Özgün Makale

Abraham Zwi Idelsohn and Robert Lachmann: The Intellectual and the Practical Founders of the Israeli National Sound Archive[1]

Abraham Zwi Idelsohn ve Robert Lachmann: İsrail Ulusal Ses Arşivi'nin Entelektüel ve Pratik Kurucuları

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Abstract

The field of Jewish Music research originated at the beginning of the twentieth century, when Abraham Zwi Idelsohn came to Jerusalem and began to document oral traditions of Jewish oriental communities in music transcriptions and sound recordings. Idelsohn's pioneering work set the ground for further research and recording of Jewish music. In 1935 a German-Jewish musicologist, Robert Lachmann, continued Idelsohn's work, and recorded the traditions of Jews, Arabs, and other communities living in Jerusalem and Palestine at the time. The emphasis of both of their work was on liturgical, traditional music transmitted orally and reflected ancient Jewish music. In 1965, the National Sound Archives was established in the National Library of Israel, and researchers continue to record traditional music along with popular music and other genres of music. In this paper, I claim that, despite the developments in technology and the production of popular music, the center of the National Sound Archives' work remained loyal to its intellectual and practical founders.

Keywords: Abraham Zwi Idelsohn, Robert Lachmann, Jewish Music, Israeli National Sound Archives, Traditional Music.

Öz

Yahudi Müziği araştırma alanı, yirminci yüzyılın başında Abraham Zwi Idelsohn'un Kudüs'e gelip Yahudi doğu topluluklarının sözlü geleneklerini müzik transkripsiyonları ve ses kayıtlarıyla belgelemeye başlamasıyla ortaya çıktı. Idelsohn'un öncü çalışmaları, Yahudi müziğinin daha fazla araştırılması ve kaydedilmesi için zemin hazırladı. 1935 yılında Alman-Yahudi bir müzikolog olan Robert Lachmann, Idelsohn'un çalışmalarını devam ettirdi ve o dönemde Kudüs ve

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Filistin'de yaşayan Yahudilerin, Arapların ve diğer toplulukların geleneklerini kaydetti. Her ikisinin de çalışmalarının vurgusu, sözlü olarak aktarılan ve eski Yahudi müziğini yansıtan ayinsel, geleneksel müzik üzerineydi. 1965 yılında İsrail Ulusal Kütüphanesi'nde Ulusal Ses Arşivi kuruldu ve araştırmacılar popüler müzik ve diğer müzik türlerinin yanı sıra geleneksel müziği de kaydetmeye devam ediyor. Bu makalede, teknolojideki ve popüler müzik üretimindeki değişime rağmen, Ulusal Ses Arşivleri'nin çalışmalarının merkezinin, entelektüel ve pratik kurucularına sadık kaldığını iddia ediyorum.

Anahtar Kelimeler: Abraham Zwi Idelsohn, Robert Lachmann, Yahudi Müziği, İsrail Ulusal Ses Arşivleri, Geleneksel Müzik.

Introduction

The Sound Archives of the National Library of Israel (formerly the Jewish National and University Library) was established in 1965 as part of the music department of the library. The National Library of Israel was established in 1892, many years before the establishment of the state of Israel and centred around Judaica and Western printed material. The founder of the sound archives was Prof. Israel Adler (1925-2009), whose mission was to collect the Musical Memory of the Jewish people and the people living in the area: Arabs, Bedouins, Samaritans, Christians, etc. Jewish music intended to include the music of the Jewish people from all over the world, especially those communities whose music had been transmitted orally and was never transcribed or written down in Western music notation.

The recorded sound collection was added to the music department, which included music in several formats, such as music manuscripts, printed music, musicological research books, and periodicals. Adler wanted the music department to be a part of the National Library as he viewed music in context and not as isolated sound fragments. The National Library includes, among its collection's manuscripts, books, periodicals in Judaica, Israeli history, Islam, and the Middle East, and general humanities source materials that correspond to Jewish and Israeli music, which is essential for its studies. In addition to the newly designed music department and sound archives, Adler established the Jewish Music Research Center as part of the Hebrew University Musicology department to enhance Jewish and Israeli music research and publications on these subjects.

When Adler designed the sound archives, he was aware of earlier sound recordings of Jewish and Arabic music that had been recorded in Israel (then Palestine) by former ethnomusicologists. He was also aware of other European sound archives, such as the Phonogrammarchiv in Vienna, the Phonogrammarchiv of Berlin, and the Phonoteque Nationale in Paris. He consulted with experts in these archives and built a recording studio. He purchased a studio and portable equipment and designed a room for scholars that provided listening facilities of the various media formats available in the 1960s, namely, Reel to Reel tapes and records. Adler invited Mr. Avigdor Herzog (1922-2022), who had studied in the music academy of Budapest with Zoltan Kodaly and had had some experience in recording Jewish music in Israel, to be in charge of the archives and designing its cataloguing system.

Adler, like other ethnomusicologists, such as A.Z. Idelsohn, Robert Lachmann, Edith Gerson Kiwi, Johanna Spector, and Leo Levi (see below), focused on "traditional" Jewish music with an emphasis on religious liturgical music. For them, traditional music was the music that was transmitted orally for generations, has not been transcribed in musical notation, and was shared by a group of people who performed it for generations. The early generation of Jewish music

sound researchers believed that the sound of the present had been recalled by community members, especially men who performed it in religious contexts and, therefore, kept musical components of the past, even the past of the Jewish people before their exile from Israel in 70 A.D. Non-liturgical music, folk songs, and newly created Israeli folk and popular music were regarded as secondary in their importance and were more influenced by foreign traditions than by Jewish ancient traditions. Non-liturgical music was often performed by women in various languages and thus was neglected at the beginning by most scholars (but not all).

The second principle that governed the field and studio recordings of the first generation, was the awareness that music changes due to immigration and the new media (records, radio), and, therefore, music is in an endangered state and must be preserved in recordings before it disappears or changes dramatically.

Israel Adler was not the first scholar to collect the National Jewish Music heritage. Abraham Zwi Idelsohn (1882-1938) was the pioneer in collecting, recording, and publishing the sounds (in transcribed form and recordings) of the Jewish people, with an emphasis on Oriental Jewish music. His outstanding contribution was the publication of Hebrew Oriental Melodies in ten volumes, titled Hebraisch-Orientalischer Melodienschatz (Thesaurus of Hebrew Oriental Melodies) 1914-1932. The first five volumes were based on field recordings of Oriental Jewish traditional music he had encountered in Jerusalem. According to Idelsohn, these melodies were not influenced by Western music and, therefore, represented the "pure" Jewish music of antiquity.

The second musicologist who recorded in Palestine was Robert Lachmann (1892-1939). Lachmann focused on Eastern-Oriental Jewish music, as well as Non-Jewish Oriental music (Arabic, Bedouin, etc.), to “rescue” this authentic Oriental music from Western influences. Although the concept of establishing a sound archive, conducting recordings, and providing musicological analysis was Western, the focus of the earlier scholars was on Oriental music. When the state of Israel was established in 1948, the duality between Oriental musical traditions and Western musical traditions was present. The state emphasized Western culture, but the various immigrant communities struggled to keep their traditional music, at least in liturgical music and, to an extent, para-liturgical and secular contexts. This struggle between “East” and “West” continues until today. Israeli national music is still difficult to be defined in musicological terms, and it moves between East and West due to the complex nature of the people living in Israel and the political circumstances of Israel, a Jewish state surrounded by Arabic countries. Therefore, the national music collection is in flux. Yet, the legacy of Idelsohn and Lachmann is still present and forceful in present-day collecting, cataloguing, and research.

Founders of the Israeli National Sound Archive: 1907-1939

Abraham Zwi Idelsohn

Abraham Zwi Idelsohn is considered to be the most important figure in establishing the field of Jewish Music Studies. Born in 1882 into a traditional Jewish family in Russian Latvia, Idelsohn spent his childhood first in the seaside Baltic town of Filzburg, then in the neighboring city of Libau. After a traditional yeshivah education, he apprenticed himself to a local cantor and then settled in Germany to continue with his musical education. There, in the opening years of the twentieth century, he worked as a professional cantor in Augsburg, Berlin, and Leipzig while also studying at Berlin's Stern Conservatory and the Leipzig Academy of Music.

Drawn both to Western classical music and Jewish cantorial music, Idelsohn encountered similar facile denials of the very existence of Jewish music (Idelsohn, 1928, pp. 193-194). His frustration led him to Zionism as the only way to rediscover his roots and create the New Hebrew

music (which later became Israeli music), which was lost in Exile. He immigrated to Palestine in 1907. At the time of Idelsohn's arrival, formal scholarly research efforts on Jewish music were still in their infancy in Europe. Idelsohn thought that a solution to the questions of defining the origin and nature of Jewish music should be discovered in the Orient, where the natural Jewish music, without the layers of cultural influences of the Diaspora, especially the European influences on Jewish music, was born and remained in the musical tradition of the oriental people. Zionism offered the possibility of a real musical renewal of the Jewish people. Just as Jewish musicians would recover their true national essences in Zion, Idelsohn believed, diasporic Jewish music would be reborn as Hebrew national music cleansed of its European detritus in Zion.

The first stage of this process of national rebirth would be collecting and publishing oriental Jewish melodies. Confronting the staggering diversity of Jewish musical traditions represented by immigrants and longstanding Jewish sub-communities in the Yishuv[2] in Palestine, Idelsohn launched an "ingathering of the exiles" in music. Beginning in 1908, he set out to document the music of various Jewish ethnic communities of Jerusalem, focusing on Oriental Jewish communities, to discover the pure sound of the Jewish people. Idelsohn (Ben-Yehuda)[3] believed that 'the Jewish people had preserved a core of their own melodies, such as the folk-tunes of the Jews in all corners of the world, which derive from a single source, and all possess a common foundation. Once the 'rust of the Exile' had been removed from them, these melodic kernels would then form the seeds for new national music, known not by the diasporic referent as "Jewish music" but should be redefined as "Hebrew music"' (Ben-Yehuda,1908,2-3). The use of the word 'Hebrew' for the Zionist old-new culture was common until the establishment of the state of Israel in 1948 when the term changed to 'Israeli'.

Idelsohn believed and proved that the true source of authentic Jewish national music lay in the Jewish world of the Orient. The Jews of Yemen, Morocco, Persia, Egypt, and Iraq, those who had never left their original dwelling places in the Middle East and never met the peoples of Europe, had no external cultural influences beyond the other "Semitic tribes" among whom they lived. It was there that true Hebrew national music laid in its original Oriental form. (Idelsohn, 1924, pp. 1-6).

Later generations of musicologists, beginning with Lachmann, challenged Idelsohn's core historical assumptions about the antiquity and purity of this "Oriental" Hebrew music, particularly his static vision of "Semitic" Arab music (Seroussi, 2001). However, Idelsohn's ideology made him collect in Palestine liturgical music and para-liturgical music of Oriental Jewish communities in Jerusalem, which She transcribed in Western notation and published in his Hebräisch-Orientalischer Melodienschatz, (Thesaurus of Hebrew Oriental Melodies.) (Idelsohn, 1932, vol. 1 XII).

The focus was not on Hebrew-language sacred songs of mixed origins. but on isolated melodies, archaeological sonic fragments recovered from antiquity. He proposes a category of "Semitic" melodies as the pure musical essence of the ancient Hebrew nation. These melodies form his benchmark for an unchanging authenticity against all other Jewish musical traditions which can be judged and classified. His emphasis on the pre-Exilic Semitic musical past, when all Semitic peoples shared a common source in the pre-Islamic, pre-Arabic, and pre-historical East, that preserve the melodies and sounds of the ancient world which meant that for Idelsohn the purest Hebrew national music could be defined and identified as Arab music. (Idelsohn, 1924, pp. 284-287).

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2 *Yishuv* – Jewish settlements in Palestine from the last quarter of the 19th century until the establishment of the State of Israel in 1948.

3 Idelsohn also used the name Ben-Yehuda, The son of Judah, a translation of his name Idelsohn.

Idelsohn's project depended in large part on the intellectual models and financial support from German and Austrian imperial scholarly institutions. The scholarly methods he employed were a direct import from the new field of contemporary European comparative musicology. German scholarship stressed a philosophical-archaeological approach to isolated fragments of melody for scientific analysis and classification based on scales. This approach was reinforced by the decision to use the new technology of sound recording. The phonograph machine allowed Idelsohn to capture sounds in situ, giving the illusion of authentic sound. However, the technology was in its very early stages. Idelsohn used an Edison Phonograph Machine and recorded on cylinders without any technical professional support. The cylinders could contain about one minute of sound and thus what was preserved were only fragments of prayers and liturgical songs, melodic snippets removed from their context and converted into scientific data. The final digitization and publication of Idelsohn's recordings was completed in 2006 by the Sound Archive of the Austrian Academy of Science (Lechtleitner, 2005).

As mentioned above, Idelsohn recorded on wax cylinders between 1911-1913 with the financial and technological support of the Royal Austrian Academy of Science in Vienna. In the winter of 1913/1914, Idelsohn journeyed to Vienna, where the academy granted him office space to organize his research materials and publication subvention for Melodienschatz. The Austrian academic authorities viewed Idelsohn's linguistic and ethnographic research as a valuable inquiry into the larger anthropological questions of Semitic languages and music.

In 1922 Idelsohn departed to the USA to continue his lecturing and promote his research and publications. In the USA, he published five additional volumes of the Melodienschatz that comprises the music of Ashkenazi Jews: German synagogue music, South German liturgical music, East European Synagogue music, East-European Folk Song, and Hasidic music. Although he aimed at the American Jewish audience, which was not necessarily Zionist or Oriental, he tried to show a common Oriental root for all Jewish musical traditions, including the Ashkenazi (European) liturgical music, and analyze their modes and melodic motives. Idelsohn set the ground for Jewish music research. (National Library of Israel, Mus 0004) His ten volumes of Melodienschatz represent a novel bid of Jewish musical culture and serve as the fundamental repertoire for the next generations of musicologists in Palestine and Israel to compare their findings with his. Idelsohn summarized his research in his outstanding book about the history of Jewish music he published in 1929, which is still the fundamental book for studying Jewish music. His work and findings still inspire musicologists to reinvestigate many of his findings and conclusions (Adler, Bayer & Schleifer, 1986). His archive was donated by his family to The National Library of Israel. (National Library of Israel, n.d.)

Robert Lachmann

Robert Lachmann came to Jerusalem in 1935 to conduct a systematic investigation of Oriental music in Palestine and establish a sound archive of Oriental music at the Hebrew University of Jerusalem. Unlike Idelsohn, Lachmann was not a Zionist, and his agenda was not driven by any Jewish ideology but by European scholarship that aimed to provide a wider universal discussion of musical evolution. Lachmann arrived in Palestine after he was dismissed from his position in Germany with the rise of Nazism in 1933 and was looking for a place to continue his musicological work, especially his research on Arabic music. He contacted several institutions and Jewish leaders and eventually received an invitation from the Hebrew University of Jerusalem to come to Jerusalem and establish a sound archive of Oriental music. By accepting this invitation, he then

planned to continue his musicological research on the musical traditions in Mandatory Palestine, especially those of Oriental origin, both of Jews and non-Jews living in Jerusalem.

Born in Berlin in 1892, Lachmann was raised in an assimilated Jewish family. His first encounter with non-Western music was during WWI when he served as an interpreter to North African and Indian prisoners of war at Wünsdorf, Germany. His doctoral dissertation for the University of Berlin focused on the music of the Tunisian prisoners (Lachmann, 1923, pp. 136-171).

As a comparative musicologist, Lachmann was knowledgeable in a wide range of European and non-European traditions. His publications include articles on Haydn and Schubert manuscripts, which he researched at the State Library in Berlin, and his classic monograph Music des Orients (1929) explores music cultures from North Africa to the Far East. In 1930 he cofounded the *Gesellschaft fur Vergleichende Musikwissenschaft* (Society for Comparative Musicology), with his Berlin colleagues Erich M. von Hornbostel and Johannes Wolf. Lachmann was the sole founding editor of the society's journal *Zeitschrift für vergleichende musikwissenschaft* (Journal of Comparative Musicology), the first international journal in ethnomusicology. The journal had published only three volumes 1933, 1934, and 1935. Unfortunately, Lachmann could not continue his work in Palestine due to a lack of financial support.

Lachmann was primarily a scholar of Arab music. Fluent in spoken and written Arabic, he carried out extensive fieldwork across North Africa through the 1920s and early 1930s, equipped with an Edison phonograph. In April 1935, Lachmann arrived in Jerusalem accompanied by his recording technician, Walter Schur. He brought with him his state-of-the-art recording equipment; his personal library of books, periodicals, and commercial records; copies of his own collection of some five hundred wax cylinder recordings; and copies of some forty wax cylinder recordings made by Idelsohn in Jerusalem in 1913. Over the following three years, Lachmann made about 700 metal disc recordings documenting the oral traditions of the different non-European communities of Palestine. He received a one-year appointment as an associate researcher at the School of Oriental Studies at the Hebrew University of Jerusalem, which was extended for further two years. In May 1938, despite Dr. Judah L. Magnes's, the Chancellor of the Hebrew University, vigorous attempt to secure Lachmann a permanent position, it was not approved, and the university agreed to support his work for only three more years without further commitment.

For Lachmann, Jerusalem was not just another ancient city surrounded by mountains it was a meeting place of the three great monotheistic religions, abounded in relics, monuments, edifices, and sites attesting to its history, which had turned familiar, as the terrestrial became spiritually endowed. Christians, Muslims, and Jews expressed their heritage in unique rituals and customs, relying on canonical texts and sanctioned musical utterances. For Lachmann, Jerusalem and Palestine provided a great opportunity for comparative research. In such a small geographical area, he was able to find a great variety of musical traditions.

In his first report on the section for the study of non-European Music from 14.06.1935, he suggested to research not only "the different Jewish traditions, but also those of the Christian Oriental communities of Palestine and, perhaps, recitations of the Koran, all of them in reliable renderings. Moreover, there still existed a wealth of secular song and instrumental music especially on the part of Arab peasants and Bedouins" (Katz, 2003, p. 112). As professional musicologists, he also suggested to sketch in advance a comprehensive program of studies.

In an official report (in English) published in the "Information Bulletin" of The Hebrew University in Jerusalem, June 1936, under the subtitle "In the humanities", a short report on the Archives of Oriental Music at the Hebrew University describes the following:

> 1. Archives of Oriental Music at the Hebrew University. The Director of the newly-established Archives for Oriental Music, Dr. Lachman, participated, in Germany, in the establishment of the Phonogram archives, where spoken and musical documents of all nations are collected in the form of gramophone records and scientifically studied....The material collected by Dr. Lachman consists of (a) Jewish, (b) Samaritan, (c) Arabic, and (d) the music of various other national groups to be found in Palestine, e.g., of the Abysinians, Copts, Armenians, etc.

The second part of the report deals with technology as a two-faceted tool: it provides a substantial opportunity for preservation and research but uses the same technology for recordings that are produced for commercial reasons and are broadcasted, which might change the oral tradition and make it obsolete:

> 2. Jewish Music. The Discovery and Collecting Jewish Musical Documents in Palestine. Palestine is the sole country in which groups of representatives of all sections of World Jewry can be found in close proximity and comparatively unaffected by the influences of the Outer World. ...This collecting must be carried out at once, as musical documents that are, to a considerable degree, highly valuable are in the process of being lost. Like all the rest of the population, the younger generation of these groups is subject to the influences of Assimilation; gramophones and wireless sets have penetrated these hitherto exclusive circles and are displacing the old traditional music, influencing the hitherto untouched and pure taste; as a result, the old genuine musical traditions are in danger of disappearing with the passing away of the older generation.

The report continues with another subtitle, "Using the Opportunity" and states that the study of the sound of languages in Jerusalem will enable the understanding of the history of music, not only of the Orient but of Western music as well:

> There is no place in the world where so much old folk and Art music can be collected as in Jerusalem; since there is no other spot in which so many carried racial groups live in close proximity within the walls of a single city. Dr. Lachman had the opportunity of recording the musical traditions of Jews of all lands, from Morocco, Algieri, and Tunis to Yemen, Afghanistan, Baghdad, North Persia, Buchara, Kurdistan, etc. The elements of their various kinds of music derive, to a considerable degree, from forgotten cultural epochs and are the sole vestiges of long-dead branches of Oriental and African music; as such, they are of inestimable value for the history of music. (Lachmann, 1936, pp. 7-10).

Lachmann's professional correspondence and diaries describe an unrelenting stream of obstacles relating to inadequate and insecure finances, and lack of institutional support for his work which was conducted mainly by him with the assistance of his sound engineer. His insistence on recording all the religious groups, without prioritizing any one of them, drew criticisms from both Muslims and Jews and alienated potential sponsors interested only in Jewish music. With World War II on the horizon, pressures of Jewish immigration from Nazi Europe fuelling Jewish nationalist aspiration, and Arabs staging a general strike and revolt, the time was not suitable to convince potential sponsors of the value and urgency of Lachmann's unique and eclectic project of collecting and researching Oriental music in the Orient. Sadly, Lachmann fell ill and died in May of 1939 at the age of forty-six. His archive and recordings are held at the National Library of Israel (National Library of Israel, n.d.).

In *The Lachmann Problem: An Unsung Chapter in Comparative Musicology,* Ruth Katz describes Lachmann's career in Palestine in quasi-dramatic terms (2003, p. 274). Despite all difficulties, the establishment of the Archive for Oriental Music was remarkable. His teaching also inspired

new musicologists to work in the field of traditional music, and until the establishment of the Musicology Department at the Hebrew University of Jerusalem and the opening of the National Sound Archives at the National Library (which was a department of the Hebrew University of Jerusalem until 2010) in 1965, Lachmann's collection was taken care of by his student Dr. Edith Gerson-Kiwi (1908-1992), as part of a folklore collection sponsored by the Ministry of Education, and was the only place to conduct research in non-Western music and in Jewish oriental music until 1965.

For Lachmann, the most reliable method was recording by means of the phonograph and playing back in various speeds and ways, and to that end, he needed an all-year-round technician who would take care of the technical issues while he would concentrate on research and analysis of the recordings. Lachmann and the sound engineer Walter Schur, managed to maintain the equipment, copying from cylinder to disc and from disc to disc and playing back the recordings to the musicians that were recorded. This last playback context Lachmann found very effective as it encouraged the musicians to cooperate with the recordings and ease the fear of the recording machine. The crucial relationship between technology and musicology, in general, and with comparative musicology, was new and revolutionary in Jerusalem in the late 1930s.

Lachmann set up the model for future national sound archives. Documenting oral musical traditions through recording in good quality, being able to play back immediately as well afterward, labelling the recordings in a systematic way, cataloguing the recordings, and standing them in a sound archive that provides access to the public and to scholars. According to Lachmann, the recording preceded any analysis, writing, or publication that could be conducted later. Lachmann's work in Palestine set up the ground for all future research in Palestine and Israel and was the local model for the establishment of the Sound Archives of the National Library of Israel in 1965.

Lachmann's field work and sound archive embraced the oral musical traditions of all ethnic and religious groups in Palestine, and allowed multidisciplinary studies, including music, historical, sociological, ethnological, and philological perspectives. The scope was boundless, potentially extending beyond Palestine to the neighboring Middle East, and above all, it was urgent.

In his diaries, reports, and lists, Lachmann registered the communities and the number of recordings of each community he recorded during his stay in Jerusalem:

> Samaritan music – 233 (discs): Jewish music: Jewish-Kurdish – 12. Jewish-Yemenite – 75; Jewish-Western -51; Other Jewish communities – 25. Jewish Contemporary – 34. Arabic: Bedouin – 23; Peasant -119; Religious – 9; Women and Children – 9; Arabic Oriental Urban music – 92; Christian – 42; Gypsy – 6; Other – 9; Total: 769.

Lachmann was aware that the correlation between the musical system and social function constitutes the primary principle of classification in Oriental music. He classified his music according to its social function and musical qualities: religious or secular, urban or rural, vocal or instrumental, male or female songs, lyrical recitation, or choral songs. On another level, he classified Middle Eastern music according to different "national and ethnic systems". Thus, in Lachmann's musical worldview, the panoply of Middle Eastern music unfolds as a multi-layered musical archaeology in which remnants of different historical strata provide windows onto their own and potentially other musical pasts.

Lachmann, like Idelsohn, wanted to discover ancient Jewish and Oriental music. Unlike Idelsohn, who intended to reconstruct the ancient Hebrew music, to reconnect modern Zionists to their pre-exilic culture and, based on that, compose new Hebrew music, Lachmann wanted to

preserve the music, disseminate it as “genuine local music”, and assist the resistance against Western influences and musical assimilation.

Lachmann knew that Jews and non-Jews shared similar musical languages. In his monograph on “Jewish Cantillation and Song in the Isle of Djerba”, based on his two-week research trip to the remote Tunisian village of Hara Sghira, he comes to the conclusion that Jewish music has been changed and influenced by its neighboring cultures, especially Arabic urban music, and that it does not belong to an older stratum than Jewish music on the mainland (Lachmann, 1940, p. 1) The liturgical cantillation and the women's songs of Djerba, in contrast, exemplify different tendencies and belong to “that class of recitation which includes the emphatic rendering of magic formulae, of sacred texts, and of heroic poems" in which “the voice, instead of following purely musical impulses...primarily serves to support speech.” (Lachmann, 1940, p. 7). The question of the relationships between Jewish music and the music of their neighboring cultures remains the center of almost any musicological research until today.

Current State of Research

Despite the gap in time, Idelsohn and Lachmann set up the intellectual ground for the National Sound Archives of Israel that was established in 1965 in the State of Israel. The music to be recorded, the technique of recordings, research questions, and interviews are of the same nature as Idelsohn and Lachmann: to discover the musical traditional music of a community and its relation to the surrounding musical cultures and its inner sociological and psychological influences.

Most of the modern Israeli ethnomusicologists followed the method of Idelsohn by dividing Jewish communities according to their origins, and Jewish performance context (i.e., sacred or secular, men or women). In addition, they attempt to provide a description of each performed piece according to its musical system and textual source.

This can still be seen in the massive digital catalogue and digital collection of the Sound Archives of the National Library of Israel, in which music is divided according to “traditions” *(masoret),* meaning the original community’s sound of language. The system has been updated, but the basis remained the same as in Idelsohn's and Lachmann's work. New traditions, especially of Israeli folk songs, have been added, but the core of the collection remains Jewish traditional liturgical music representing “tradition”.

Until recently, Israeli musicologists did not study Israeli folk and popular music, as it was regarded as of less significance since it was commercially produced, influenced by Western popular music, not stable as a musical language, and lacked the perspective to enable musicological study. However, since the 1980s, collection and research have been conducted on early Israeli folk songs *(zemer ivry)* and Israeli popular music.

The ethnomusicological work in Palestine and Israel continued with the significant work of several scholars and musicologists, to mention only a few: Edith Gerson Kiwi (1908-1992), Johanna Spector (1915-2008), who recorded in Israel, India, and the USA; Leo Levi (1912-1982), who recorded in Israel, Italy, and Greece. Avigdor Herzog (1912-1922) recorded Samaritans and Ashkenazi Jews in Israel. Shoshana Weich-Shahak (1940-) documented the tradition of the Ladino song in Israel, Spain, Greece, and Turkey, and Uri Sharvit (1939-2021) documented and studied the tradition of Yemenite Jews as well as Ashkenazi Jews. Eliyahu Schleifer (1939 -) recorded and studied the European Ashkenazi cantorial music, Yaakov Mazor (1935-) collected the various musical traditions of the Hasidim, Amnon Shiloah (1928-2014) documented Arabic music and oriental Jewish traditions. Dalia Cohen (1926-2013) documented and studied the Arab music of Palestine.

Younger generations of scholars such as Edwin Seroussi (1952-), Ephraim Yaakov (1953-2015), and Gila Flam (1956-) continued their work in documenting oriental Jewish traditions, Yemenite Jewish music, and Ashkenazic Yiddish song. Most of the scholars, especially those living in Israel, conducted fieldwork among Jewish communities. Only a few conducted recordings among Arabs of Israel. This generation of scholars conducted fieldwork among several communities but mainly with individuals who could recall through their musical repertoire the events and history of their communities that no longer exist.

Conclusion

Despite the vast technological changes of the 20th and 21st centuries of recordings, the dissemination of sound recordings on the web, and the vast field recordings and commercial recordings that the Sound Archives of the National Library of Israel produced and acquired, the subjects of recordings remain "traditional" music. Today the Israeli sound archives hold over one thousand hours of recordings and are still growing, accessing recorded sound in all formats: reel-to-reel tapes, compact cassettes, records, and compact discs.

We hope that future generations of sound archivists will develop a better system for cataloguing and describing traditional Jewish music and enable comparison and analysis of the various recordings that have been made for over one hundred years. The approach should be wider on a national and international level as Jewish music and Israeli music, including Arabic music, share a common language – the language of sound and music. - More cooperation with other sound archives and digital access to other collections in the world will bring a better understanding of what Jewish music is – a question that has not been answered yet. (National Library of Israel, Sound Archive, n.d.)

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