,⁶ two Spanish monks from Valencia, Antonio Monton and Francisco Xibiach, built a substantial organ at the Franciscan monastery of the Holy Savior around 1755. It seems that this organ was originally intended for the church of the Holy Sepulcher site, but the Greek Orthodox church, which then, as now, occupied a part of the Holy Sepulcher, was successful in opposing this project. The German organist Eleazar Horn describes this organ and tells us that it had two keyboards, a pedalboard and 32 stops.

Horn also mentions an 8-stop instrument made by the organ maker Domenico Mancini from Naples and installed in Nazareth's Basilica of the Annunciation in 1734. This is one of a long line of instruments located in the older Palestinian churches that remain undocumented. The archives of the Holy Savior monastery, for example, mention an organ brought from Spain in 1826 and installed at the monastery by the monks Pedro Rebollo and Vicente Marquenza, but this organ is now nowhere to be seen.⁷

Currently, there are roughly fifty-three organs in Israel and Palestine⁸ Some of the instruments are very hard to access, due to the political atmosphere in the region.

The oldest playable organ in Israel is an 1847 instrument built by Agati, Nicomede e Fratelli of Pistoia. This is a ten-stop, one manual instrument with a pull-down pedal, which

⁶ Ibid. 5.

⁷ Ibid., 7.

⁸ See chart in Appendix I.

currently resides in the Christian Information Center in the Old City of Jerusalem. It was rebuilt by Taboada, who also added an electric blower to it. The organ has a short octave (*scavezza*) in the manual and pedal, and a built-in mechanical piston called a *ripieno* which permits the simultaneous deployment of three stops. The manual has a divided keyboard.

There are a number of extant 19th century instruments, like the 26-stopped Dinse organ (Berlin, Germany, 1893) in the Lutheran church in Bethlehem, rebuilt by the American organ builder Roland Rutz in 1999, and the 14-stop Mauracher (Salzburg, Austria, 1893), at the St. John Church in Ein Karem. This very interesting instrument, although not in good mechanical condition, has a remarkable sound quality. There are no mutation stops, and the German Romantic 8' *Trompet* is particularly striking - one of the best reeds in the country. Another interesting 19th century organ is the 16-stop Mader (Marseille, France 1893) twice rebuilt since that time (Rieger, Austria in 1935, and Dubay Ltd., Canada in 1994), located in the church of Ecce Homo in Jerusalem.

One of the most beautiful playable organs from the beginning of the 20th century is the 23-stop Sauer (Germany, 1910) in the chapel of Augusta Victoria Hospital, Mount of Olives, Jerusalem. It was rebuilt by Schuke in 1991, who respected the original specifications of the organ and did not change it. This Sauer instrument has all the characteristic features of a German Romantic organ of the highest mark - for example, being a two-manual instrument, it has twelve 8' stops, five 16's, and only two reeds! The organ can be blown with a hand-pumped mechanism or with an electric blower.⁹

⁹ See stop list in Appendix III

Among the other early 20th century instruments there is an interesting Thomas Casson (UK, 1904), a six stop one manual organ with a divided keyboard. This organ, which was originally installed in the church of St. Peter & Paul in Willington, England, is now in the church of the Trappist monastery in Latrun, central Israel. G. Shamir is currently installing a pedal keyboard and a 16' Subbass to it. It also has a knee-driven expression (swell) pedal and a built-in mechanical piston, called a "harmonic viol," which allows the simultaneous use of two stops.

There are a number of Italian organs of the same period: a Vegessi-Bossi in the Carmelite monastery of Stella Maris in Haifa (one manual/pedal, 5 stops, 1911), a Vegessi-Bossi in the Silesian church in Bethlehem (2 manual/pedal, 10 stops, 1906), and a Costamagna in the Visitation church in Bethlehem (one manual/pedal, 8 stops, exact date unknown).

Newer instruments include the new Hermann Eule organ installed in Clairmont Hall at the Tel Aviv Music Academy (2001, 3 manual/pedal, 39 stops). This completely modern instrument has mechanical key action, electric stop action and a total of 4000 general pistons, in addition to a *rollschweller* and a sequencer. It is installed on the second floor of the hall, and features a *ruckpositiv* division.¹⁰ It was built just a year after the Hecht Museum organ in the University of Haifa (built by Shamir, 2 manuals and pedal, 22 stops). The Shamir instrument includes parts of three older instruments. The great division has a chest made in 1904 by Bevington (UK) which was part of the old organ at the Anglican Cathedral of Saint George in Jerusalem: later, the new Rieger organ was installed at the Cathedral. The second (recit) keyboard is based on an even older Italian chest (Yacobbo Bazzani & Fillio de Venise, 1868).

¹⁰ See stop list in Appendix III.

This organ was originally built for the church of the Holy Sepulcher in Jerusalem. The second manual division pipes were made by Ruffati by order of G. Shamir to the measurements of the original organ constructed by Bazzani.

There is also a gorgeous Marcussen (Denmark, three manuals/pedal, 39 stops, 1987), installed in the amphitheater of Brigham Young University's Jerusalem campus. This concert hall is unique in Israel, and it has a lovely view of the Old City of Jerusalem. The shape of the hall influenced Marcussen's decision to place the solo (third manual) division in a separate enclosed case, behind the main one. Although this makes the solo division very expressive, it also causes some technical problems, since the temperature in the two cases is not always identical and constant air-conditioning has to be used. The organ has 256 general pistons, mechanical keyboard action, electric stop action and a set of 8' and 4' *trompette en chamade*.¹¹

Another relatively large instrument is the organ at the Basilica of the Annunciation in Nazareth (Taboada, two manuals/pedal, 38 stops, 1982). The organ at the Dormition Abbey in Jerusalem is also an imposing one, built in 1980 by Oberlinger (Germany), it has three manuals/pedal, 38 stops, an instrument which sometimes is used for concert activity and, formally, was a teaching instrument (for both the Nazareth and Jerusalem instruments, see stop list in appendix III).

Concerts are played very frequently on the Schuke organ at St. Savior Lutheran Church in the Old City of Jerusalem, where Elisabeth Roloff is the principal organist. This 1971 Schuke (Germany) has two manuals/pedal and 21 stops. A little more difficult to access for the outsider

¹¹ See stop list in Appendix III.

is the Rieger instrument at the Anglican Cathedral of St. George in Jerusalem. It is a two manual/pedal, 31-stop organ, with mechanical key and stop action, which was installed in 1984 to replace the 1904 organ by Bevington (UK). The Bevington instrument was later disassembled, but its original prospect (the front part of the old case) still remains in place.

In Tel Aviv, besides the Music Academy, there is also a hectic concert schedule going on in the church of St. Immanuel in Jaffo. The small 1977 Paul Ott instrument there has two manuals/pedal and 17 stops (mechanical keyboard/stop action). One of the interesting features of Israeli organ culture is the number of different national styles present in the country. Organs came from Austria and Austro-Hungary, the Czech Republic, France, Germany, and Denmark. There was also a large American organ - a 1932 Austin with 47 stops - which no longer exists. Originally installed in the YMCA in Jerusalem, this was the instrument on which the early Israeli organists Max Lampel and Valery Maisky performed their famous concerts during the 1950s. It was the only concert organ in Israel for nearly 40 years, but it was disassembled in the 1970s and stored. After two abortive attempts to reassemble the instrument in two different locations, most of this organ's pipes were lost.

There is also one carillon - in fact, the only carillon in the Middle East - a 1933 Gillet and Johnson instrument on top of the tower of the YMCA building in Jerusalem! Although relatively small - it has a range of just two and a half octaves - it is in an excellent condition, and recitals are sometimes performed on it, frequently by carillonneurs invited from abroad. Christmas recitals on this instrument are a long tradition.

Currently, Israel has only one active organbuilder - Mr. Gideon Shamir. Born in Israel, G.

Shamir was a child prodigy who studied piano in the UK. In 1959 he received a First Prize in piano, given to him by Queen Elisabeth II. But instead of beginning a career as a concert pianist, Shamir became interested in organ building. After study in Germany with Walcker (1963-64), Shamir returned to Israel and, in addition to founding a music school in the city of Ashdod and, later, serving as its director for 12 years, he busied himself with organbuilding. He has built numerous small and mid-sized instruments, and in recent years has constructed larger concert organs, like the one built for the Hecht Museum in the University of Haifa. He is also the only organ maintenance specialist in Israel.

The Franciscan monk Brother Delfin Fernandes Taboada was the other major figure in the field of organbuilding in Israel. Born in Spain, he studied music at the Conservatory Guiseppe Verdi in Milan, and became interested in electromagnetic action and the electrification of organs during his visits to the Italian organbuilders Costamagna and later Tamburini. Thereafter, he specialized in building electric action organs. He lived in the St. Savior monastery in Jerusalem until his death in 2002, and during his almost 50-year career he built, electrified and maintained many organs in the Holy Land. Some of his most representative instruments are the large organ in the Nazareth Basilica (2 manuals/pedal, 38 stops, 1982), the organs of the Latin Patriarchate in Jerusalem (2 manuals/pedal, 15 stops, 1983), the Gethsemane Church in Jerusalem (1 manual/pedal, 8 stops, 1984) and, more recently, the organ at the Benedictine church at Abu-Gosh (1 manual/pedal, 9 stops, 1986). For his tireless creative work Brother Taboada was decorated with the Silver Palm Leaf of Jerusalem in 1953 and with the Great Cross of the Order of Isabelle the Catholic in 1979. Brother Taboada tried his best to preserve all the

instruments that he maintained, installing electric blowers on some of them. He also wrote a number of documents in Spanish and Italian concerning Israeli organs and their history.

There are not many Israeli organists. Max Lampel was one of the first. He worked in the early Israeli Radio industry and broadcast many concerts on the Austin organ at the YMCA in Jerusalem. For many years he was an organ professor in the Jerusalem Music Academy. He was probably the first Israeli organist and the first person ever to teach organ in an educational institution in Israel. Unfortunately, information about him is extremely scarce.

Valery Maisky, the brother of the cellist Misha Maisky, was another celebrated organist who immigrated to Israel from the Soviet Union in 1973. In 1974 he founded the "Israel Bach Society" where he gave concerts twice a month, which were combined with lectures on Bach's organ music. He developed a very busy concert schedule, playing countless organ concerts in Germany and many other European countries, as well as in South Africa. Valery Maisky died in a tragic car accident in 1981. His daughter, Nira, is following her father's footsteps and studying to become an organist and a harpsichordist. She currently resides in the Netherlands.

After graduating from the Hochschule Für Musik in Cologne, Elisabeth Roloff, a German-born organist, continued her studies with Ralph Downes in the Royal College of Music in London. In the mid-1970s she moved to Paris, where she studied French music with Marie-Claire Alain and was appointed "Organiste Titulaire" of the German Lutheran Church. In 1982 Mrs. Roloff played a concert at the Lutheran church of St. Savior in Jerusalem and later was asked to become the church's organist, a position that she still holds. In addition, she teaches organ in the Jerusalem Rubin Academy of Music and Dance and concertizes throughout the

the country and abroad.

Another organ teacher in the Tel Aviv Music Academy is Alexander Gorin, an immigrant from the former Soviet Union. He concertizes frequently, and plays with the Israeli Philharmonic Orchestra and the Tel Aviv Symphony Orchestra.

Other recitalists include Roman Krasnovsky, Boris Kleiner and Rina Schechter, immigrants from the former Soviet Union, myself an immigrant from Bulgaria, and Juan Onasiss, an immigrant from Uruguay. The Israeli-born Pnina Adani is active as a concert organist, while Yuval Rabin is currently studying organ in Switzerland with Guy Bovet.

The church organists Brother Armando Pierucci and Agostino Lama were also very active as composers for organ. Brother Pierucci developed a collection of hymns in Arabic, entitled "The Hymnal," at the Latin Patriarchate in Jerusalem.

Gerard Levi, (no relation to Sabin Levi), an immigrant from France was, and still is, one of the most ardent supporters of organ art in Israel. For many years he has gathered information about Israeli organs and organists. He, together with Gideon Shamir, founded the Israeli Organ Society, which in 2003 organized the first International Organ Festival in Israel. It consisted of eighteen organ solo recitals in three different locations: in Tel-Aviv, at Clairmont Recital Hall in the Tel-Aviv University campus; in Haifa, at Hecht Museum Auditorium of the Haifa University; and in Jerusalem, at the Brigham Young University Center for Middle-Eastern Studies on Mount Scopus.

The organists taking part in this event were Francois Espinasse, titular of Saint-Severin church in Paris, Vincent Warnier, titular of Saint-Etienne du Mont church in Paris, myself, Istvan

Ella, a well-known Hungarian organ player from Budapest, Elisabeth Roloff, Roman Krasnovsky, Yuval Rabin and Brother Armando Pierucci. The Israeli press and radio reported on this seminal event.

Currently, there are about thirty Israeli composers who have written for the organ.¹² There are a great variety of compositional styles, ranging from the folklore-oriented style of Paul Ben-Haim and Karel Salomon to the organ works of Roman Krasnovsky and Emanuel Val, who both write 4-movement Jewish Symphonies in the style of the French Symphonic school. The intricate musical style of Haim Alexander is mostly concentrated on his interval-oriented pitch organization principles. The lush improvisatory elements and Arabic modal influences in the music of Ami Maayani complement the pandiatonic polyphony of Yuval Rabin. I, on the other hand, employ minimalism and Sephardic folklore, and Simon Lazar experiments with electronic music added to the sound of the organ. Currently, his *Modulations* is the only Israeli composition written for organ and tape.¹³

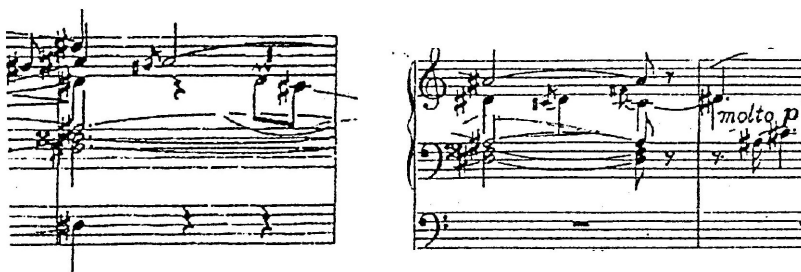
The patriarch of Israeli classical music was Paul (Frankenburger) Ben-Haim (1897-1984). Born in Germany, he immigrated to Palestine in 1933, and there he changed his name from Frankenburger to Ben-Haim (Hebrew for "son of life"). Ben-Haim was one of the most important early Israeli composers, striving to create a new Middle-Eastern-inspired musical style, a synthesis of the West European music tradition and Middle Eastern folk music. In his *Prelude* for organ the connection between those trends is easily recognizable. The overall harmonic language

¹² See chart in the Appendix II.

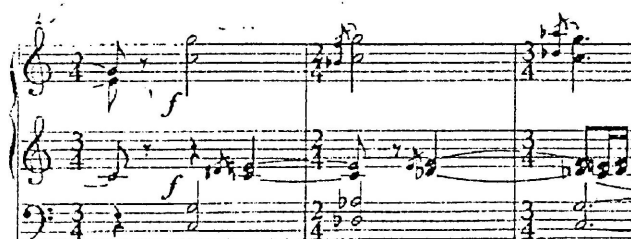
¹³ Commissioned by Sabin Levi.

of the piece is complex, but Ben-Haim does not leave the boundaries of tonality. The Middle-Eastern-sounding theme in mm. 18-20, (example 1) together with the theme in mm. 25-27 (example 2) and later in mm. 40-43 (all in the left hand, example 3) have the typical ornaments attached to them, which gives them an “oriental,” sound typical for Middle Eastern music (example 3).

Example 1, Prelude, mm. 18-20.



Example 2, Prelude, mm. 25-27.



Example 3, Prelude, mm. 41-43.

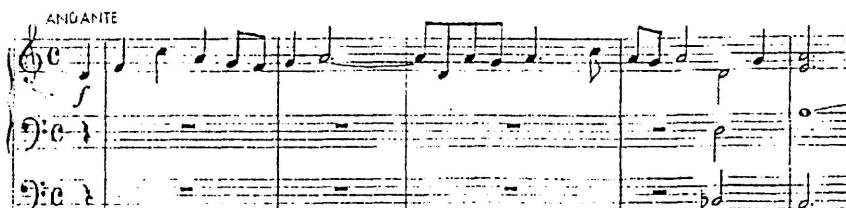


This is additionally stressed by the harmony in mm. 27, 31, and 43, where augmented seconds have been used deliberately for that purpose.

Ben-Haim evidently knew something about the organ. In his score, the registrations given are rather exact, as well as the manual designations. There are many color changes in this relatively short piece.

Karel Salomon (1897 - 1974), another Israeli composer of the first generation, and a member of the Ben-Haim circle, preferred simplicity in his organ compositions. In his *Six Pieces for Organ Based on Traditional Hebrew Liturgical Tunes*, he uses only the most basic compositional techniques, in most cases displaying the melody in the right hand and accompanying it with the left, and using clear and simple harmony. A little more complex is the *Invention for organ*, where the lyrical song-like first theme (example 4) developed in mm. 1-5, is later superimposed on the second, dance-like theme (which appears first in mm. 20-23, left hand, example 5). The second theme is developed in canon in the pedal, in mm. 37-42 (example 6). It was obviously inspired by some of the Middle Eastern (probably Yemenite) dances that were brought to Israel by the Yemenite Jews. Although considerably smaller in scale, in its character this piece perhaps could be compared to Glinka's *Kamarinskaya*.

Example 4, *Invention for organ*, mm. 1-5.



Example 5, Invention for organ, mm.20-23.

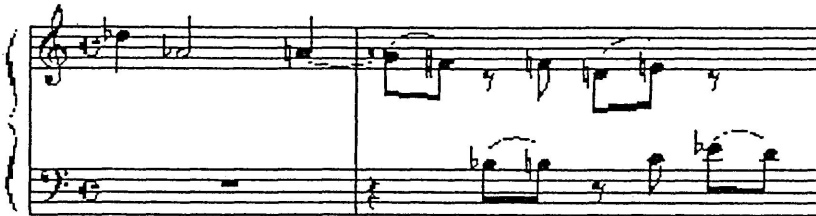


Example 6, Invention for organ, mm. 37-42.



Haim Alexander (b. 1915) uses some rather complex compositional techniques, such as a quasi-dodecaphonic approach and interval-oriented harmony, similar to the style of the late works of Petr Eben. For example, in the two opening measures of *De Profundis*, all twelve tones are introduced, (mm. 1-2, example 7), as well as the main intervals which are embedded into the form-building motifs throughout the remainder of the piece. In the beginning of the piece the opening fourth in the right hand (soprano) is followed by three-note motifs in the alto and tenor.

Example 7, De Profundis, mm. 1-2.



Those motifs are built upon an almost similar five-note interval structure (example 8) and they are an inexact inversion of one another.

Example 8, De Profundis, the two main motifs.

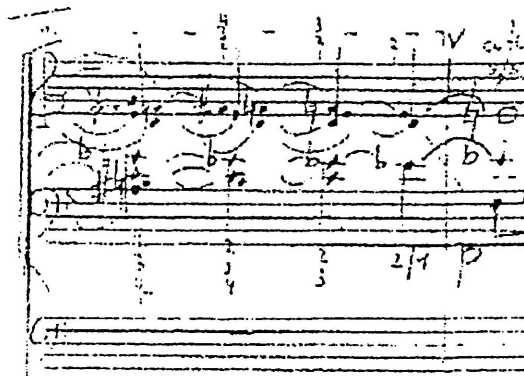
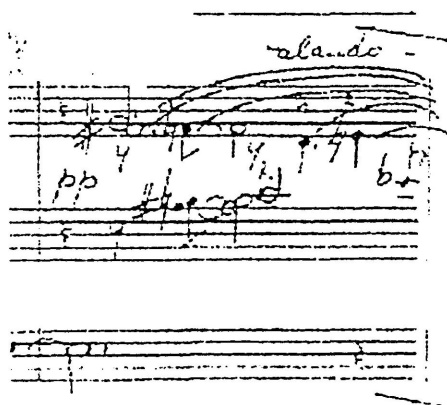


The interval index chosen for the inversion makes those motifs overlap registrally, but allows them to have only one common tone (D). The motif consists of five notes. Organizing it in groups of two shifts the accent of each motif, making it sound different each time. The German Lutheran chorale melody “Aus Tiefer Not schrei ich zu Dir” is later introduced, and its counterpoint in mm. 4-8 consists of the original motifs (example 9), while at the end of the first phrase of “Aus Tiefer Not,” the same interval of a fourth is heard in the pedal. This material is used throughout the piece, while the chorale is heard phrase by phrase. Alexander adds the “forming and melting” chord featured in mm. 9-11 (see example 10).

Example 9, De Profundis, mm. 4 - 6.



Example 10, De Profundis, mm. 9-10.



This chord is built entirely on the same set. The piece could be called an enhanced chorale prelude, or a small chorale fantasy.

More or less similar features could be recognized also in the *Ostinato*, where, in addition to the pitch organization principles, one finds a very interesting way of handling rhythm and meter. Built in an overall ABA form, this piece revolves around a motive that seems to be made of one and the same source phrase. This phrase consists of three separate motifs, the second and

third of which are a development of the first (example 11).

Example 11, Ostinato, theme progression.

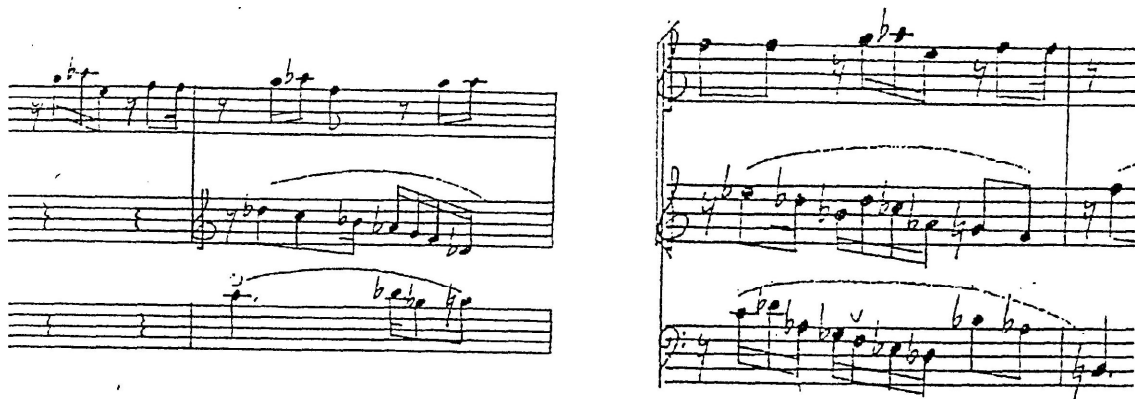


In the first (A) section of the piece this phrase is repeated by the left hand, while the right hand and pedal have been assigned different, contrasting melodic lines. The ascending line in the right hand in m. 6 seems to take the opposite direction (played by the left hand) in the beginning of the B section, in m. 15, where it is more or less “echoed” by the pedal. The right hand, meanwhile, plays the ostinato phrase (see examples 12 A and 12 B). Those two principal thematic/intervallic themes are also the main building blocks of the concluding A’ part.

Example 12A, Ostinato, mm. 5-6



Example 12 B, Ostinato, mm. 14 - 16.



While concentrating on particular intervals seems to be Alexander's main concern, his musical thinking remains tonally and vertically oriented. This is more obvious in the *Ostinato* than in the *De Profundis*.

A step towards non-conventional musical thinking is made in the music of Shlomo Dubnov (1962). In his *Prelude, Aria and Fugue* we see some of the elements of both tonality and free 12-tone musical thinking, as well as, in some cases, a careful selection of intervals. His music is improvisatory, with long, spontaneous lines, for example in the middle of the *Aria* (mm. 16 - 28, example 13), or employs block chords and massive sounds, as in mm. 12-14 of the prelude.

Example 13, Aria, mm. 16 - 28.



He is fond of broken chords, like Maayani (discussed further below). Harp-like figurations in the manuals appear frequently in the Aria (mm. 4 -5, 14-15, 27, example 14).

Example 14, Aria, mm. 14 - 15.



His musical language is notably more conservative in the last part of the cycle, the Fugue. This is the only piece of the three which has a key signature (and two key signature changes), starting and ending in the presumed C sharp minor/major. The time signature remains unchanged throughout the entire piece (while there are numerous time signature changes in both the Prelude and the Aria). Dubnov obviously pays tribute to traditional “old school” fugue writing, creating a short interlude before the appearance of the third voice’s theme, introducing the last theme in the pedal, and adding further episodes within the piece. The structure remains strictly linear throughout. There are also examples of the theme’s inversion (mm. 65-68, soprano), augmentation (mm. 87-94) and diminution (mm. 89-91, example 15).

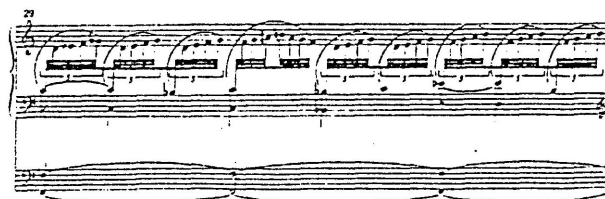
Example 15, Fugue, mm. 87 - 92.



A very interesting musical experiment is the *Arabesque* #5 for organ by Ami Maayani (b. 1936). Using an original Arabic metric pattern, called *Samai-Thakil* (3+2+2+3), and different Arabic modal scale patterns (maqams), he wrote an open, fantasy-like piece, consisting of multiple sections. In this piece he used pre-existing music material from previously written harp and chamber music pieces, also called Arabesques. Thus, employing some of Berio's compositional techniques, he is able to create a cycle of five Arabesques. The last one, for organ, seems to incorporate musical elements used in the previous pieces.¹

Maayani is one of the most important contemporary harp composers, and this is clearly seen in the way he writes for organ. There are numerous examples where keyboard passages include idiomatic harp figurations (see example 16).

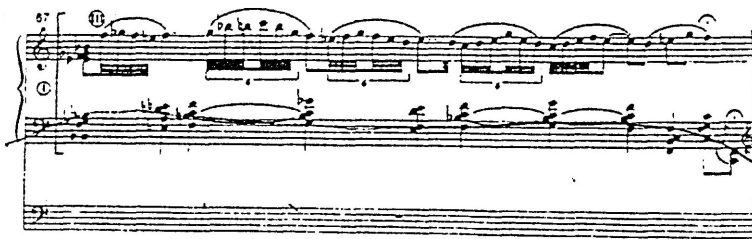
Example 16, Arabesque #5, measure 29.



¹ This piece was edited in its organ variant by Sabin Levi.

It is very interesting to compare them to the *Arabesque #1* for harp solo, where almost exactly the same material is performed by the harp. The chordal structure in mm. 2-10 sounds completely different when performed by harp, and even when performed by flute, harp and string orchestra, as is the case in *Arabesque #4*. The composer's familiarity with Arabic music is further emphasized by the charming melody in mm. 66-67, which, together with the rather intricate accompaniment in the left hand it is a clear example of a contemporary attempt to harmonize a non-Western-sounding melody using Western musical sources (example 17).

Example 17, Arabesque #5, measure 67.



Yuval Rabin (b. 1973), currently an organ student in Switzerland, has also succeeded in developing a style which is inspired mainly by both Jewish liturgical music sources and Western compositional practices. In *Zmirot* he uses three Shabbat songs as the basis of the entire composition. While the opening section of the piece is conceived in improvisatory *fantastico* style (like his *Récit de Cornet*), it is also based on the song “Shalom Aleychem malachey ha’sharet,” first introduced in m. 9. According to the author, the following fugato section represents singing the song on the Sabbath in different houses.² After the reappearance of the fantasy-like section, the second song is heard (“Tsur mishelo achalnu,” in m. 37) which later is

² Yuval Rabin, personal interview, June 2004.

joined by the first song, and the two are played simultaneously in mm. 65 (example 18).

Example 18, Zmirot, mm. 64 - 67.



Playing different melodies simultaneously, in pandiatonic fashion, seems to be the composer's favorite technique. After the climax in mm. 85 and 86, we hear the third song ("U'veyom ha'shabbat") played in a "dispersed" fashion in the right hand's part (mm. 91 - 97). Afterwards comes the piece's quiet conclusion, where the theme of the introduction is heard once again.

Israel and Palestine are not regions which are usually mentioned when talking about the organ. Political turmoil has clouded the region for a long time; but nevertheless, there seems to be a development in organ culture despite the Jewish religious fundamentalist belief that the organ is strictly "a Christian instrument" and therefore to be avoided. Music is written, organs are built and concerts are performed. organizations and events are being developed. Hopefully, organ-related activity in the region will increase once the political problems there are over.

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4. Yasser, Joseph. "The Magrepha of the Herodian Temple: A Five-Fold Hypothesis." *Journal of the American Musicological Society* Vol. 13, No. 1/3, 1965, 24.
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Appendix I

The organs of Israel and Palestine

number Name builder Country date Setup Number of stops

JERUSALEM

- | | | | | | | |
|----|---------------------------|---------------|---------|------|-------------------|----------|
| 1 | St. Sepulcher | Rieger | Austria | 1982 | 2 Manuals + Pedal | 39 Stops |
| 2 | St. Sepulcher | Tamburini | Italy | 1969 | 2 Manuals + Pedal | 27 Stops |
| 3 | St. Savior monastery | Vegessi-Bossi | Italy | 1910 | 3 Manuals + Pedal | 42 Stops |
| 4 | Tourist Office | Agati | Italy | 1847 | 1 Manual + Pedal | 10 Stops |
| 5 | Latin Patriarchate | Taboada | Spain | ? | 2 Manuals + Pedal | 15 Stops |
| 6 | St. Savior Lutheran | Schuke | Germany | 1971 | 2 Manuals + Pedal | 21 Stops |
| 7 | St. Savior Fuhrer | | Germany | 1965 | 1 Manual + Pedal | 5 Stops |
| 8 | Ecce Homo church | Mader | France | 1893 | 2 Manuals + Pedal | 16 Stops |
| 9 | Austrian Hospice | Rieger | Austria | 1910 | 2 Manuals + Pedal | 7 Stops |
| 10 | Dormition abbey | Oberlinger | Germany | 1980 | 3 Manuals + Pedal | 38 Stops |
| 11 | Dormition abbey | Oberlinger | Germany | 1980 | 2 Manuals + Pedal | 8 Stops |
| 12 | Gethsemany church | Taboada | Spain | 1984 | 2 Manuals + Pedal | 8 Stops |
| 13 | St. Stephen | Mauracher | Austria | 1900 | 2 Manuals + Pedal | 14 Stops |
| 14 | Augusta Victoria hospital | Sauer | Germany | 1910 | 2 Manuals + Pedal | 23 Stops |
| 15 | Brigham Young University | Marcussen | Denmark | 1987 | 3 Manuals + Pedal | 39 Stops |
| 16 | St. George | Rieger | Austria | 1984 | 2 Manuals + Pedal | 31 Stops |
| 17 | St. John | Mauracher | Austria | 1893 | 2 Manuals + Pedal | 14 Stops |
| 18 | St. Peter of Zion | Mader | France | 1898 | 2 Manuals + Pedal | 10 Stops |
| 19 | Visitation | Costamagna | Italy | ? | 1 Manual + Pedal | 8 Stops |

- 20 YMCA Austin U.S.A. 1932 4 Manuals + Pedal 47 Stops
- 21 Gerard Levi Shamir Israel 1992 2 Manuals + Pedal 17 Stops
- 22 P & J Monson Bosch Germany 1971 2 Manuals + Pedal 14 Stops
- 23 Rubin Academy Shamir Israel 1980 2 Manuals + Pedal 14 Stops
- 24 Italian Sisters of Bethany ?

BETHLEEM

- 25 Nativity (old) Taboada Spain 1955 3 Manuals + Pedal 55 Stops
- 26 Nativity (new) Rieger Austria 2002 3 Manuals + Pedal 51 Stops
- 27 University Roetlinger France 1961 2 Manuals + Pedal 14 Stops
- 28 Silesian church Vegessi-Bossi Italy 1906 2 Manuals + Pedal 10 Stops
- 29 Lutheran church Dinse Germany 1892 2 Manuals + Pedal 26 Stops

RAMALLAH

- 30 Latin church ?
- 31 Lutheran church Walcker Germany ? 1 Manual + Pedal 6 Stops

BEIT - HANINA

- 32 Bet Hanina church ?

ABOU - GOSH

- 33 Crusadres' church Taboada Spain 1986 1 Manual + Pedal 9 Stops

ASSERET

- 34 Transportable. Shamir Israel 1994 1 Manual + Pedal 8 Stops
- 35 Transportable. Shamir Israel 2002 2 Manuals 7 Stops

TEL - AVIV

- 36 Rubin Academy Eule Germany 2001 3 Manuals + Pedal 39 Stops
- 37 Rubin Academy Shamir Israel 1991 2 Manuals + Pedal 17 Stops

- 38 Ami Maayani Shamir Israel 1988 2 Manuals + Pedal 9 Stops
- 39 Zeev Steinberg Shamir Israel 1985 1 Manual 6 Stops
- 40 Imanuel Church Paul Ott Germany 1977 2 Manuals + Pedal 17 Stops
- 41 Saint-Antony Rieger Austria 1896 2 Manuals + Pedal 13 Stops

P E T A C H - T I K V A

- 42 Jacob Muskat Shamir Israel 1993 2 Manuals + Pedal 11 Stops

H A I F A

- 43 Haifa University Shamir Israel 2000 2 Manuals + Pedal 33 Stops
- 44 Saint-John church Binns U.K. 1914 2 Manuals + Pedal 8 Stops
- 45 Carmelites monast. Vegessi-Bossi Italy 1911 1 Manual + Pedal 6 Stops

N A Z A R E T H

- 46 Nazareth crypt Tamburini Spain ? 2 Manuals + Pedal 26 Stops
- 47 Basilica Taboada Spain 1982 2 Manuals + Pedal 38 Stops

T A B G H A

- 48 Monastery church Oberlinger Germany 1980 1 Manual + Pedal 4 Stops

L A T R U N

- 49 Monastery Casson U.K. 1904 1 Manual + Pedal 7 Stops

P O S I T I V E S (without a Pedal)

- 50 Jerusalem Radio Mayer (Germany) ? 1 Manual 4 Stops
- 51 Tel-Aviv Museum Klop The Netherlands ? 1 Manual 4 Stops
- 52 Kibbutz Shefaim Sschuke Germany ? 1 Manual 3 Stops
- 53 Alliance church Abou-Gosch Klop The Netherlands ? 1 Manual 4 Stops

Appendix II

Israeli Music for Organ

Alexander, Haim, b. 1915

The Bridge between East and West
Drischat Schalom mi Yeruschalaim
Three portraits
Jewish songs
De Profundis
Ostinato

Ben-Haim (Frankenburger), Paul 1897-1984

Prelude
Fanfare for Israel
Pastorelle

Ben-Shabetai Ari

Magrepha II

Bibik, Valentin, 1940

Concerto, for organ
Unto Thee, O Lord, do I lift my soul
Andante

Boehm, Yohanan

Organ book

Braun, Yeheskel

4 manualtier pieces

Crzellitzer, Franz

Theme and Variations
Prelude and Fugue'
Passacaglia

Dimov, Ilya

Four Preludes

Dorfman, Joseph, 1940

Phantasy for Organ

Dubnov, Shlomo

Prelude, Aria and Fuga

Ehrlich, Abel, 1915

Tsimche Kerach / Ice Plants

Friendship in K. Organ, 4 hands

Bakashot

Und verstand das gesicht - for female voice and organ`

Fleischer, Tsippi

Spielmobil - 12 miniatures for organ and harp

Galay, Daniel, 1999

Yuval

Geiman, Arie

Apocalypse

Gelbrun, Artur, 1913

Intrada and Passacaglia

Gilboa, Jacob, 1920

Prelude, Prayer and Fugue

3 Strange Visions of Hieronymus Bosch

Haubenstock-Ramati, Roman, 1919

"No Tuttle"

Shapes I

Catch III

Iranyi, Gabriel, 1946

Shir ha'ma'olot [Sonata]

Tempora

Junger Erwin, 1931

4 Inventions

Krasnovsky, Roman, 1955

Mourning Itzhak Rabin

European Triptych

Variations on a Dutch theme

Ursula

On a bycicle through Basel

Viewing Saint Elizabeth's Church in Marburg
Three Organ Symphonies
Sarabande
Entweder Menuett oder Polonaise - Toccata
Cyprus' Nights
The Swan
Spartacus

Lazar, Simon
Modulations - for organ and tape

Levi, Sabin, 1970
28 Meditations
8 Choral Preludes
Ballade
Black Marigolds (cycle of three pieces)
Canzona
Erendira
Echo - for two organs (or organ and harpsichord)
Sonata for organ, trumpet and violin
Concerto Grosso #2 for chamber ensemble and organ

Liebman, Michael
De Profundis

Ma'ayani, Ami
Arabesque #5 for organ

Paporisz, Yoram , 1945
Fantasia for Organ

Rabin, Yuval, 1973
Recit de Cornet
Zmirot

Salomon Karel, 1897- 1973
Invention
6 Pieces based on Traditional Tunes for Organ
Amos
At the Sound of the Ram's Horn
Fanfare
Far from Zion Came the Law
In the Beginning

In the Hands of the Poor
3 Preludes

Samuel, Yohanan
Orgelwerk

Schuster, Giora, 1915
Intrada and Passacaglia Piccola

Steinberg, Ze'ev , 1918
Preambulum, Fughetta, Toccata and Imitatio

Tal, Josef, 1910
Kol ha kawod - Salve venia

Val, Emanuel
Sonata #2 for organ - "Jewish"

Appendix III
Organ of the Augusta Victoria Hospital
Mount of Olives
Jerusalem
Sauer, 1910

Disposition 23 stops

First manual Grand Orgue

Bordun 16	Rohrflöte 4
Principal 8	Octave 4
Flute 8	Schalmei 8
Gemshorn 8	Cornet III-IV

Second Manual Recit enclosed

Gedeckt 16	Fugara 4
Principal 8	Flauto Dolce 4
Lieblich Gedeckt 8	Fernflöte 8
Voix Celeste 8	Flautino 2
Aeoline 8	

Pedal

Subbass 16	Gedeckt 8
Violon 16	Cello 8
Principal 16	Octave 8

II/I, II/P, I/P

Mechanical manuals and stop action

Organ at the Tel Aviv Music Academy
Clairmont Concert Hall
Tel Aviv Music Academy
Tel Aviv University Campus
Ramat-Aviv
 Hermann Eule, 2001

Disposition 39 stops

First manual Positive 58 notes

Gedackt 8
 Quintadena 8
 Flötenprincipal 4
 Nasard 2 2/3

Doublette 2
 Terz 1 3/5
 Larigot 1 1/3
 Krummhorn 8
 Tremulant

Second manual Great

Bourdon 16
 Principal 8
 Rohrflöte 8
 Gambe 8
 Octave 4

Spitzflöte 4
 Quinte 2 2/3
 Octave 2
 Mixture IV
 Trompete 8
 Tremulant

Third manual Recit enclosed

Nasard 2 2/3
 Geigenprincipal 8
 Flûte Harmonique 8
 Salicional 8
 Unda Maris 8
 Fugara 4
 Flûte Octaviant 4

Viole d'Amore 16
 Piccolo 2
 Cornet III
 Fourniture IV-V
 Fagott 16
 Oboe 8
 Tremulant

Pedal 32 notes

Principal 16

Tenoroctave 4

Subbass 16
Octavbass 8
Bassflöte 8

Posaune 16
Trompete 8
Clarine 4

I-II, III-II, III-I, I-P, II-P, III-P (mechanical action)

Rollschweller
Sequencer

4000 General pistons

Mechanical manual action
Electric stop action

Organ at the Jerusalem Center for Near Eastern Studies
Brigham Young University - Jerusalem Campus
Mount Scopus
Jerusalem
Marcussen, 1987

Disposition 39 stops

First manual (lowest) Positive 61 notes

Gedackt 8	Sesquialtera II
Principal 4	Quint 1 1/3
Rohrflöte 4	Dulcian 8
Octave 2	Scharf IV-V
	Tremulant

Second Manual Great

Bordun 16	Gedecktflöte 4
Principal 8	Quint 2 2/3
Spitzflöte 8	Cornet III
Trompet 8	Octave 2
Octave 4	Mixtur IV-V

Third Manual	Solo	Enclosed (in a separate case behind the main case)
Salicional 8		Terts 1 3/5
Rohrflöte 8		Nasard 2 2/3
Voix Celeste 8		Spanish Trompet 8' and 4' (En chamade) - can be played from the first manual.
Octave 4		Clairon 4
Traversflöte 4		Fagot 16
Waldflöte 2		Obo 8
Mixtur V-VI		Tremulant
Pedal		
Principal 16		Octave 4
Soubasse 16		Hintersatz V
Octave 8		Basun 16
Gedackt 4		Trompet 8

III-II, III-I, II-I, III-P, II-P, I-P

Mechanical manual action
Electric stop action
256 general pistons

Organ at the Basilica of the Annunciation
Nazareth
Taboada, 1982

Disposition 38 stops

First Manual	61 notes
Principale 16	Ripieno V 2
I Principale 8	Flauto Traverso 8
II Principale 8	Flauto in VIII 4
Ottava 4	Sesquialtera II
Duodecima 2 2/3	Voce Humana 8

Decimaquinta 2
 Decimanona 1 1/3
 XXII-XXVI 1

Tromba 8
 Chiarina 4

Second manual Recit enclosed

Principale 8
 Ottava 4
 Decimaquinta 2
 Ripieno IV
 Bordone 8
 Flauto a Camino 4
 Nazardo 2 2/3

Flautino 2
 Flauto in XVII 1 3/5
 Piccolo 1
 Violetta 8
 Voce Celeste 8
 Oboe 8
 Tremulant

Pedal radial 32 notes

Contrabasso 16
 Ottava 8
 Quintadecima 4
 Ripieno IV

Bordone 8
 Flauto 4
 Bombarda 16
 Trombone 8

Couplers II/I, II/P, I/P, II/I 4', II/I 16', II/II 4' and 16', I/I 4' and 16', II/p 4', I/P 4'

Great reeds off

Oboe 8'/II off

Pedal reeds off

Presets: Ripieno/G.O., Ripieno/Recit, Ripieno/Pedal, Forte Generale, Piano, Pedale

Crescendo (Rollschweller)

Seven general pistons, four divisional pistons for each division

Electric manual and stop action

Concert Organ of the Church of Dormition
Dormition Abbey
Mount Zion
Jerusalem
 Oberlinger, 1980

Disposition 38 stops

First Manual	Rückpositif	56 notes
Holzgedeckt 8		Sifflöte 1 1/3
Principal 4		Cymbel 4
Blockflöte 4		Krommhorn 8
Octave 2		Glockenspiel
		Tremulant

Second manual	Hauptwerk	
Gedecktpommer 16		Superoctave 2
Principal 8		Mixtur V
Rohrflöte 8		Cymbel III
Octave 4		Trompet 8
Kleingedackt 4		Cymbelstern
Quinte 2 2/3		

Third manual	Oberwerk	enclosed
Hohlpfeife 8		Octavlein 1
Salicional 8		Sesquialtera II
Voix Céleste 8		Fourniture V
Principal 4		Dulcian 16
Kuppelflöte 4		Hautbois 8
Waldflöte 2		Clairon 4
		Tremulant

Pedal	30 notes	
Principal bass 16		Pommer 8
Subbass 16		Choralbass 4
Posaune 16		Hintersatz III
Octavbass 8		

III/P, II/P, I/P

Mechanic manual action

Electric stop action

64 pistons x 10 levels