



Marina Ritzarev, *Principal Associate Researcher*

Fields of Specialization

Music History

Eighteenth-Century Russian Music: musical culture and its historiographical revision considering social structure of 18th-century Russian audience; stylistic evolution in 18th-century Russian religious music; biographies of leading native composers Maxim Berezovsky and Dmitry Bortniansky; eighteenth-century Russian nationalism in music; Italian composers working in St. Petersburg. (See: Ritzarev, Marina, *Eighteenth-Century Russian Music*. Aldershot: Ashgate, 2006)

Twentieth-Century Russian and Jewish Music: musical culture; life and work of Sergei Slonimsky; Israeli and Russian traditions in Jewish art music.

Interdisciplinary Researches

Vernacularity in music. Subdivision of the concept into *phylo-vernacular* and *onto-vernacular* referring to phylogenesis and ontogenesis respectively. *Phylo-vernacular* can be applied to a corpus of musical folklore maintained by a certain rural community and associated with its language, rituals, way of life and landscape. The tradition is oral, there is no separation between performer and audience, it resists to influences from outside and remains unchangeable throughout the generations. The term *onto-vernacular* refers to folklore maintained by an urbanized population and implies an ongoing process of an initial corpus' interaction with popular music, openness to influences and borrowings, a separation from ritual, and a distance between performer and audience, development of written folklore. Both sub-categories can be interchangeable under certain historical conditions. Using these concepts essentially helps in understanding how national identities materialize themselves in music. Applied not only in ethnomusicology, but in critical musicology and sociology of music, they aid to unite the whole picture of music world. (See: Ritzarev, Marina, 'A Singing Peasant': An Historical Look at National Identity in Russian Music, in *Min-ad: Israel Studies in Musicology Online*, 2007 http://www.biu.ac.il/HU/mu/min-ad/07-08/Ritzarev-A_Singing.pdf, ed. by Adena Portowitz; Ritzarev, Marina, "The Augmented Second, Chagall's Silhouettes and the Six-Pointed Star", in *Musica Judaica*, vol. XVIII, 5766, 2005-2006, pp. 43-69; Ritzarev, Marina, "Toward the Concept of Vernacular in Music", in *Jews and their Musical Experiences*, Eds. E. Avitsur, M. Ritzarev, E. Seroussi Bar-Ilan University Press. In press.)

Sonata form and theory of fairytale: story of initiation. This idea relates to the origin and the reasons of high stability of the sonata form as it was formed in the second half of the eighteenth century. The closest extra-musical cultural parallel is found in a fairy tale as developed at French salons starting with Charles Perrault in the 1690s and picked up by other *littérateurs* in the first half of the eighteenth century. Applying Vladimir Propp's functional approach to a fairy-tale structure, one can see striking parallels with specifically sonata elements, such as tonal subordination of the second theme in recapitulation, the character of the development or the phenomenon of false recapitulation. The vitality of both fairy tale and sonata structures reflects their incarnation of the idea of self becoming, rooting in the initiation rite that still determines human behavior and motivation. (See: Ritzarev, Marina, "Vladimir Propp's theory of the fairy tale: Its relation to sonata form", in *Music and the Arts*, Proceedings from ICMS 7. Ed. by Eero Tarasti, Paul Forsell and Richard Littlefield (Acta Semiotica Fennica XXIII, Approaches to Musical Semiotics 10). Helsinki: International Semiotics Institute, Hakapaino, 2006. Pp. 178-184.)

Methodology of Archival Research: work with primary sources of musical culture and their organization (manuscripts, editions, informative materials).

PRINCIPLE PUBLICATIONS

Books

Jews and their Musical Experiences, Eds. E. Avitsur, M. Ritzarev, E. Seroussi. Bar-Ilan University Press. In press.

Eighteenth-Century Russian Music. Aldershot: Ashgate, 2006

Sacred Concerto in Russia of the Late Eighteenth Century [in Russian]. St. Petersburg: Compozitor, 2006

The Composer Sergei Slonimsky [in Russian]. St. Petersburg: Sovetskii Kompozitor, 1991.

Russian Music of the 18th Century [in Russian]. Moscow: Znanie, 1987.

The Composer M. S. Berezovsky [in Russian]. St. Petersburg: Muzyka, 1983. (Revised edition in progress)

The Composer D. Bortniansky [in Russian]. St. Petersburg: Muzyka, 1979. (Revised edition in progress)

Reference books

The Israeli Music Archive: List of Collections (ed. Yochanan Ron). Tel-Aviv: Tel-Aviv University, 1998.

Music and Me - popular encyclopedia for youth [in Russian]. Moscow: Muzyka, 2005 (3rd ed., 1998, 1994).

Rachmaninoff's Autographs in the Archives of the State Central Glinka Museum of Musical Culture [in Russian]. Moscow: Sovetskiy Kompozitor, 1980.

Articles

“Between the Field and the Salon”, submitted to the collection *A Network of Significations: texts on music semiotics in honor and in memory of Raymond Monelle*, ed. by Esti Sheinberg.

“Music and Food: cultural parallels of sign systems”. *Before and After Music*. Ed. Lina Navickaitė-Martinelli. The Proceedings from the 10th International Congress on Musical Signification. Vilnius-Helsinki: Lithuanian Academy of Music and Theatre, Kaunas University of Technology, ISI, Umweb. Lithuanian Academy of Music and Theatre, October 2008. In press.

“One personality and several identities of the émigré composer Josef Bardanashvili”, in *Composer and his Environment*, Ed. D. Petrovich. Institute of Musicology, Serbian Academy of Sciences and Arts and Matica srpska. Belgrade – Novi Sad. In press.

“Toward the Concept of Vernacular in Music”, in *Jews and their Musical Experiences*, Eds. E. Avitsur, M. Ritzarev, E. Seroussi Bar-Ilan University Press. In press.

(Together with Esti Sheinberg) “The Infinite Grace of Jesus’: Massenet's 'Marie-Magdeleine' and Tchaikovsky's Blessed Tears”. *Music and Letters* 2010 91: 171-197.

‘Kompozitor Iosif Bardanashvili: muzykal’noe tvorchestvo v Izraile’ (The composer Josef Bardanashvili: his creative work in Israel): *Zoloto galuta: dukhovnaya i kul’turnaya integratsiya russkoyazychnykh immigrantov v Izraile*. Ed. Moshe Kenigshtein. Jerusalem-Moscow. Gesharim. 2009, pp. 375-388.

‘A Singing Peasant’: An Historical Look at National Identity in Russian Music, in *Min-ad: Israel Studies in Musicology Online*. http://www.biu.ac.il/HU/mu/min-ad/07-08/Ritzarev-A_Singing.pdf, ed. by Adena Portowitz.

“The Augmented Second, Chagall’s Silhouettes and the Six-Pointed Star”, in *Musica Judaica*, vol. XVIII, 5766, 2005-2006, pp. 43-69.

“Vladimir Propp’s theory of the fairy tale: Its relation to sonata form”, in *Music and the Arts*, Proceedings from ICMS 7. Ed. by Eero Tarasti, Paul Forsell and Richard Littlefield (Acta Semiotica Fennica XXIII, Approaches to Musical Semiotics 10). Helsinki: International Semiotics Institute, Hakapaino, 2006. Pp. 178-184.

“Rethinking Eighteen-Century Russian Music”, in *Orbis XIII*, collection of essays from the materials of the conference “Rethinking Interpretive Traditions in Musicology” (Tel-Aviv University, 1999). Eds. Shai Burstyn, Judith Cohen, Zohar Eitan, David Halperin, Dorit Tanai. Tel-Aviv: Tel-Aviv University Press, 2003. Pp. 99-106.

“Sergei Slonimsky and Russian ‘Unofficial Nationalism’ of 1960-80s”, in *Schostakovitsch und die Folgen: Russische Music zwischen Anpassung und Protest* (Shostakovich and the Consequences: Russian Music Between Adaptation and

Protest). Eds. E. Kuhn, J. Nemtsov and A. Wehrmeyer. (Studia slavica musicologica, Bd. 32). Berlin: Verlag Ernst Kuhn, 2003. Pp. 187-210.

“Russian Music before Glinka”, in *Min-ad: Israel Studies in Musicology Online*. <http://www.biu.ac.il/hu/mu/min-ad02>, Adena Portowitz, ed. 2002.

“The Legacy of Late Eighteenth-Century Russian Spiritual Music: its Sources and Destiny”, in *Musikgeschichte zwischen Ost- and Westeuropa: Kirchenmusik—geistliche Musik—religiöse Musik, Bericht der Konferenz Chemnitz 28-30 Oktober 1999*. Eds. H. Loos and K-P. Koch. Studio, 2002. Pp. 479-492.

“Chant and Polyphony in Russia: Historical Aspects”, in *The Dr Martinelli Music Collection (KU Leuven, University Archives); Musical Life in Collegiate Churches in the Low Countries and Europe; Chant and Polyphony*, the Yearbook of Alamire Foundation 4. Eds. Bruno Bouckaert and Eugeen Schreurs. Belgium, Leuven: Musicpublishers Alamire, 2002. Pp. 357-368.

“The Italian Diaspora in Eighteenth-Century Russia” (co-author A. Porfirieva), in *The Eighteenth Century Diaspora of Italian Music and Musicians*. Comp. by Albert Dunning, edit. by Reinhard Strohm. Italy, Cremona: The Foundation Pietro Antonio Locatelli, *Speculum Musicae* series. Vol. VIII, 2001. Pp. 211-253.

“When Did Shostakovich Stop Using Jewish Idiom?” in *Schostakowitch und das juedische musikalische Erbe* (Schostakowitsch-Studien, Bd 3). Eds. E. Kuhn, A. Wehrmeyer and Günter Wolter. Studia slavica musicologica, Bd. 18. Berlin: Verlag Ernst Kuhn, 2001. Pp.114-130.

“Songs of Russian-Soviet Emigrants and the Marginal Tradition”, in *Twentieth Century European Narratives: Tradition and Innovation*, Proceedings of The Sixth Conference of the International Society for the Study of European Ideas (ISSEI), 16-21 August, 1998, Haifa University, CD ROM, ISBN 965-555-067-2. 2001.

“The Conflict Between Nationalistic and Pluralistic Tradition in Russian Musical Narratives”, in *Twentieth Century European Narratives: Tradition and Innovation*, Proceedings of The Sixth Conference of the International Society for the Study of European Ideas (ISSEI), 16-21 August, 1998, Haifa University, CD ROM, ISBN 965-555-067-2. 2001.

“The Ballet *Icarus* by Sergei Slonimsky as an Ethical Key to the Composer’s Music”, in *Twentieth Century European Narratives: Tradition and Innovation*, Proceedings of The Sixth Conference of the International Society for the Study of European Ideas (ISSEI), 16-21 August, 1998, Haifa University, CD ROM, ISBN 965-555-067-2. 2001.

“Composer as Victim” [in Russian], in *D. Shostakovich: mezhdú mgnoveniem i vechnost’yu. domenty, materialy, stat’i* [D. Shostakovich: Between Instant and Eternity: Documents, Materials, Essays], ed. L. Kovnatskaya. St Petersburg: “Kompozitor”, 2000. Pp. 751-761. English version by the author, ms.

“Knight of Russian Music: *Defining Russia Musically* by Richard Taruskin”, in *The European Legacy* 3:6, 1999. Pp.65-75.

“Yakiv Andriiovich Timchenko (Materials to the biography)” [in Ukrainian], in *Ukraïns'kiy Muzichniy Arkhiv*, I, Kiiv: Centr muzinform, 1995. Pp. 68-73.

“Was it Really a Suicide?” (concerning the biography of Berezovsky) [in Russian], in *Iskusstvo Leningrada*, no. 2, 1990..Pp. 72-76.

“Problems of Research in Russian Choral Music of the Second Half of the 18th Century” [in Russian], in *Problems of Musical Science*, vol. VII. Moscow: Sovetskii Kompozitor, 1989, pp. 193-204.

“Sergei Slonimsky and his *Maria Stuart*” [in Russian], in *Muzyka Rossii*, vol. VII. Moscow: Sovetskii kompozitor, 1988, pp. 35-46.

“The Fate of the Work - the Fate of the Composer” (About the creative work and life of N. Karetnikov) [in Russian], in *Sovetskii balet*, no. 4, 1987, pp. 26-28.

“Non-subject to Doubt in Victory” (about definition of generic sources in the song *The Sacred War*) [in Russian], in *Sovetskaya muzyka*, no. 5, 1987, pp. 20-22.

“Dedicated to the Poet” (about *Romansero of Love and Death* by N.Sidel'nikov) [in Russian], in *Muzyka Rossii*, vol. V. Moscow: Sovetskii Kompozitor, 1984, pp. 235-248.

“The Unknown Concerto by M. S. Berezovsky” [in Russian], in *Pamyatniki kul'tury: Novye otkrytia*. Annual collection of the Academy of Science of the USSR. St. Petersburg: Nauka, 1983, pp. 187-193.

“The Vocal Works by Sergei Slonimsky” [in Russian], in *Composers of the Russian Federation*. Moscow: Sovetskii Kompozitor, 1982, pp. 31-55.

“Russian Choral Concertos in the Creative Works of Italian Composers, Working in Russia in the Second Half of the 18th Century” [in Russian], in *Musica Antica*, vol. VI, 1982, pp. 855-867. Bydgoszcz, Poland.

“On Life and Creative Works by M.S.Berezovsky” [in Russian], in *Sovetskaya muzyka*, 1978, .no. 6, pp. 110-116.

“The Art People Need” (about symphonic works of B. Arapov) [in Russian], in *Sovetskaya muzyka*, 1976. no. 5, pp. 14-18.

“From the Musical Heritage of Bortniansky” [in Russian], in *Stranitsy istorii russkoi muzyki*. Ed. E. M. Orlova. St. Petersburg: Muzyka, 1973, pp. 3-17.

Current projects

Editing the collection of articles: proceedings of the conference *Livush veToch* (together with E. Seroussi and E. Avitsur).

Revised editions of the books on Maxim Berezovsky (1983) and Dmitry Bortniansky (1979)

Conversations with Josef Bardanashvili

Book reviews

Leo Zeitlin, Chamber music. Edited by Paula Eisenstein Baker and Robert S. Nelson. A-R Editions, Inc., Middleton, Wisconsin, 2009. *Min-ad: Israel Studies in Musicology Online*.

Writing Through Music: Essays on Music, Culture, and Politics by Jann Pasler. Oxford: Oxford University Press, 2008. *The European Legacy*, 16:3, June 2011. In press.

The Art of Being Jewish in Modern Times. Ed. By Barbara Kirshenblatt-Gimblett and Jonathan Karp. University of Pennsylvania Press: Philadelphia, 2008. *The European Legacy*, 16:2, 2011. In press.

Music and the Numinous by Richard Elfyn Jones. Series "Consciousness, Literature & the Arts". Amsterdam-New York, 2007. *The European Legacy*, 15-6, October 2010. In press.

Theodor W. Adorno, *Philosophy of Modern Music*. Translated by Anne G. Mitchell and Wesley V. Blomster. Continuum, 2007. *The European Legacy*, 15-4, July 2010. In press.

Nikolai Findeizen, *History of Music in Russia from Antiquity to 1800*. Bloomington and Indianapolis: Indiana University Press, 2008. *Eighteenth-Century Music*, 6:2. 248-250.

Benjamin Harshav, *The Polyphony of Jewish Culture*. Stanford University Press, 2007. *The European Legacy*, 14:6, October 2009.

Douglas Smith, *The Pearl. A True Tale of Forbidden Love in Catherine the Great's Russia*. New Haven & London: Yale University Press, 2008. Book review for *Early Music America*.

Karol Berger. *Bach's Cycle, Mozart's Arrow*. An Essay on the Origins of Musical Modernity. Berkeley, Los Angeles, London: University of California Press, 2007. *The European Legacy*, 14:5, August 2009.

Frances Bernstein. *The Dictatorship of Sex: Lifestyle Advised for Soviet Masses*. DeKalb, Illinois: Northern Illinois University Press, 2007. *The European Legacy*, 14:2, the second issue of 2009.

Massimo Montanari. *Food Is Culture*. Translated from Italian by Albert Sonnenfeld. New York: Columbia University Press, 2006. *The European Legacy*, 13:5, August 2008.

Stephen Benson, *Literary Music: Writing Music in Contemporary Fiction*. Ashgate, Aldershot: 2006. *The European Legacy* 13:3, May 2008.

Boris Gasparov, *Five Operas and a Symphony. Word and Music in Russian Culture*. In series *Russian Literature and Thought*. New Haven & London: Yale University Press, 2005. *Slavic Review*, 2007, 66:4, p. 771

Rachmaninoff and the Symphony, by David Butler Cannata. *Bibliotheca Musicologica*, University of Innsbruck, edited by Tilman Seebass, Volume IV. Innsbruck-Wien: Studien Verlag, 1999. *Min-ad: Israel Studies in Musicology Online*. <http://www.biu.ac.il/hu/mu/min-ad06>, Adena Portowitz, ed. 2006.

Essays on Music by Theodor W. Adorno. Selected, with Introduction, Commentary, and Notes by Richard Leppert. Translation by Susan H. Gillespie and others. Berkeley, Los Angeles Press, London: University of California Press, 2002. 760 pages. *The European Legacy* 11:3, 2005, pp. 354-355.

The Petrine Revolution in Russian Culture. By James Cracraft. The Belknap Press of Harvard University Press, Cambridge, Massachusetts, and London, England 2004. 560 pp. *The European Legacy* 11:2, pp. 222-223.

Authenticity and Fiction in the Russian Literary Journey, 1790-1840. By Andreas Schoenle (Cambridge, MA: Harvard University Press, 2000) *The European Legacy* 2004. 8: 6, pp. 836-837.

Vladimir Nabokov. By Neil Cornwell (Plymouth: Northcote House Publishers, 1999). *The European Legacy* 2003. 8:5, pp. 686-688.

Muzychnaya kultura Belorusi XVIII stoletia. By Volha Dodziomava. Byelorussian State Academy of Music, 2003. *Mastatstva*, 3 (240), p. 54.

Music in Eighteenth-Century Britain. Ed. by David Wyn Jones, Ashgate, 2000. *Ad Parnassum*, 2003. vol. I/1, April, pp. 161-164.

Crescendo of the Virtuoso: Spectacle, Skill, and Self-Promotion in Paris during the Age of Revolution. By Paul Metzner (Berkeley, Los Angeles, London: University of California Press, 1998). *The European Legacy* 2002. 7:4 , pp.141-143.

Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities. By Esti Sheinberg, Ashgate, 2000. *Slavic and East European Journal*. 2001.46/4, pp. 805-807.

Shostakovich: A Life. By Laurel E. Fay (New York: Oxford University Press, 2000). *Slavic and East European Journal*. 2001. 45/3, pp. 576-578.

Tchaikovsky Through Others' Eyes. Compiled, edited and with an Introduction by Alexander Poznansky. Translations from Russian by Ralph C. Burr, Jr. & Robert Bird (Bloomington & Indianapolis: Indiana University Press, 1999). *Slavic and East European Journal*. 2001. 45/1, pp. 150-151.

Musorgsky: Eight Essays and an Epilogue. By Richard Taruskin, Foreword by Caryl Emerson (Princeton, NJ: Princeton University Press; second printing, 1997). *The European Legacy* 1999. 4:4, pp.112-116.

INTERNATIONAL CONFERENCES

2008. *Shostakovich and the Holocaust*. International colloquium "Représenter la Shoah: dire, voir, savoir. Nouvelles Perspectives". 15-17 December. Bar-Ilan, Israel.

2008. *Music and Food: cultural parallels of sign systems* The 10th International Congress of Music Signification. Vilnius, Lithuania, 21-25 October.

2006. *One Personality and Several Identities of Émigré Composer Josef Bardanashvili* (paper) Conference "Composer and His Surroundings" (Member of Organizational Committee and chair of the session). Belgrade, Serbia & Montenegro, 9-11 November.

2005. *Russian Songs and Israeli Folklore: Problems of Authenticity and Extra-Musical Context* (paper). Conference "Russian and Jewish Cultures in the Twentieth Century: Connections and Interrelations". Bar-Ilan University, Israel, January 9-12.

2003. *National Identities in 18th-Century Musical Cultures* – organizer and chair of two sessions. Eleventh International Congress on the Enlightenment. Los Angeles, USA, August 3-10.

2003. *Toward the Concept of Vernacular in Music* (paper). Conference *Livush veTokh*. Bar-Ilan University, Israel, May 25-29.

2002. *From the Cathedral to the Opera Stage* (paper). 17th Congress of the International Musicological Society, Leuven, Belgium, August 1-7.

2002. *The Problem of National Identity in 18th-Century Russian Music* (paper). "Russian Musical Identity: Past, Present and Future" Oxford UK. University of Oxford, European Humanities Research Centre, May 17-18.

2002. *Russian, Rus'ian, and À la Russe in Eighteenth-Century Russian Music* (paper). British Society for Eighteenth-Century Studies, 31st Annual Conference, Cambridge, UK, January 4-6.

2001. *Settling the Score in Words and Music: Scriabin, Aleksandrov, Gubaidulina* – chair of the session. 33rd National Convention of the American Association for the Advancement of Slavic Studies, Arlington, Virginia, USA, November 15-18.

2001. *Bortniansky, His Italian Experience and the Problem of National: New Biographical Data and Old Polemics* (paper). "Dmitry Bortniansky and Musical Culture of His Epoch". St. Petersburg, Russia, June 14-15.

2001. *Vladimir Propp's Theory and the Sonata Form* (paper). Seventh International Congress on Musical Signification. International Semiotics Institute, Imatra, Finland, June 7-10.

2000. *Shostakovich's Posthumous Image and Romantic Tradition* (paper). "Shostakovich 25 Years On". Glasgow, Scotland. October 27-29.
2000. *The Composer as Victim in Public Consciousness* (paper). 13th Nordic Musicological Congress. Århus, Denmark, August 15-19.
2000. *Three Branches in Twentieth Century Jewish Music of Russian Origin: Israeli, Russian, American* (paper). Third London International Conference on Jewish Music. London, UK. June 25-30.
2000. *Daedalus in Leningrad: ballet 'Icarus' by Sergei Slonimsky and 'The Airplane Incident'* (paper). "Russian Avant-Garde: Past, Present and Future". London, UK, April 28-29.
1999. *Rethinking 18th-Century Russian Music* (paper). "Rethinking Interpretive Traditions in Musicology", International Musicological Conference in Tel-Aviv University, June 6-10.
1999. *Vernacular in Music: Where, When, and Other 'Wh' Questions* (paper) "Vernacularity: The Politics of Language and Style", London, Ontario, Canada, March 4-7.
1999. *Welcoming Apollo: Musical Life in Two C18 Russian Capitals* (paper). British Society for Eighteenth-Century Studies, St. John's College, Oxford, UK, January 4-6.
1998. *Chant and Polyphony in Russia: Historical Aspects* (paper). "Chant & Polyphony Congress", Leuven, Belgium, November 20-21.
1998. *The Ballet 'Icar' by Sergei Slonimsky as an Ethical Key to the Composer's Music* (paper). The Sixth International ISSEI Conference, Haifa, August 16-21.
1998. *Songs of Russian-Soviet Emigrants and the Marginal Tradition* (paper). The Sixth International ISSEI Conference, Haifa, August 16-21.
1998. *The Conflict Between Nationalistic and Pluralistic Tradition in Russian Musical Narratives* (paper). The Sixth International ISSEI Conference, Haifa, August 16-21.
1994. *Slonimsky's 'Master and Margarita': First Performance and Prohibition* (paper) "Music in Totalitarian Societies", international colloquium, Bar-Ilan University, March 20.

Academic activities

Graduate courses taught in 2002-2010:

Composer, Performer and Audience in the Epochs of Baroque and Classicism
Composer, Performer, Impresario and Audience in the Epochs of Romanticism and Modernity
Music in the Mirror of Society: Introduction to the Anthropology of Music
Music and Identity
Music as Communication
National Schools of Composition in the Eighteenth Century
Ancient Greek Myth in the European Music
Choral Music: its Genres and Function in the European Music
Genre and Style in the European Music
Symphony in the Twentieth Century
Tchaikovsky as Composer and Man
Russian Opera: Tradition and Challenges
Russian Music in Exile

Supervision of MA and Ph D students:

Ori Leshman: Text and Subtext in Music of Kurt Weill in 1933-35 (Ph D)

Rosa Tursakov: An Individual Style in “World Music” and its Place in the International Pop Style Trend (Ph D)

Sarah Widenfeld: R’Shlomo Carlebach’s Musical Tradition between 1950-2005 in its Cultural Context (Ph D)

Efrat Bukris: The Biblical Story “Jephte’s Daughter” in Western Music: Interpretations, Conceptions and Styles (Ph D)

Ella Shechter: Multi-Stylistic Technique and its Semiotic Significance in Musicals by Andrew Lloyd Webber and Tim Rice (MA)

Dina Vinograd: Israeli Piano Toccata (M.A.)

Keren Ezrati. The Jewish Idea in the Creative Work of Soviet Jewish Immigrant Composers in the Early 1970's: Lev Kogan, Joseph Dorfman and Mark Kopytman (MA)

Orit Jacobi. Cantata in Israeli Kibbutz: 1948-1983 (MA)

Yafit Roash. The Musical Properties of Israeli Lullabies (MA)

Public activities

- Chair of the Israel Musicological Society (2005-6)
- Secretary of the Israel Musicological Society (2002-4)
- Consulting editor of “Ad Parnassum”: the Journal of Eighteenth- and Nineteenth-Century Instrumental Music, Italy.
- Member of the Editorial Board of *Min-Ad* – Israeli Studies in Musicology online