

THE ARCHIVES OF THE WORLD CENTRE FOR JEWISH MUSIC IN
PALESTINE, 1936-1940, AT THE JEWISH NATIONAL AND
UNIVERSITY LIBRARY, JERUSALEM¹

Philip V. Bohlman, *Ithaca, N.Y.*

The musicological activities in Israel prior to statehood are often characterized by rather outstanding contributions of single individuals, possessing usually a European musicological and humanistic education; best known of such individuals are, of course, A. Z. Idelsohn and Robert Lachmann, who typify this pioneering approach to the musics of Israel.² These two individual efforts included attempts to create in Jerusalem institutional tools for the advancement of Jewish music research: Idelsohn's attempt to establish in 1910 the *Maḳôn le-sīrat yisra'el*³ and Lachmann's attempt, after his immigration to Palestine in 1935, to create at the Hebrew University the "Archive of Oriental Music."⁴ Both these endeavours, though short-lived, were significant forerunners of later realizations, after the creation of the State of Israel, which brought to existence in 1964 the Jewish Music Research Centre at the Hebrew University of Jerusalem.⁵

- 1 The present article and the cataloguing of the archives discussed therein have benefited in innumerable ways from the assistance of the library staff of the JNUL and the Jewish Music Research Centre, especially Beatrix Schulz-Raanan and Helen Shemaria, to whom the author extends his gratitude. The author is also obliged to Prof. Israel Adler for initially directing him to the archives and encouraging him to undertake its cataloguing. Special thanks are due to Dr. K. Grunwald for a grant in support of this work.
- 2 For bibliographies concerning Idelsohn and Lachmann, see the entries under their names in *Encyclopaedia Judaica*² (Jerusalem, 1971); E. Gerson-Kiwi, "Robert Lachmann: His Achievement and His Legacy," *Yuval*, 3 (1974): 100-108; I. Adler and J. Cohen, *A. Z. Idelsohn Archives at the Jewish National and University Library — Catalogue*, Yuval Monograph Series, Vol. IV (1976); see also in this volume the Bibliographies by E. Schleifer and S. Hofman.
- 3 See Adler and Cohen, *Idelsohn Archives*, p. 10, and the pamphlet published by Idelsohn, preserved in the Jakob Michael Collection of Jewish Music at the Jewish National and University Library under the call number *JMB* 867 (see this volume, "An Institute of Jewish Music in Jerusalem").
- 4 See Gerson-Kiwi, "Lachmann," p. 102.
- 5 For concise and precise data concerning organized musicology in Israel, see the chapter, "Institutions for Higher Education, Research and Documentation," in *Directory of Music Institutions in Israel* (Jerusalem: The Israel Section of the International Music Council, 1977), pp. 40-53; see also "Israel," in *Directory of Music Research Libraries*, vol. IV (Kassel, Bärenreiter, 1979): 39-60 (RISM, C/IV); see also Gerson-Kiwi, "Musicology in Israel," *Acta Musicologica* 30

The purpose of this article is to introduce the documentation of yet another attempt to organize pre-statehood musicological endeavours: the "World Centre for Jewish Music in Palestine" (WCJMP). Although this initiative was doomed to disappear a few years after its inception, organizational efforts were most effective and succeeded not only to reach all parts of the world, but also to produce within Palestine many of the fruits of labour generally associated with a musicological organization. Despite the problems of isolation in a still sparsely settled land, inadequate personnel, and the sometimes devastating effects of opposition to its efforts, the World Centre began to thrive soon after its conception in 1936, sponsoring concerts and public presentations, and even publishing a journal, before the Second World War brought an end to the centre's activities by destroying that which was most essential to the centre, its contact with musicians and musicologists throughout the world.

Founded and organized by German and Austrian immigrants, the WCJMP appeared at a time in history both auspicious for the achievement of its goals and portentous of its eventual decline and failure. The centre aimed to provide a place in Palestine where Jewish music of all kinds could be collected, studied, performed, and nurtured; at times, this goal was articulated by its originators as no less than a Jewish musical renaissance that could focus creative energies of the Diaspora. The looming spectre of Nazism in the 1930s had forced many Jewish musicians to abandon Central Europe and to seek residence in lands wherein neither their lives nor art need be subjected to the daily fear of survival. For many of these, the World Centre appeared as a positive glimmer of hope, for it provided a new cultural focus in a world rapidly losing perspective. Thus, the response to the centre's call for a Jewish musical renaissance was widespread and rapid, emanating from the highest echelons of Jewish cultural life. Unfortunately, its efforts came too late; at the time of its first major successes, World War II began, severing the centre's ties with the rest of the world and, more devastating, destroying the creative force in Central Europe upon which the centre depended most.

The records of the World Centre, carefully compiled by the initiator and leading figure throughout its existence, Dr. Salli Levi (1894-1951), were donated to the Music Department of the Jewish National and University Library in Jerusalem by his widow, Mrs. Else Levi-Mühsam, in the 1970s. Here they were entrusted for the establishment of a detailed inventory to the author in 1982. The present article will contain a summary of the inventory of the World Centre's archives, a brief history of its activities, and an assessment of its achievements,

thereby shedding some new light upon a period during which a generation of immigrants from Central Europe was making the sometimes difficult transition to the embryonic cultural framework of pre-statehood Israel. The archives are a reservoir of the philosophies and attitudes of many of the most influential musicians in this period; indeed, through the present and future examinations of the reservoir, partial order may be lent to a confusing, rich, and painful time in Jewish musical and cultural history.⁶

Salli Levi was amazingly fastidious in his organization of the WCJMP. As the centre assembled increasing amounts of correspondence, reports, press clippings, and articles for its journal, *Musica Hebraica*, Levi filed this material away carefully, providing at least a semblance of order. The archives contain numerous clues to the organization of the World Centre; Levi's own sketch of its early history is included there.⁷ However, the quantity of material in the archives makes the task of organizing and cataloguing difficult, forcing the researcher to make judgments about the relationship of one item to another with only sketchy evidence to guide his decision. Still the archives in their present organization not only reflect the plans and activities of Salli Levi, but also provide access to researchers wishing to utilize the contents.

The archives, preserved in the library under the call number Mus. 33, have been organized into six divisions. The first contains correspondence between the World Centre and those who participated in its activities. The approximately 1,269 letters present a detailed picture of the ways in which Levi and his colleagues attempted to conceive the centre so that it would touch all parts of the world.⁸ The second division includes material intended for publication in *Musica Hebraica*, most of it unpublished. Musical examples, photographs, translations of articles into other languages, and even notes of protocol sessions are included, all of which serve as an indication that additional numbers of the journal were awaiting publication when the centre ceased its activities. The third division contains material pertinent to the foundation and organization of the centre; here one finds drafts of early resolutions and meetings, as well as scraps of paper with notes sometimes lacking legibility. The fourth division consists of material concerning musical activity in Palestine prior to World War II. Levi collected material related to musical performances sponsored by the centre, and gathered a wide variety from other sources as well. Writings about Jewish music dating from

6 The author is currently preparing an edition of selected letters and documents from the archives of the WCJMP, to appear in the Yuval Monograph series.

7 JNUL Mus. 33 V, A⁽⁴⁾.

8 The number of letters does not reflect receipts, signed form letters in support of the Centre, or letters known to be absent from the archives.

the 1920s and 1930s constitute the fifth division. These works, most of them short essays, were culled from newspapers and journals in Europe, the United States, and Palestine and probably contributed to the philosophical foundation of Levi's own treatment of the subject; three of his essays concerning Jewish music are included in this division. The sixth division includes mainly press clippings related to the centre and to *Musica Hebraica*. The fact that these clippings are gathered from newspapers throughout the world proves the extent to which Levi was beginning to realize his goal of establishing contact with Jewish musicians everywhere.

I. INVENTORY OF THE ARCHIVES

Mus. 33 I – Correspondence

The correspondence is arranged alphabetically according to the organization or the surname of the person with whom the centre was in epistolary contact, regardless of whether letters were sent to or received from the particular correspondent. This system of cataloguing is appropriate because the archives contain letters only between the centre itself and others. The letters for each correspondent are kept in a separate folder and are arranged chronologically, with undated correspondence at the end. The citations in the inventory contain the following elements: name of the correspondent; initials of the World Centre representative with whom letters were exchanged (SL = Salli Levi, HS = Hermann Swet, and JS = Joachim Stutschewsky; correspondence between these three officials of the centre is placed under Stutschewsky or Swet as appropriate); number of items [its.] in the folder; and the dates of the initial and final correspondence in the file. A person whose name is contained within brackets did not respond to the centre, although copies of the centre's letters are present in the folder.

Abileah, ArieH /SL. 1 it. 1.III.38

Achron, Joseph /SL, HS. 15 its. 21.V.37 – 11.I.38

ACUM (Association of Composers and Authors in Palestine) /SL. 5 its. 17.
III.37 – 18.XII.38

Adler, Hugo /SL, HS. 16 its. 3.III.37 – 23.VIII.38

Agron, Gershon, *see* Agronsky, Gershon

[Agronsky, Gershon (*later* Gershon Agron)] /SL. 1 it. 11.V.37

Algazi, Leon /SL, HS, JS. 10 its. 20.V.37 – 10.I.39

Alman, Samuel /HS. 5 its. 16.XII.37 – 28.VIII.38

The American Hebrew /SL. 1 it. 10.V.39

[Anglo-Palestine Bank] /SL, HS. 1 it. 21.XII.37

Apte, Henryk /HS, JS. 5 its. 2.VIII.38 – 28.IX.38

Argus International de la Presse /HS. 3 its. 23.VIII.38 – 31.VIII.38

[Arnsberg, Paul] /HS? 1 it. 6.VI.38

Arnsdorf, Alfred /SL. 1 it. 19.I.38

- Artau, Louis /SL, HS. 3 its. 22.II.39 – 28.V.39
 Avenary, Hanoch, *see* Loewenstein, Herbert
- Balan, Benno /(?). 1 it. 10.XI.39
 Bank Leumi le-Israel, *see* Anglo-Palestine Bank
- Bardi, Benno /SL, HS. 4 its. 25.I.37 – 9.IX.37
 Barnea, Aviassaf, *see* Bernstein, Aviassaf
- Barth, Aaron /SL. 1 it. 8.VII.37
 Bartók, Béla /SL, HS. 4 its. 7.XII.37 – 8.VII.38
 Bellison, S. /HS. 7 its. 15.XII.37 – 4.VI.38
 Ben Haim, Paul (*formerly* Paul Frankenburger) /SL. 3 its. 21.III.38 – 19.XII.40
 Ben Hayyim, Efrayim /HS. 1 it. 30.VII.38
 Benjamin, Fritz /SL. 1 it. 9.VII.37
 Ben Yehuda, Ehud /SL. 2 its. 30.V.37, 24.VI.37
 Berger, Jean /SL, HS. 4 its. 25.V.37 – 21.XII.37
 Bergman, H., *see* Palestine Orchestra
 Bergmann, Hugo /SL. 4 its. 11.XII.36 – 15.VII.37
 [Berlinsky, J.] (Édition Mizmor, Paris) /SL, HS. 2 its. 20.V.37, 16.XII.37
 Bernstein, Arthur /SL. 1 it. 24.VIII.37
 Bernstein, Aviassaf (*later* Aviassaf Barnea) /SL. 1 it. 25.IV.38
 “Beth Lewiim” College of Music (Tel Aviv), *see* Ravina, Menashe
 Beth Sefer Reali Ivri (Haifa), *see* Biram, Arthur
 Binder, Abraham Wolf /SL, HS, JS. 10 its. 20.V.37 – 2.XI.39
 Biram, Arthur /SL. 2 its. 3.VIII.37, 27.II.38
 Bistritsky, Nathan /SL. 2 it. 19.I.38
 Bloch, Ernest /SL, HS. 14 its. 10.III.37 – 14.VIII.38
 Boskovitch, Alexander Uriya /SL, HS. 5 its. 20.VII.38 – 12.XII.38
 Brandmann, Israel /SL. 2 its. 1.III.38, 27.III.38
 [Brauer, H.] /SL. 1 it. 6.VI.38
 Brod, Max /SL, HS, JS. 15 its. 2.VII.37 – 4.IX.38
 Brodetsky, Selig /HS. 1 it. 20.VII.38
 Brodie, Jonel /HS. 2 its. 11.XI.38, 5.I.39
 Brünn, David S. /SL. 1 it. 28.II.38
 Buch, Alexander /HS. 1 it. 11.VII.38
 Bütow, Leo /SL, HS. 5 its. 10.IV.37 – 6.II.38
- C.V. Zeitung, *see* Central-Verein Zeitung
 Capell, Richard /HS. 1 it. 10.VII.38
 Carisch (Edizioni Carisch, Milano) /SL, HS. 2 its. 29.IX.37, 9.I.38
 Carner, Mosco /HS, JS. 16 its. 27.I.37 – 31.X.38

- Caspi, Mordechai /HS. 1 it. 20.VII.38
 Castelnuovo-Tedesco, Mario /SL, HS. 11 its. 25.II.37 – 28.I.38
 Central-Verein Zeitung (Berlin) /HS. 4 its. 13.IV.38 – 27.VII.38
 Chajes, Julius /SL. 2 its. 21.IX.37, 5.X.37
 Cohen, Ethel S., *see* Mailamm
 Cohen, J. (The Netherlands) /HS. 1 it. 15.XII.37
 [Cohn, Hans] /HS. 2 its. 22.IX.38, n.d.
 Cohn, Josef /SL? 1 it. 30.I.38
 Daus, Abraham /HS. 2 its. 8.VI.38, 11.VII.38
 Dent, Edward /SL. 1 it. n.d.
 Dernières Nouvelles (Paris) /HS. 1 it. 11.VII.38
 Dessau, Paul /SL, HS. 12 its. 13.IV.37 – 18.X.38
 [Dobrowen, Issai] /SL. 2 its. 1.II.37, 14.X.37
 Doniach, Shula /SL, JS. 4 its. 28.VII.37 – 1.IX.38
 Dounie-Weizman, Gita /SL? 1 it. 1.III.38
 Durand & Cie (Paris) /SL, HS. 2 its. 9.IV.37, 21.XII.37
 Dushkin, Alexander /HS. 1 it. n.d.
 [Dushkin, Samuel] /SL. 1 it. 21.V.37
 Dzimitrowsky, Abraham /HS, JS. 12 its. 6.XII. 37 – 31.X.38
 Edel, Yizhak /SL. 3 its. 16.XI.38 – 22.V.39
 Edelmann, Ernest /HS. 2 its. 16.V.39, 28.V.39
 Egyenlőség (Budapest) /HS. 2 its. 20.IX.38, 6.XI.38
 Ehrenreich, Nathan /SL, HS. 9 its. 14.II.37 – 13.VII.38
 Einstein, Albert /SL. 5 its. 18.V.37 – 5.X.37
 Einstein, Alfred /SL, HS. 6 its. 31.I.39 – 31.V.46
 Eisenstädt, Hans (Hanan) /SL. 2 its. 22.XII.36, 28.XII.37
 Elman, Mischa /SL, HS. 4 its. 22.VI.37 – 22.IX.38
 Ettinger, Max /SL, HS, JS. 24 its. 24.II.37 – 13.IX.38
 Ewen, David /HS. 4 its. 9.XI.38 – 21.I.39
 Frankenburger, Paul, *see* Ben Haim, Paul
 Friedman, Dénes /HS. 1 it. 28.XI.?
 Fromm, Herbert /SL, HS, JS. 7 its. 2.III.37 – 1.IX.38
 Fuchs, Richard /HS. 4 its. 2.VIII.38 – 28.IX.38
 Gans, Eduard /SL. 2 its. 18.II.37, 10.III.37
 Gaon, Moses David /SL. 1 it. 18.III.38
 Gerson-Kiwi, Edith /SL, HS. 5 its. n.d. – 15.I.39
 Geshuri, Meir Shimon /SL. 1 it. 28.III.38
 [Glaser, Georges] /HS, JS. 3 its. 24.VIII.38 – 30.IX.38
 [Godowsky, Leopold] /SL, HS. 2 its. 5. VII.37, 20.XII.37

- Goldberg, Rachel /SL. 1 it. 1.III.38
 [Goldmann, Nahum] /HS. 2 its. 19.VII.38, 24.VIII.38
 Goldschmidt, Berthold /SL, HS. 8 its. 31.III.37 – 22.I.38
 Gordon, Moshe /SL. 1 it. 21.III.38
 Gotthelf-Levita, G. /HS. 1 it. 7.XII.38
 Grad, Gabriel /SL. 3 its. 20.VI.37 – 20.III.38
 Gradenwitz, Peter /SL. 1 it. 6.IV.37
 Grossmann, Reuben /HS. 1 it. 17.VII.38
 Guthmann, Georg /SL, HS. 3 its. 17.III.38 – 15.VII.38
 Guttman, Oskar /SL, HS. 42 its. 2.II.37 – 29.I.39
 Guttman, Alfred /HS. 2 its. 11.IV.39, 25.IV.39
 [Haas, Karl] /HS. 2 its. 20.I.38, 2.II.38
 Haifa Institute of Music /SL. 1 it. 27.III.38
 [Hauser, Emil] /SL. 1 it. 4.XII.36
 [Hauser, Toni] /HS. 1 it. 19.IV.38
 Hebrew University /SL, JS. 5 its. 11.II.38 – 19.III.39 *see also* Mailamm
 [Heifetz, Jasha] /SL. 2 its. 18.VI.37, 22.VI.37
 Hemsí, Alberto /SL, HS, JS. 9 its. 26.XII.36 – 24.XI.38
 Herzog, Isaac /SL. 1 it. 16.III.28
 Hirsch, Kurt /HS. 1 it. 12.VIII.38
 Hirsch, Richard /SL. 1 it. 29.IV.37
 Histadrut (General Federation of Labour) /SL. 2 its. 31.XII.36, 13.II.38
 [Hitachdut Olei Germania] /SL, HS. 2 its. 17.V.37, 7.VII.37
 [Honegger, Arthur] /SL, HS. 2 its. 3.III.37, 23.XII.37
 Hoofien, Eliezer Siegfried /SL. 1 it. 27.II.38
 [Horenstein, Jascha] /HS. 1 it. 7.XII.37
 Horowitz, Solomon /SL, HS. 3 its. 10.II.38 – 1.III.38
 [Huberman, Bronislaw] /SL, HS. 3 its. 2.V.37 – 29.XII.37
 Hug & Co. (Basel) /HS. 1 it. 19.IX.45
 Hurtig, Hans /SL. 2 its. 11.II.37, n.d.
 [Idelsohn, Abraham Zvi] /SL. 1 it. 3.III.37
 Ilgner, Erich /SL. 1 it. 4.XI.39
 Israel (Settimanale Ebraico, Milano) /HS. 1 it. 20.VII.38
 Israel Broadcasting Authority, *see* Palestine Broadcasting Service
 Israel Philharmonic Orchestra, *see* Palestine Orchestra
 Israelitisches Familienblatt (Berlin) /SL, HS. 4 its. 3.XII.37 – 12.VIII.38
 [Jacobi, Paul] /HS. 6 its. 30.XII.37 – 30.I.38
 Jacob-Loewenson, Alice /JS. 2 its. 27.II.38, 18.VIII.38
 Jemnitz, Alexander Edgar /JS. 3 its. 4.IX.38 – 30.IX.38

- Jewish Agency /SL. 7 its. 22.XII.37 – 18.II.38
 [Jewish Chronicle] (London) /HS. 1 it. 10.VII.38
 [Jewish Musical Journal] (New York) /SL. 2 its. 3.III.37, 5.IV.37
 Jibneh-Verlag (Wien) /SL. 3 its. 8.III.37 – 2.V.37
 [Joodsche Wachter] (Scheveningen) /HS. 1 it. 17.VII.38
 Jüdische Revue (Prague) /SL, HS. 6 its. 12.III.37 – 27.VII.38
 Jüdische Rundschau (Berlin) /SL, HS. 8 its. 29.I.37 – 27.VII.38
 Kahn, Erich Itor /SL. 1 it. 24.I.37
 Káldi, László /SL, JS. 2 its. 25.IX.37, 28.VIII.38
 Kastein, Josef /SL? 1 it. 4.I.37
 Keren Kayemeth Leisrael /HS. 1 it. 28.III.38
 [Kestenberg, Leo] /HS. 4 its. 5.I.39 – 28.V.39
 [Kípnis, Alexander] /HS. 2 its. 25.I.38, 11.IV.38
 [Kittels, Julius] /HS. 1 it. 12.IV.38
 Koffler, Józef /SL. 2 its. 2.I.38, 13.II.38
 Kornitzer, Léon /HS, JS. 4 its. 10.VIII.38 – 19.XII.38
 Kougell, Arkadij /SL. 5 its. 27.IV.37 – 20.IV.38
 Kowalski, Max /SL. 6 its. 24.II.37 – 28.VII.38
 Krenitzky, Michal /SL. 3 its. 31.V.37 – 8.VIII.38
 Lachmann, Robert /SL, HS. 3 its. 3.XII.36 – n.d.
 Landau, Anneliese /HS. 18 its. 16.XII.37 – 28.VII.38
 [Lattes, Dante] /HS. 1 it. 28.VII.38
 Latzky-Bertoldi, Wolf /SL. 1 it. 26.XII.?
 Lavry, Marc /SL, HS. 2 its. n.d., 20.II.37
 [Lazarus, Daniel] /HS? 1 it. 23.IX.38
 Leichtentritt, Hugo /SL, HS. 6 its. 19.I.38 – 20.X.39
 Levy, Robert /HS. 1 it. 25.IV.38
 Lewertoff, Shlomo B., *see* Palestine Orchestra
 Lilienfeld, Antonie /HS. 4 its. 24.XI.38 – 15.XII.38
 [Loewe, Heinrich] /HS? 1 it. 8.V.38
 Loewenstein, Herbert (*later* Hanoch Avenary) /SL, HS. 13 its. 31.X.37 – 8.XII.38
 Lopatnikoff, Nikolai /SL, HS. 12 its. 6.XII.37 – 29.XI.38
 Low, Leo /SL, HS. 3 its. 29.XII.36 – 20.III.38
 McNair, Crawford B., *see* Quas-Cohen, Doroh
 Mailamm Society (New York) /SL, HS, JS. 20 its. 2.V.37 – 30.III.39, *see also* Hebrew University
 Mandell, Eric (*formerly* Erich Mendel) /SL, HS. 10 its. 22.VII.38 – 25.I.49
 Mannheimer, Emil /SL. 4 its. 18.I.38 – 24.IV.38

- [Marx, Alexander] /HS. 1 it. 28.V.39
 Mayer, Ludwig /SL. 2 its. 12.VII.38, 13.VII.38
 [Mechner, Ernst] /HS. 2 its. 3.V.38, 8.V.38
 Mendel, Erich, *see* Mandell, Eric
 Mendelson, Joachim /HS. 1 it. n.d.
 [Messinger] /SL. 1 it. 13.III.38
 Milhaud, Darius /SL, HS. 19 its. 17.III.37 – 28.IX.38
 Millner, Fritz /SL. 3 its. 30.I.38 – 26.VI.38
 Mizmor (Edition, Paris), *see* Berlinsky, J.
 Mohliver, S. /HS. 1 it. 23.II.38
 [Montor, Henry] /HS. 1 it. 10.IV.38
 Moritz, Max /SL, HS. 12 its. 10.IX.37 – 11.I.39
 Morros, Boris /HS. 4 its. 19.VII.38 – 16.I.39
 Muhsam, Eva /SL. 1 it. 20.IV.39
 [Music and Letters] /HS. 1 it. 19.XII.38
 Nadel, Arno /HS. 14 its. n.d. – 17.XII.38
 Nathan, Hans /SL, HS, JS. 12 its. 19.I.38 – 4.XII.38
 Nathan, Dr. Max /SL. 1 it. 7.V.37
 Netanya Town Council /HS. 1 it. 18.VII.38
 [Nettl, Paul] /JS. 1 it. 18.VIII.38
 [Neubeck] /HS. 1 it. n.d.
 [Nussenblatt, Thulo] /HS. 1 it. 27.X.38
 Omanut, Edition /SL, HS, JS. 9 its. 19.III.37 – 24.XI.38
 [Okun, Israel] /SL. 1 it. 28.VII.37
 Palestine Broadcasting Service (*later* Israel Broadcasting Authority) /SL. 4
 its. 28.II.38 – 19.II.39
 Palestine Government District Commissioner (Jerusalem) /HS. 2 its.
 29.VI.38, 11.VII.38
 Palestine Illustrated News /SL. 1 it. 28.VII.38
 Palestine Orchestra (*later* Israel Philharmonic Orchestra) /SL, HS, JS. 43 its.
 24.II.37 – 8.XII.38
 [Patkin, A.] /HS. 1 it. 5.I.39
 Pearl, Lydia /SL. 1 it. 18.X.37
 Pergament, Moses /SL, HS. 4 its. 26.V.37 – 20.XII.37
 Petuchowski, Ernst /HS. 2 its. 21.VII.38, 28.IX.38
 Phillips, Carmel /SL. 2 its. 23.I.39, 17.IV.39
 Phillips, Linda /SL, HS. 5 its. 11.XII.38 – n.d.
 Polak, Irma /HS? 1 it. 22.III.38
 Politzer, Heinz /HS. 3 its. 4.VIII.38 – 28.IX.38

- Postolsky, Shalom /SL, HS. 1 it. 3.IV.38
 Press Echo /SL, HS. 3 its. 17.VI.38 – 29.VII.38
 [Press Zentrale (Zurich)] /HS. 1 it. 7.VII.38
 Prinz, Leonhard /SL, HS. 6 its. 6.X.37 – 6.II.38
 Quas-Cohen, Doroh /SL. 9 its. n.d. – 9.II.38?
 Rapoport, Moshe /SL. 1 it. 6.IV.38
 Rathaus, Karol /SL, HS, JS. 25 its. 2.III.37 – 18.X.38
 [Ravel, Maurice] /SL, HS. 2 its. 24.III.37, 14.XII.37
 Ravina, Menashe /SL. 1 it. 28.II.38
 Reich, Willi /SL. 2 its. 13.VIII.38, 24.VIII.38
 [Ricordi, Editions] /SL. 2 its. 25.II.37, 2.III.37
 Riesenfeld, Paul /SL, HS. 2 its. 13.XII.38, 19.XII.38
 Rosebery d'Arguto, Martin /SL. 1 it. 20.III.37
 Rosenberg, Erich /SL. 2 its. 27.IV.37, 25.IV.38
 [Rosenberg, Max] /HS? 1 it. 7.IV.38
 Rosenberger (Justizrat) /SL. 17 its. 7.II.37 – 6.II.39
 Rosolio, David /SL, HS. 15 its. 17.VII.37 – 18.XI.38
 Rosowsky, Salomon /SL, HS. 3 its. 7.VI.38 – 18.IV.39
 Rothmüller, Marko /JS. 2 its. 12.VIII.38, 22.IX.38
 [Rudinow, Moshe] /SL. 1 it. 28.VII.37
 [Russian State Publishing House] /SL. 3 its. 4.VI.37 – 15.VI.37
 [Sabanejew, Leonid] /HS. 1 it. 4.I.38
 [Sachs, Curt] /HS. 1 it. 28.V.39
 Sachs, Rudolf /SL. 1 it. 1.III.37
 [Salabert, Édition Française] /HS. 1 it. 27.IV.38
 Salomon, Karl (*later* Kar'el Shalmon) /SL, HS. 8 its. 31.XII.36 – 2.II.38
 Saminsky, Lazare /SL, HS. 28 its. 6.XII.37 – 19.XII.38
 [Sandt, Alfred] /JS. 1 it. 18.VIII.38
 Sawady, Artur /SL. 1 it. 20.V.38
 [Schaichet, Alexander] /JS. 1 it. 12.VIII.38
 Schalit, Heinrich /SL, HS. 17 its. 24.I.37 – 4.VI.38
 [Scheuer, Eugen] /SL. 1 it. 1.VI.37
 [Schkliar, Efraim] /SL. 1 it. 2.I.38
 [Schnabel, Artur] /SL. 1 it. 26.V.37
 Schneider, Helen Ruth /HS. 1 it. 6.XI.38
 [Schönberg, Arnold] /SL, HS. 4 its. 18.IV.37 – 8.II.38
 Schönberg, Jakob /SL, HS. 24 its. n.d. – 18.II.39
 Schorr, David /SL, HS. 4 its. 2.III.27 – 4.V.38
 Schwadron, Abraham /HS. 1 it. 18.XI.38

- Selbstwehr /HS, JS? 6 its. n.d. – 5.VIII.38
 Senart, Maurice, Éditions /SL. 1 it. 27.IV.38
 The Sentinel /HS? 1 it. 12.IX.38
 [Sevodnya] /HS. 1 it. 3.VII.38
 Shalmon, Kar'el, *see* Salomon, Karl
 Sharett, *see* Shertok
 Shertok, Jehuda (*later* Yehudah Sharett) /SL. 2 its. 4.I.37, 24.III.37
 Shertok, Moshe (*later* Moshe Sharett) /SL. 2 its. 27.XII.36, 15.VII.37
 Shlonsky, Verdina /SL, HS. 4 its. 6.II.37 – 2.VIII.38
 Siegel, Marta /HS. 6 its. 23.VIII.38 – 22.XII.38
 [Silberman, Olga] /HS. 1 it. 7.IV.38
 Simon, Heinrich, *see* Palestine Orchestra
 Singer, Kurt, *see* Palestine Orchestra
 [Sionisticky svaz] /JS. 1 it. 28.VIII.38
 Steinberg, Hans Wilhelm, *see* Palestine Orchestra
 Sternberg, Erich Walter /SL, HS. 12 its. 21.XII.36 – 1.VIII.38
 Stromwasser, Leo /HS. 2 its. 25.XI.38, 30.XII.38
 Struck, Hermann /SL. 1 it. 24.III.38
 Stutschewsky, Joachim /SL, HS. 55 its. n.d. – 16.X.38
 Swet, Hermann /SL. 6 its. 19-31. VIII. 38 (appended: 1 it. 3.II.[63] to Else Levy-Muhsam from Gershon Swet)
 Szabolcsi, Bence /HS. 4 its. 31.XII.38? – 5.II.39
 Taube, Michael /SL. 2 its. 22.XII.36, 1.III.38
 Technion (Haifa) /SL. 1 it. 27.II.38
 Tel Aviv Chorus, *see* Low, Leo
 Tel Aviv Municipal Corporation (Municipality) /SL, HS. 2 its. 28.II.38, 1.VIII.38
 Tibaldi Chiesa, Mary /SL, HS. 32 its. 32.I.37 – 23.VIII.39
 Toch, Ernst /SL, HS. 5 its. 8.III.37 – 10.III.38
 Torczyner, Malka (*later* Malka Tur-Sinai) /SL. 1 it. 22.III.38
 Tur-Sinai, Malka, *see* Torczyner, Malka
 Universal Edition (Wien) /HS. 1 it. 12.I.38
 Va'ad Le'umi /SL. 5 its. 21.XII.36 – 30.IV.40
 Van Creveld, S. I. /SL. 2 its. 27.VII.37, 5.IV.38
 Van Vriesland, Jeannette /HS. 1 it. 3.V.38
 Vereinigung Jüdischer Kantoren (Berlin) /HS. 2 its. 25.VII.38, 23.VIII.38
 Vinaver, *see* Winawer
 Vles, S. E. /HS. 1 it. 2.X.38
 Vredenburg, Max /JS. 1 it. 24.VIII.38

- Wechselmann, Erhard /HS. 4 its. 26.VII.38 – 28.XI.38
 Wechsler, Jakob /SL, HS. 10 its. 5.III.37 – 7.X.38
 Wechsman, Max /SL. 1 it. 28.IV.37
 Weill, Gotthold /HS. 2 its. 8.I.39, 1.III.39
 Weill, Kurt /SL. 3 its. 8.III.37 – 1.VI.37
 Weinberg, Jacob /SL, HS. 15 its. 2.III.37 – 7.X.38
 Weiner, Leo /HS. 1 it. 7.XII.37
 Weissburger, Andreas and Joseph /SL, HS. 3 its. 21.V.39 – 12.VI.39
 Weizman, Chaim /HS. 2 its. 12.IV.38, 14.IV.38
 Werner, Elisabeth /HS. 3 its. 19.X.38 – 30.X.38, *see also* Werner, Erich
 Werner, Erich /SL, HS. 20 its. n.d. – 2.XI.39
 Winawer, Chemjo /HS. 3 its. 7.X.38 – 14.XII.38
 WIZO (Women's Zionist Organisation) (Tel Aviv) /SL, HS. 2 its. 20.I.37,
 19.IV.38
 Witžek, Brüder /HS. 1 it. 2.V.38
 Wolf, Hugo /SL. 1 it. 1.III.37
 Wolff, W. /SL. 3 its. 24.I.37 – 2.V.37
 Wolpe, Stefan /SL, HS. 4 its. n.d. – 8.VI.39
 The World Hebrew Union /SL. 1 it. 19.II.36
 Wortitz, Egmont /SL. 1 it. 25.VII.37
 Yasser, Joseph /SL, HS. 25 its. 12.XII.37 – 4.I.39
 Yellin, David /SL. 1 it. 19.II.38
 Zeimann, H. /SL. 2 its. 1.VI.38, 10.XI.38
 Židovské Noviny (Bratislava) /HS. 2 its. 22.VIII.38, 1.IX.38
 Zionist Organization, Executive (Jerusalem) /SL, HS. 4 its. 20.VII.37 –
 12.VI.39
 Zunser, Mrs. Charles, *see* Mailamm

Mus. 33 II – Material intended for publication in *Musica Hebraica* (contains some letters directly related to publication)

1. Einstein, Alfred, "Ein unbekannter jüdischer Musiker in Mantua: David Sacerdote" (see below, note 33)
2. Ewen, David, "Gustav Mahler – A Jewish Composer"
3. Guttman, Oskar, "Die Synagogenmusik in Zentral- und Westeuropa und ihre notwendige Reform"
4. Ilgner, Erich, "Volksmusik im Sturm der Revolution"
5. Leichtentritt, Hugo, "Musicology in U.S.A.: With Especial Reference to Jewish Contributions"

6. Lilienfeld-Lewenz, Antonie, "Musik zu Byrons 'Hebräischen Gesängen'"
 7. Loewenstein, H. (Hanoch Avenary), "'Mi al Har Horev': The Oldest Melody Notation" (published as Supplement A to his "Notations for Jewish Melodies before 1800," *KS*, 19 [1942/43]: 262-263, music: p. 265 [in Hebrew])
 8. Nathan, Hans, "Jewish Musicians and Jewish Musical Life in the U.S.A."
 9. Rosowsky, Solomon, "Vorrede" (to a larger work on the cantillation of the Pentateuch?)
 10. Schönberg, Jakob, "Das Lebenswerk von Abraham Zwi Idelsohn"
 11. Schönberg, Jakob, "Die Pentatonik in den aschkenasischen Neginoth"
 12. Tibaldi Chiesa, Mary, "Ernest Bloch, der jüdische Komponist" – Part II
 13. Werner, Erich, "Die antiken jüdischen Musikanschauungen"
 14. Brochure announcing *Musica Hebraica*
 15. Indices/Tables of Contents for *Musica Hebraica* 3
 16. Musical Examples for *Musica Hebraica* 3
 17. Notes of Protocol Sessions for publication
 18. Notice of appearance of *Musica Hebraica* 3
 19. Photographs for publication
 20. Poster announcing appearance of *Musica Hebraica*
- Mus. 33 III – The establishment and organization of the WCJMP
1. Essays, reports and fragments issued by the WCJMP describing its activities
 - a) List of topics (for research in framework of WCJMP)
 - b) Report of the Initiative Committee of the WCJMP on its former activities
 - c) List of members of committees
 - d) Resolution of formation of the WCJMP
 - e) Elections for president, representatives of various countries
 - f) "Revival of Jewish Music," by S. Levi (incomplete)
 - g) Draft of contract with Rubin Mass publishing House
 2. Levi, Salli: address to the constituent assembly of the WCJMP
 3. Memorandum about the constituent assembly of the WCJMP
 4. Miscellaneous materials from the constituent assembly
 5. Notes by Salli Levi; some notes possibly by Hermann Swet and Joachim Stutschewsky
 6. Programmes from the constituent assembly of the WCJMP
 7. 20th Zionist Congress: essays and general material
 8. 20th Zionist Congress: resolution in German, English and Hebrew

9. Miscellaneous:

- a) Alman, S[amuel], Catalogue of Musical Compositions (Hebrew and Yiddish)
- b) Boskovitch, A[lexander] U[riya], *Hinach Jafa* (from *Song of Songs*) for voice and piano.
- c) Editions pro Musica, Paris X (Benno Balan): Musique folklorique des compositeurs contemporains pour orchestre symphonique (printed list)
- d) *Sifriyat erez yisra'el la-am we-lan-no'ar* (published by Keren Kayemeth Leisrael at Omanut), [Advertisement, incl. catalogue, 1935?]
- e) Low, Leo, *Rosh Hashanah l'Ilanoth*; Cantata for solo, mixed voices and piano (Transcontinental Choral Library, 203)
- f) *Musica Viva*, 1936, no. 1
- g) Phillips, Linda, Programme of recital of musical compositions of Linda Phillips (14 August 1939)
- h) Rosowsky, S[alomon], *Polka for Children* for piano

Mus. 33 IV – Musical activity in Palestine prior to World War II

A. Performances sponsored in part or in full by the WCJMP

- 1) *Avodath Hakodesh* (Bloch) in the Palestine press
- 2) Letters related to the performance of Bloch's *Avodath Hakodesh*
- 3) Levi, Salli, Writings about the performance of *Avodath Hakodesh*
- 4) Materials relating to the performance of Bloch's *Avodath Hakodesh*
- 5) Miscellaneous writings about Ernest Bloch
- 6) Palestine production of *Avodath Hakodesh* in the foreign press
- 7) Press clippings about performances of the WCJMP
- 8) Programme of chamber concert by Joachim Stutschewsky

B. General musical activity in Palestine prior to World War II

- 1) Address list of composers and musicians in Palestine prior to World War II
- 2) Information about musical organizations in Palestine prior to World War II
- 3) "Jerusalem Radio"
- 4) Miscellaneous address lists

Mus. 33 V – Published and unpublished writings concerning Jewish music

A. Writings by Salli Levi

- 1) "Das Judentum in der Musik" (1929) (see below, the passage related to n. 10)
- 2) "World Centre for Jewish Music in Palestine" (Yiddish)
- 3) "Geschichte der Schaffung des World Centre for Jewish Music in Palestine"

4) Appendices to "Geschichte der Schaffung des WCJMP"

B. Writings by those other than Salli Levi

- 1) Comments extracted from letters
- 2) Ettinger, Max, "Jüdische Musik"
- 3) Gradenwitz, Peter, "Music in Palestine"
- 4) Gradenwitz, Peter, "Musik des Ghetto"
- 5) Lewertoff, Salo B., "Jüdischer Kulturaufbau: Der Umriß eines Planes" (1934)
- 6) Jacob-Loewenson, Alice, "Von jüdischer Musik"
- 7) "Mailamm" constitution
- 8) Mendel, Erich, (*later* Eric Mandell), "Das hebräische Lied im Musikunterricht der jüdischen Schule"
- 9) Mendel, Erich, "Ignaz Brüll zur Frage der 'Jüdischen Musik' "
- 10) Mendel, Erich, "Smirof"
- 11) Rosolio, David, "Musica Hebraica"
- 12) Rosolio, David, "Der Weg der palästinensischen Musik"
- 13) Schorr, David, "Palästina" (1926)
- 14) Stutschewsky, Joachim, "Welt-Zentrum für jüdische Musik in Erez Israel"

Mus. 33 VI – Press clippings

1. Article in Russian
2. *The Palestine Post*, arts supplement, 22.X.37
3. General writings about music in the Palestine press
4. General articles about Jewish music and musical life from the European press
5. *Jüdische Rundschau*, arts page, 7.V.37
6. Press response to the establishment of the WCJMP
7. Press response to *Musica Hebraica* 1-2 – Europe

II. HISTORY AND ACTIVITIES OF THE WCJMP

The initial idea and organization of the WCJMP were largely those of Salli Levi. A dental surgeon by profession, Levi was active in Zionist groups in Frankfurt prior to his emigration from Germany in 1935. As an active member of Frankfurt's *Jüdischer Kulturbund*, he organized choral activities, served as choral director, and even, rarely, tried his hand at composition. Levi writes that his first contact with Jewish music was a result of attending the visiting productions of the Palestine-based Habimah Theatre and the *Moskauer akademisches jüdisches*

Theater in the 1920s.⁹ His interest in the nature of Jewish music was thereby stimulated, and in 1929 he wrote his first essay on the subject, "Das Judentum in der Musik," which he circulated privately to Jewish cultural and Zionist groups in Germany.¹⁰ Already, in this first essay, Levi describes Jewish music in very Zionist terms, stressing its orientation to a particular land and the people who have roots in that land.¹¹ The essay, nevertheless, remains more theoretical than practical in substance and focuses on Levi's belief that a new interest in Jewish music was developing throughout the world.¹² In the 1930s Levi began turning his plans toward more practical goals, such as planning concerts of Jewish music in Frankfurt and laying the foundation for a Jewish music centre in Palestine.

Levi's vision of a worldwide network of Jewish musical life now began to take a more realistic shape. With a centre in Palestine such an organization would maintain contact with all Jewish musicians and cultural institutions throughout the world. Certain organizations, such as a symphony orchestra and a publishing house for music in Palestine, would serve as symbols for the activities of the centre. Levi preferred not to enter into the long-standing debate concerning the limits of Jewish music, defining it, instead, as the product of Jewish musicians, who naturally create from the Jewish heritage with which they are imbued. This formulation was important for several reasons. First, it was broad in scope, thus not excluding the work of musicians who had not consciously included Jewish elements in their works. Second, it allowed Levi to bind his vision more tightly to existing concepts of Zionism, which by necessity was attempting to bring greater numbers of Jews from Europe to Palestine.

Infused with a spirit of Zionism and confronted with a Europe in which Jewish cultural organizations found survival increasingly difficult, Levi redesigned and began to implement his plan when he immigrated to Palestine. Although his first year and a half in Palestine were occupied with problems of ill health, Levi used the period to acquaint himself with the structure of musical life and previous attempts to organize that life. Levi's organizational activities began roughly in the middle of 1936, when he initiated discussions with Alice Jacob-Loewenson, then a music librarian at the Hebrew University. Their first act was the publication of a memorandum in which the goals of a Jewish musical centre were described.¹³ With the memorandum Levi approached the major musical personalities in Tel Aviv and Jerusalem, albeit the initial reaction was one of skepticism.

9 Mus. 33 V, A⁽⁴⁾, prefatory page.

10 Mus. 33 V, A⁽¹⁾.

11 *Ibid.*, p. 1.

12 *Ibid.*, p. 17.

13 Mus. 33 V⁽⁵⁾: see first two items in folder.

Many, nevertheless, were acquainted with Levi's activities in the Frankfurt *Kulturbund* and thus were quickly persuaded by his capability and sincerity.¹⁴

The organizational activities of 1936 were doomed to a slow start largely because of the personalities on the first initiative committee. Several of these, most notably Jacob-Loewenson, chose to take matters into their own hands, at times acting in conflict with Levi. When the conflicts multiplied late in 1936, the internal opponents resigned, and Levi replaced them with members both more cooperative and amenable to Levi's approach; the reorganization was to prove providential, for Hermann Swet, who would later serve as the editor of *Musica Hebraica*, was among those who agreed to devote their energies to the new organization.¹⁵ In 1938 Levi and Swet were joined by the Austrian composer and cellist, Joachim Stutschewsky, who had been working on behalf of the WCJMP in Europe for about one year. Stutschewsky's arrival completed the triumvirate of leaders that was to direct the centre during its final and most successful years.

With the initial committees established, Levi could now turn his attention to the implementation of the centre's activities. A list of 33 separate musical areas was drafted and included virtually every possible category of Jewish musical activity.¹⁶ The 33 points were subsequently (in July 1937) distilled into seven broad categories, which were discussed in a three-page report that was circulated to musicians and musical organizations throughout the world and remained the statement of purpose for the World Centre during its remaining three years:

1. Erfassung und Sammlung des gesamten bisher Geschaffenen, auch ungedruckter Werke;
2. Herstellung des Zusammenschlusses aller jüdischen Musikschaffenden in der ganzen Welt;
3. Gründung eines jüdischen zentralen Musikverlages;
4. Gründung einer Zeitschrift für jüdische Musik;
5. Zusammenfassung aller Kräfte des Musiklebens in Erez Israel;
6. Schaffung von "Kommittees zur Pflege und Förderung der jüdischen Musik" in allen wichtigen Musikzentren der Welt;
7. Schaffung von regelmässigen Kongressen und Musikfesten.¹⁷

Despite the ambitious nature of the goals, several were successfully achieved; others fell victim to the era in which they were conceived and stood no chance of materializing.

The next major task, the establishment of links with Jewish musicians around the world, was achieved in several ways. First, reports were sent to newspapers and Jewish cultural organizations in the hope that musicians would thereby

14 Mus. 33 V(4), p. 3-4.

15 *Ibid.*, pp. 7-8.

16 Mus. 33 III, 1(a).

17 Mus. 33 III, 1(b), p. 1.

come into contact with the WCJMP. Second, the committee members in Palestine appealed to their friends and colleagues elsewhere to act on behalf of the WCJMP disseminating information whenever and wherever possible. Third, letters appealing for support were sent directly to musicians and Jewish notables without the intervention of friends or colleagues. All three methods were quite successful, so much so that Levi frequently expressed surprise in his writings that such an overwhelming response should follow correspondence from a previously unknown organization. The response took many forms. Some correspondents expressed great enthusiasm, even if the practical means by which they could assist were limited. Among the most unique of such responses was a letter from Albert Einstein, containing but a simple quatrain:

Lieulich ist ja, was Sie tun,
Doch Ihr Vorbild sei das Huhn:
Brav legt es zuerst sein Ei,
Dann erst folget das Geschrei.¹⁸

Béla Bartók also expressed his support of the goals of the World Centre, but courteously declined to offer direct assistance. Like many of those represented in the correspondence of the WCJMP, Bartók was in the midst of uprooting his life and work from Europe, hence making even indirect involvement with the centre impossible.

Ich begrüße Ihre Aktion mit vollkommener Sympathie und wünsche Ihnen allen Erfolg zur Ausführung Ihrer Pläne. Leider kann ich aber für Ihre neue Zeitschrift keinen Beitrag liefern. Erstens weil ich bereits mit Arbeiten aller Art überbürdet bin, dass ich während mehreren folgenden Jahren keine neue Obligationen übernehmen kann. Und zweitens, weil ich die jüdische Musik niemals speziell studiert habe: selbst die Idelsohnsche grosse Sammlung, deren einige Bände ich besitze, habe ich nur flüchtig durchsehen, nicht aber gründlich studieren können.¹⁹

The response of many Germans was often impregnated with a mixture of enthusiasm and desperation. They, moreover, were most prone to undertake the organization of projects and committees for the WCJMP in Central Europe, a task made somewhat easier by the degree to which German-Jews were already forced into separate cultural organizations. One of the most active German organizers was Oskar Guttman, who advocated the formation of committees not only in Germany itself, but also in German-speaking Jewish communities in Eastern Europe.²⁰ Among those whose enthusiastic response was also marked by considerable concrete assistance were Ernest Bloch and Darius Milhaud. Both corres-

18 Mus. 33 I, Einstein, Albert, 9.VI.37.

19 Mus. 33 I, Bartók, Béla, 13.II.38. Bartók is not the only non-Jew represented in the correspondence, though the number of non-Jews is considerably less than that of Jews. There is, however, no difference in the types of responses from the two groups.

20 For example, Mus. 33 I, Guttman, Oskar, 2.II.37 and 23.II.37.

ponded at fairly regular intervals with the centre, contributed to *Musica Hebraica*, supported performances of their music in Palestine, and agreed to undertake tasks of organization in Europe, neither, however, apparently achieving much success in this last respect. Most important for the WCJMP was the voice of support from well-known composers. Such letters as the following from Milhaud proved to be persuasive tools when the centre attempted to gain support both within Palestine and abroad:

J'accepte avec le plus vif plaisir de faire partie du Comité du Centre Universel pour la Musique Juive en Palestine.

Tout ce qui touche à la culture juive trouve en mon coeur un écho profond, car, juif français du Comtat Venaissin, descendant de ces juifs qui se sont installés en Provence antérieurement à l'ère chrétienne, je suis resté extrêmement attaché à la religion de mes pères.

Veillez agréer, cher Monsieur, l'assurance de ma considération distinguée.²¹

Upon receiving support from musicians throughout the world, it was necessary for the WCJMP to gain some form of official recognition. Attempts to gain protectorship in Palestine had met with only limited success. Some organizations, such as the Hebrew University, were themselves too young to extend support to the fledgling music centre; prolonged debate and internal quarrels in other organizations, such as the Va'ad Le'umi, prevented them from offering much assistance. Armed with its multifarious statements of support, the Initiative Committee decided that the best forum for its cause was the 20th Zionist Congress, which was to convene in Zürich on 3-16 August 1937. Joachim Stutschewsky, still in Europe at the time, was enjoined to publicize the WCJMP prior to the congress. Karl Salomon, who attended the congress, lobbied for the cause of the centre with many of the candidates. This preparation served the cause well, for the congress accepted the resolution presented by the WCJMP thus giving the organization the type of influence for which it had long been searching.²²

With the support of the 20th Zionist Congress, the WCJMP found its path suddenly cleared of many of the obstacles that had previously hindered the implementation of its goals within Palestine. Organizations that had earlier offered little encouragement now demonstrated their support; individual opponents now asked to be counted among the centre's members. The Va'ad Le'umi, which had previously shown only tentative interest, now agreed to assume the activities of the centre under its official protectorship, which concomitantly brought about a series of affiliations with other organizations in Palestine. After almost two years of organizational struggle within Palestine, the WCJMP held its

21 Mus. 33 I, Milhaud, Darius, 26. XII.37.

22 Mus. 33 III, 7(g).

constituent assembly on 1 March 1938 in the large hall of the Jewish Agency in Jerusalem. In attendance were representatives from most of the cultural organizations in the country, and several of these delivered messages of support and encouragement; messages from abroad were also delivered. The constituent assembly also provided a forum for the public recognition of the activities, goals, and philosophies of the WCJMP.²³ It succeeded, furthermore, in bringing together, perhaps for the first time, musicians, musicologists, music critics, and music educators from all parts of Palestine, thereby stimulating potential cooperation among them.

The year following the constituent assembly was one of success and activity for the WCJMP. The publication of the first two numbers (appearing in a single volume) of *Musica Hebraica* was made possible by a private contribution and revenue raised from the inclusion of advertisements.²⁴ The journal appeared soon after the constituent assembly, and its dissemination throughout the world clearly demonstrated that the World Centre's activities were now well organized and fruitful. Material now began arriving at a rate greater than the active triumvirate of Levi, Swet, and Stutschewsky could process. Before the publication of *Musica Hebraica* 1-2, there were more articles for the third number than could be included. Many composers who had sent previous verbal support now sent copies of their music, some of it still in manuscript.²⁵ Of the music sent to the WCJMP, almost none remains in the archives, for most of it was turned over to Karl Salomon of the Palestine Broadcasting Service, who arranged performances of many works. It was also during this period that correspondence was most active; the exchange of ideas between Palestine and Europe reveals that the WCJMP was beginning to exhibit a profound effect in some circles, especially among the Jewish cultural organizations in Germany. Indeed, had success continued as it was in 1938, the WCJMP would unquestionably have thrived for many years.

Even greater than his ability to organize the disparate organizations within Palestine was Levi's ability to form committees in the lands of the Diaspora. At the time of the publication of *Musica Hebraica* 1-2, the World Centre claimed to have advisory councils in Austria, Czechoslovakia, Egypt, England, France, Germany, Poland, Sweden, Switzerland, Syria, and the United States.²⁶ Even though there is little evidence that all of these councils were active to a great

23 Several examples of the programmes, addresses, tickets, and a miscellany of other materials from the constituent assembly have been preserved; see Mus. 33 III 2, 3, 4 and 6.

24 Mus. 33 III 233. p. 5.

25 *Ibid.*

26 *Musica Hebraica* 1-2 (1938): p. 52.

degree, several were quite effectively organized. In Germany the council was built upon already existing structures. In the United States and England, whose Jewish populations were increasing because of the influx of immigrants from Central Europe, the councils succeeded to an amazing degree in locating potential participants. The activities of the councils ranged from the symbolic to the pragmatic, such as the organization of the sale of *Musica Hebraica*.

The activities of the foreign councils seem to be both directly and indirectly related to the Central European background of Levi, Swet, and Stutschewsky. On the one hand, this background was a common link to other immigrants in nations such as England and the United States, who had themselves fled from Central Europe. This background acquainted the various immigrants with organizational structures common in Central Europe and, moreover, allowed German to function as a lingua franca for the WCJMP. On the other hand, the Central European background was a limitation in many cases. Levi never succeeded in organizing committees in several countries with considerable Jewish populations, for example the Netherlands and the Soviet Union. In such cases he was forced to attempt organization from afar or through intermediaries; in letters to Joseph Achron in the United States, Levi appealed for assistance in the organization of committees in the Soviet Union.²⁷ The Central European background of the WCJMP is also reflected in the sale of *Musica Hebraica*; the German *Jüdischer Kulturbund* alone placed an initial order for 1,000 copies of the journal, whereas there is no evidence of any sales in many countries.²⁸

It was Levi's hope that WCJMP performances of the works of living Jewish composers would be a route for immigration. He constantly stresses in his letters that it would be best if the composer himself were to come to Palestine to conduct his works. The initial response to such offers was usually enthusiastic, though rarely could a composer or musician make such a journey without financial support and the proper visa. Among the most enthusiastic responses was that of Ernest Bloch, who hoped, even, that a festival of his works would somehow bring him to Palestine.

But could not [a performance of *Avodath Hakodesh*] be arranged for next year? It would even give more time to organize and prepare carefully everything. At the same time it would be interesting to connect with this event other performances of my "Jewish works" one or two orchestral concerts, for instance, in which I could conduct my *Three Psalms*, *The Three Jewish Poems*, *Schelomo*, my symphony "*Israël*," "*Voice in the Wilderness*" – which, I think, are not yet known in Palestine – and possibly a few chamber music concerts of my works... I think that if such a "Festival" could materialize, I should find no difficulties absenting myself from America – It would

27 Mus. 33 I, Achron, Joseph, 21.V.37.

28 Mus. 33 I, Achron, Joseph 11.V.38.

certainly be a great joy for me, a great event, to be able to present myself, the "work of my life," in such surroundings as yours.²⁹

A major goal of the WCJMP was the sponsorship of a World Congress of Jewish Music in 1939 or 1940. The congress would serve as evidence that the centre of Jewish musical activity was by cultural necessity in Palestine, an observation that would convince the musicians in attendance that Palestine was clearly the best place to practice their art. Unfortunately, events in Europe sought to prove the validity of such a goal in a different, and devastating, manner, and the congress had no chance of materializing.

Musica Hebraica

The most tangible evidence of the activities of the WCJMP is, unquestionably, the publication of the first two numbers of *Musica Hebraica*, with articles by Hermann Swet, Erich Werner, Joseph Yasser, Mary Tibaldi Chiesa (with a note by Ernest Bloch), Darius Milhaud, Max Brod, Erich Walter Sternberg, Arno Nadel, Heinrich Simon, Karl Salomon, Edith Gerson-Kiwi, Anneliese Landau, Oskar Guttmann, Mosco Carner, and Nicolai Lopatnikoff. The journal represented various types of musical writing and scholarship from many different nations. It did not limit itself to musicological writing, but aimed to appeal to a wide cross-section of readers, a goal described by Hermann Swet in his introduction to *Musica Hebraica*.

Die "Musica Hebraica" soll eine Tribüne sein, die dem Musikwissenschaftler die Möglichkeit gibt, die Ergebnisse seiner Forschungen der breiten Öffentlichkeit mitzuteilen. Der Musikschaffende soll Gelegenheit haben, in den Spalten unserer Zeitschrift sein Werk bekannt zu machen. Der ausübende jüdische Musiker soll sich in der "Musica Hebraica" über die Programmgestaltung der Konzerte, über Probleme der Musikbildung und Musikerziehung frei aussprechen können.³⁰

The breadth of approach is amplified by the polyglot nature of the journal: articles are in German, English, and Hebrew, with a few also in French. In fact, it was the eventual aim of the journal to increase its polyglot nature and to print articles in other languages, such as Yiddish and Russian.³¹ In the end, however, the multilingual text drew criticism because the translations, most of them from original German articles, were sporadic in quality. Moreover, this aspect also created additional financial burdens because it necessarily increased printing expenses.

29 Mus. 33 I, Bloch, Ernest, 14.III.37. Two of Bloch's six letters are in English; the others are in French. The variety of punctuation marks is found in the original.

30 Hermann Swet, "Zum Geleit," *Musica Hebraica* 1-2 (1938): 3.

31 *Ibid.*, p. 4.

Each issue of *Musica Hebraica* was to focus on several themes, usually including music in the Diaspora, music in Palestine, music of a living Jewish composer, and religious music. It was the intent of the journal's creators, furthermore, to develop thoroughly the different philosophies regarding the nature of Jewish music, thus providing definitions and approaches, so they hoped, that would suit the needs of all Jewish musicians. Why *Musica Hebraica* 3 never went to press is probably impossible to determine. We know from journal materials still in the archives that the articles were ready for publication,³² and articles by authors like Alfred Einstein and David Ewen were ready for the fourth number.³³ The wide array of articles, both published and unpublished, provides yet another means of interpreting the activities of the WCJMP, for ideas taking embryonic shape in earlier correspondence emerged later in full form on the pages of *Musica Hebraica*.

III. ACHIEVEMENTS AND PROBLEMS OF THE WCJMP

An examination of the archives of the World Centre would potentially provide the musicologist or social historian with a heretofore untapped source for the interpretation of the musical and cultural life of Palestine and, to some extent, Central Europe during the 1930s. One of the goals of the WCJMP was the sponsorship of musical performance, especially that of Jewish composers. In this endeavour the organization had numerous allies, the most active being Karl Salomon, who assisted in the production of several of the centre's concerts, as well as succeeding to gain performances of new works on the radio. The first major concert was the performance on 21 June 1938 of the oratorio, *Balak und Bilam*, by Hugo Adler, then *Oberkantor* of Mannheim, Germany. Among those participating in the performance were Karl Salomon, who sang the baritone solos, and Max Lampel, who directed the "Shem" chorus of the Va'ad Le'umi and the Palestine Broadcasting Service Orchestra.³⁴ The first performance sponsored by the WCJMP, *Balak und Bilam* was an immense success, largely because it was another means of directing public attention to the WCJMP and it affirmed a close relationship between the organization and the musicians of the Palestine Broadcasting Service.

32 A Table of Contents is located in Mus. 33 II, 15(a).

33 Mus. 33 II, 1 and 2; Joel Newman later translated and annotated Einstein's article, including it in his *The Madrigals of Salamon de' Rossi* (Ph.D. dissertation, Columbia University, 1962), pp. 315-325.

34 Mus. 33 IV, A⁽⁷⁾.

The archives of the WCJMP also evidence numerous chamber-music performances.³⁵ The performance that is best documented by contents of the archives, however, is the 1940 production of Ernest Bloch's *Avodath Hakodesh* (1930-1933). Arrangements for a performance of works by Bloch began in 1937 and immediately received a very positive response from the composer.

In what concerns "Avodath Hakodesh"... the last performance, here [in Paris], at the Great Temple, under my direction, produced a very *deep* impression; what would it be in Erez Israël? You may realize what it would mean to me... and how glad I should be to conduct it myself.³⁶

The WCJMP invested a great deal of time and effort in preparations for the performance of the work by one of its Honorary Presidents. Delays, however, plagued the preparations, partly because it was extremely difficult to find the necessary performing forces. The size of the Palestine Broadcasting Service Orchestra had to be doubled, and an 80-voice chorus had to be formed. With the onset of the war in 1939 the efforts of the WCJMP suffered a tremendous blow. Still, despite the difficulties, the organization pushed ahead with the performance, recognizing, perhaps, that it was to be the last major effort sponsored by the World Centre. The performance was given on 18 June 1940 in the Edison Hall in Jerusalem with Karl Salomon conducting the P.B.S. Orchestra and Choral Society, and Vittorio Weinberg, who had also sung the première in Prague, singing the solo parts. Publicity and advertisement for the concert were extensive, and press reviews indicate that it was truly a moment of triumph for the WCJMP.³⁷ Triumph or not, the performance of Bloch's *Avodath Hakodesh* was the final activity of the centre; no evidence exists in the archives to indicate activity after the 1940 concert.

The letters in the archives of the WCJMP, written as they were in the final years before World War II, provide a profound documentation of Jewish cultural life during the final stage of its existence in Central Europe. For some individuals, for example Arno Nadel, the letters may be among the final documents we possess before their authors disappeared forever in the Holocaust. Stretching over a period of several years, the letters reflect the changes through which Jewish cultural life was being forced: first, the maintenance of separate organizations; then, the disruption of cultural activities; and, finally, the fear for survival. As an ardent Zionist, Salli Levi had hoped that the WCJMP would serve as a means of attracting Jewish musicians to Palestine. Many of his correspondents held similar hopes and requested assistance in the location of positions that might

35 Mus. 33 IV, A⁽⁸⁾ and Mus. 33 IV, B⁽³⁾.

36 Mus. 33 I. Bloch, Ernest, 14.III.37; the ellipses are in the original.

37 Mus. 33 IV, A⁽¹⁻⁶⁾.

somehow be supported by the WCJMP. Indeed, some letters stressed that numerous musicians were prepared to immigrate, if only the proper positions were available:

Sagen wir ungefähr so: dass die neue Organisation sich angelegen lässt, ihre Mitglieder bei der Auswanderung zu unterstützen. Ich glaube, das würde vor allem eine positive Einstellung schon bedeuten und auch viele ein gewisses Vertrauen eingeben. Sie müssten zu diesem Zwecke an einige Herren herantreten, die sich mit den bestehenden Stellen in Verbindung setzen und irgend eine Zusage geben. Ich weiss, dass die Praxis dann hinternach doch anders aussehen wird, aber das macht nichts, die Hauptsache ist, dass der Anfang gemacht wird und dass unsere Menschen, die ja auch Ihre Menschen werden sollen, erkennen können, das *Sie* ihre Lage verstehen.³⁸

Although the situation in Europe was rapidly deteriorating at the time of the WCJMP's activity, the organization was able to kindle a small glimmer of hope for some Jewish musicians in Europe. The reflection of that glimmer in many letters in the archives bears witness to the value of the archives for the documentation of the social history of Jewish musical life in Central Europe in the years immediately prior to World War II.

IV. ASSESSMENT OF THE WCJMP

For many reasons it is difficult to assess the lasting value of the WCJMP. First of all, the organization had a relatively short lifetime after which its activities came to an abrupt halt. Second, so much energy was spent in organizing Jewish musicians living elsewhere that the centre did not succeed in bringing about as many developments in Palestine as it might have. Finally, the almost total lack of recognition of the centre during the past forty years causes one to question the extent of its impact.

The archives of the centre evidence three major reasons for the cessation of activity in 1940: financial problems, organizational limitations in Palestine, and World War II. There may well be other reasons for failure, but evidence of these has yet to be discovered in the archives. The archives reveal very little information about the financial organization of the WCJMP. On the one hand, such information may not be abundant, for the organization depended upon massive expenditures of volunteers' time and energy. Indeed, it is probable that Salli Levi utilized funds from his dental practice in Palestine, to finance the daily needs of the centre. On the other hand, the more ambitious plans of the centre required substantial backing, rather more than the centre had at its immediate disposal.

38 Mus. 33 I, Adler, Hugo, 7.IV.38.

The meager evidence of financial activity usually reveals the attempts of colleagues and committee members abroad to raise capital that could then be channeled back to the centre.³⁹ As conditions abroad worsened and the war began, this source of funding was completely severed.

The WCJMP also faced some opposition within Palestine itself. The fact that Levi was only an amateur musician caused some to regard his plans with suspicion. Emil Hauser, director of the conservatory in Jerusalem, always reacted somewhat tentatively to Levi and only in later years offered support, never, however, enlisting the full support of the conservatory.⁴⁰ The Hebrew University, which had no musicology department at the time, but was engaged in the establishment of Lachmann's "Archive of Oriental Music" (see note 4), also failed to give more than occasional verbal support to the efforts of the WCJMP.⁴¹ Even though the activities of the WCJMP may be regarded today as at least partially musicological in nature, Levi received little cooperation from several members of Palestine's then nascent musicological community; Robert Lachmann, for example, reacted negatively to the organization, never participated in its activities, and never, so far as archival evidence reveals, contributed to *Musica Hebraica*.⁴² The most disappointing failure to establish a working relationship was for Levi with the Palestine Orchestra in Tel Aviv. He had hoped that this orchestra would somehow stand as the central institution in his plan for a worldwide network of Jewish musicians, and his extensive correspondence with the orchestra's management reveals that he tried to effect such a relationship on numerous occasions, to no avail.⁴³

Levi compensated for the lack of cooperation within Palestine by strengthening his relationship with those abroad, thus creating a situation in which the WCJMP depended upon outside relationships for survival. Clearly, his vision of a worldwide organization was very fragile in any case and dangerously so because of the impending war. Indeed, in retrospect, we realize that the very structure Levi had created, a structure so necessary for those it served, was a harbinger of its own demise.

Notwithstanding the WCJMP's dissolution in 1940, there remains a great deal of worth still in need of assessment and interpretation. The centre was a force of organization in the musical life of pre-statehood Israel and provides a means of

39 Mus. 33 V, A⁽⁴⁾, p. 23.

40 *Ibid.*, pp. 5 and 20.

41 *Ibid.*, p. 9; see also the exchange of letters between Salli Levi and Hugo Bergmann, Rector of the Hebrew University; Mus. 33 I, Bergmann, Hugo.

42 See, for example, Mus. 33 V, A⁽⁴⁾, p. 5.

43 Mus. 33 I, Palestine Orchestra.

re-evaluating the musical activities during this period of several of the nation's most important musicians. The archives of the WCJMP are, perhaps, one of the best surviving sources for the study of European Jewish musical life in the years immediately preceding World War II. Although the picture one discovers has many confusing elements, a perceptible struggle to find a viable solution to the problem at hand still remains; the World Centre for Jewish Music in Palestine and its endeavour to break new soil for the cultivation of Jewish music provided that solution, however tenuous, for many during the difficult transition from a European to an Israeli musical culture.

YUVAL

STUDIES OF
THE JEWISH MUSIC RESEARCH CENTRE
Volume V

THE ABRAHAM ZVI IDELSOHN
MEMORIAL VOLUME

Edited by

ISRAEL ADLER, BATHJA BAYER and ELIYAHU SCHLEIFER
in collaboration with Lea Shalem

JERUSALEM, 1986
THE MAGNES PRESS, THE HEBREW UNIVERSITY