

CONTENTS

BELLA BROVER-LUBOVSKY – IRIT YOUNGERMAN	
Preface	ix

EXPLORING BEYOND THE CANON

BELLA BROVER-LUBOVSKY	
Major Problems of ‘Minor Composers’	3

MICHAEL TALBOT	
The Twelve Italian Canzonets of Henry Holcombe (1690-1756)	25

ALON SCHAB	
Weidemann’s Fragmentary Autograph and the Technicalities of Composing a Solo Concerto around 1730	49

SIMON McVEIGH	
The Viola in Eighteenth-Century England: «This Excellent, tho’ too much Neglected Instrument»	69

ALEXANDER KNAPP	
«Macbeth’s Line is a Gigantic Crescendo; Lady Macbeth’s Line is a Diminuendo»: The Fusion of Music and Psychology in Ernest Bloch’s Opera of 1910	99

RETHINKING GENRE AND STYLE

YOEL GREENBERG	
Baroque Dance Topics and Their Politics in Brahms’ Piano Quintet Op. 34	127

LAWRENCE F. BERNSTEIN		
	On the Interface of Theatrical Gestures and Symphonic Process in Gustav Mahler's First Symphony	145
RIMONA PAUL		
	The Voice of a «Mute Prima Donna»: Poniatowski's <i>La Contessina</i> and Stylistic Changes in <i>Opera Semiseria</i>	173
YOSEF GOLDENBERG		
	Popular Nationalism in Israeli Art Music: A Study of Style	195
EITAN ORNOY		
	From HIP to Pop: Reflections on the 'Historically Informed' Violin Performance Style	219
	CROSSING BOUNDARIES: COMPOSERS BETWEEN WORLDS	
MALCOLM MILLER		
	Jewish Music for the Concert Hall: Style Synthesis in Samuel Alman's Chamber Music and Yiddish and Hebrew Songs	239
IRIT YOUNGERMAN		
	A Wake-Up Call? Rereading Paul Ben-Haim's Wartime Symphonies	275
YULIA KREININ		
	Between the Real and Spiritual Worlds: Modern Israeli and Age-Old Jewish Texts in Mark Kopytman's Vocal Works	301
SARA MANASSEH		
	<i>Samā'i Waḥi Al-Nahrén</i> (<i>Samā'i</i> Inspiration of the Two Rivers): An Analysis of the Work in Conversation with Composer Salim Al-Nūr (1920-2014)	329

ADDING NEW PERSPECTIVES

PETER BLOOM	
Berlioz's Jewish Friends	365
NAPHTALI WAGNER	
«The Real Villain is Wagner»:	
On Richard Wagner's Presence in Narrative Fiction	391
LIST OF JEHOASH HIRSHBERG'S PUBLICATIONS	411
ABSTRACTS AND BIOGRAPHIES	419
INDEX OF NAMES	431