

DR. ESTI SHEINBERG
CURRICULUM VITAE: JANUARY 2017

PROFESSIONAL AFFILIATION AND MEMBERSHIP

- The International Music Signification Project
- The Society for Music Theory
- The American Musicological Society
- The Israeli Musicological Society
- The Semiotic Society of America

INTERNATIONAL COMMITTEES AND BOARDS

- Member of the Honorary Board of the 14th International Congress on Musical Signification, May 2018, Cluj, Romania.
- Member of the Editorial Board of *Arts: Series 15 of Vestnik of Saint-Petersburg University* (peer reviewed).
- Member of the Editorial Board of *Min-Ad* the Journal of the Israeli Musicological Society (peer reviewed, INT2) and co-editor of its 2014 issue.
- Member of the Editorial Board of *The Israeli Journal of Humor Research* (peer reviewed)
- Member of the international advisory board of the *International Studies in Humor* journal.

PUBLICATIONS

BOOKS

- 2016 (Ed.) *Rethinking Bach's The Art of Fugue*. Author: Anatoly Milka; translation: Marina Ritzarev. Oxon: Routledge.
- 2012 (Ed.) *Music Semiotics: A Network of Significations – in Honor and Memory of Raymond Monelle*. Farnham: Ashgate.
- 2000 *Irony, Satire, Parody and The Grotesque in The Music of Shostakovich*. London: Ashgate.

REFEREED ARTICLES AND BOOK CHAPTERS

Forthcoming "Toward a Compound Musical Topic: Katherine Kennikot Davis's *The Carol of the Drum* (The Little Drummer Boy)." *RS/SI (Recherches sémiotiques/Semiotic Inquiry)* accepted September 2015, to be published in 2017.

- 2017 "Teaching Schoenberg's *Pierrot Lunaire*." *Vestnik* of Saint-Petersburg University. Series 15: *Arts*. 7/1 (2017):40-55 (<http://vestnik.spbu.ru/html17/s15/s15v1/s15v1E.html>)
- 2016 "In Praise of the Politically Incorrect: The Bergamasca." *Min-Ad: Israel Studies in Musicology Online* Vol. 13 (2015-16). <http://www.biu.ac.il/hu/mu/min-ad/>.
- 2010 With Marina Ritzarev. "The Infinite Grace of Jesus': Massenet's *Marie Magdeleine* and Tchaikovsky's Blessed Tears." *Music and Letters* 91, 2 (2010):171-197.
- 2008 "Jewish Existential Irony as Ethos in the Music of Shostakovich." In *The Cambridge Companion to Shostakovich*, edited by Pauline Fairclough and David Fanning, 350-367. Cambridge: Cambridge University Press, 2008.
- 2006 "'Schweig und tanze': *Elektra* by Hugo von Hofmannsthal and Richard Strauss." *Min-ad: Israel Studies in Musicology Online* Vol. 06/1 (2006). <http://www.biu.ac.il/hu/mu/min-ad/>.
- 2001 "Shostakovich's 'Jewish Music' as an existential statement." In *Shostakovich and the Jewish Musical Heritage (Schostakowitsch-Studien, VI. 3)*, 90-101. Berlin: Verlag Ernst Kuhn, 2001.
- 1994 Arom, Simha and Uri Sharvit, in collaboration with Nurit Ben-Zvi. Yaakov Mazor and Esti Sheinberg. "Plurivocality in the Liturgical Music of the Jews of San'a (Yemen)." *Yuval* VI, 34-67. Jerusalem: The Magnes Press, 1994.

PAPERS PUBLISHED IN CONFERENCE PROCEEDINGS

- FORTHCOMING "The Hidden Humanity in Shostakovich's *Lady Macbeth from the Mzensk District*." Proceedings of the conference *Narratologie et les Arts*, December 2013, Strasbourg, France. [Submitted September 2014].
- 2013 "Shostakovich's Creative Defamiliarization of Chopin." *Music: Function and Value — Proceedings of the 11th International Congress on Musical Signification, 27 ix - 2 x 2010, Kraków, Poland*, ed. Teresa Malecka and Małgorzata Pawłowska (Kraków: Akademia Muzyczna w Krakowie, 2013) 459-468.
- 1996 "Signs, Symbols and Expressive Means in the String Quartets of Dmitrii Shostakovich." *Musical Semiotics in Growth*, ed. Eero Tarasti (Imatra-Bloomington: Indiana University Press, ISI, 1991) 567-585.
- 1995 "An application of Ernst Gombrich's projection theory in art to musical semantics." *Song and Signification: Studies in Music Semiotics*, ed. Raymond Monelle and Catherine T. Gray (Edinburgh: The University of Edinburgh Faculty of Music, 1995) 38-58.

BOOK REVIEWS

- Forthcoming Review of *The Early Film Music of Dmitry Shostakovich* by Joan Titus. To be published in *The Slavic Review*. Accepted January 2017.
- Forthcoming Review of *Stalin's Music Prize: Soviet Culture and Politics*, by Marina Frolova-Walker. Submitted December 2016. To be published in *The Slavic and East European Journal*, 61/2 (Summer 2017)
- 2014 Review of *Tchaikovsky's Pathétique and Russian Culture*, by Marina Ritzarev. *Min-Ad*, the online journal of the Israeli Musicological Society 12 (2014). <http://www.biu.ac.il/hu/mu/min-ad/>.
- 2011 Review of *Shostakovich in Dialogue: Form, Imagery and Ideas in Quartets 1-7*, by Judith Kuhn. *The Slavic Review: American Quarterly of Russian, Eurasian and East European Studies* 70, no. 1, (Spring 2011): 220–222.
- 2008 Review of *Eighteen-Century Russian Music*, by Marina Ritzarev. *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 6, no. ii (April 2008): 115–118.
- 2005 Review of *A Shostakovich Casebook*, edited by Malcolm Hamrick Brown. *The Slavic Review: American Quarterly of Russian, Eurasian and East European Studies*. 64, no. 4 (Winter 2005): 940-941.
- 2003 Review of *El humor en la música: broma, parodia e ironia*, by Benet Casablanca. *Music Analysis* 22, nos. 1–2 (March–July 2003): 239–243.
- 2001 Review of *Shostakovich in Context*, edited by Rosamund Bartlett. *Notes* 57, no. 4 (June 2001): 910–912.
- 1999 Review of *Shostakovich Reconsidered*, by Allan B. Ho and Dmitry Feofanov. *Notes* 56, no. 2 (December 1999): 422-423.

PRESENTATIONS AT CONFERENCES AND ACADEMIC COLLOQUIA

- Nov 2016 "Shostakovich's *Lady Macbeth from the Mtzensk District*: The Finale of Scene Four as Opera Buffa Parody." The American Musicological Society annual meeting in Vancouver, Canada.
- Oct 2016 "It was murder, oh, let's have some fun!" The Masters and DMA Students Colloquium, University of Nebraska-Lincoln.
- Apr 2016 "Bergamo and the Bergamasca." The 13th International Congress on Musical Signification, Canterbury, UK.
- Feb 2016 "In Praise of the Politically Incorrect: The Bergamasca." The Master and DMA Students Colloquium, University of Nebraska-Lincoln.

- Apr 2015 "Meaning in Music." The Master Students Colloquium, University of Nebraska-Lincoln.
- Jan 2015 "In Search of Relevant Signs: Teaching Schoenberg's *Pierrot Lunaire*." Translation to Hebrew and adaptation of the presentation given to the Semiotics Society of America in November 2014. Four lectures in Israeli academic musicology colloquia: Tel-Aviv University (1/12), The Hebrew University in Jerusalem (1/13), Bar-Ilan University (1/20) and Haifa University (1/28).
- Nov 2014 "In Search of Relevant Signs: Teaching Schoenberg's *Pierrot Lunaire*." The annual meeting of the Semiotic Society of America, Seattle, Washington.
- Apr 2014 "Irony, Satire, Parody and the Grotesque in the 10th Symphony of Dmitrii Shostakovich." The Master Students Colloquium, University of Nebraska-Lincoln.
- Dec 2013 "Hidden Humanity in Shostakovich's *Lady Macbeth of the Mzensk District*." The 2nd International Conference on Narratology and the Arts, Strasbourg, France.
- Aug 2012 Organizer and chair of the International Symposium in Honor and Memory of Raymond Monelle, Edinburgh, Scotland, UK.
- Sep 2011 "The Grotesque in Mahler's Music." The annual meeting of the Semiotic Society of America, Pittsburg, Pennsylvania.
- July 2011 "Creative de-familiarization: Shostakovich and Chopin." (related to but different from the October 2010 presentation) The annual conference of the Israeli Musicological Society, Ra'anana, Israel
- Oct 2010 "Shostakovich's creative de-familiarization of Chopin." The 11th International Congress on Musical Signification, Krakow, Poland.
- Apr 2010 "The Art of Listening to the Other." Lecture-workshop to a mixed Jewish-Arab student group at the Zefat Academic College, Israel.
- Dec 2009 "Massenet's Early Score and Tchaikovsky's Blessed Tears: *Marie Magdeleine* and the Romances op. 47." Graduate Colloquium, the Department of Musicology, Bar-Ilan University, Ramat-Gan, Israel.
- Feb 2009 "Interactive learning experience in music: Sym-Pho-Ku." Abstract accepted for poster session at the 2009 Conference on Higher Education Pedagogy, Virginia Tech, Blacksburg, Virginia.
- Oct 2008 "A Process of Influence: Tchaikovsky and Massenet." The 10th International Congress on Musical Signification, Vilnius, Lithuania.
- Dec 2004 "Jewish Existential Ethos in the Music of Gustav Mahler and Dmitrii Shostakovich." Graduate Colloquium, the Department of Musicology, Bar-Ilan University, Ramat-Gan, Israel.
- Oct 2004 "Mountains in the Israeli Song." The Music, Myths and Mountains Interdisciplinary Conference, Virginia Tech, Blacksburg, VA.

- Oct 2004 "Content and Attitude as Functions in Creating Existential Irony in Music." The 8th International Congress on Musical Signification, CNRS, The Sorbonne, Paris, France.
- June 2001 "Existential Irony in Music." The 7th International Congress on Musical Signification, Imatra, Finland.
- Oct 2000 "Irony in music: the case of Dmitrii Shostakovich." The International Shostakovich Symposium, Glasgow, Scotland, UK.
- Nov 1998 "Plurivocality in the Music of Dmitrii Shostakovich." The 6th International Congress on Musical Signification, Aix-en-Provence, France.
- Dec 1996 "The Dance of Death in Music, Art and Literature." Graduate Colloquium, The Department of Musicology, Bar-Ilan University, Israel.
- Dec 1996 "Irony in Music." Graduate Colloquium, The Department of Musicology, Tel-Aviv University, Israel.
- Nov 1996 "Music and Cultural Units: What does Music Imitate?" The 5th International Congress on Musical Signification, Bologna, Italy.
- Oct 1996 "Songs of exile: Erich Walter Sternberg's settings of poems by Else Lasker-Schüler." Conjoint Lecture-Recital, with Dr Heather Valencia (The Department of German Literature, University of Stirling). Performance: Margaret Aronson, soprano (The Royal Scottish Academy of Music and Drama) and Esti Sheinberg, piano (The University of Edinburgh). The Symposium on Jewish Music, The Faculty of Music, University of Edinburgh, Scotland, UK.
- Oct 1996 Co-organizer and co-chair (with Dr Mark Trewin, The University of Edinburgh). Symposium on Jewish Music, The Faculty of Music, The University of Edinburgh, Scotland, UK.
- June 1996 "Existential Dilemmas: The Hidden Jew in Shostakovich's Eighth String Quartet." Pre-concert lecture at The Shostakovich Seminar, The Israel Festival, Jerusalem, Israel.
- June 1995 "Irony and the Grotesque in the Music of Dmitrii Shostakovich." The Doctoral Seminar of Musical Semiotics, The Imatra Summer School of Semiotics, Imatra, Finland.
- Sep 1992 "An Application of Ernst Gombrich's Projection Theory to Music Perception." The 3rd International Congress on Musical Signification, Edinburgh, Scotland, UK.
- Sep 1991 "Signs, Symbols and Expressive Means in the String Quartets of Dmitrii Shostakovich." The International Doctoral Seminar in Musical Semiotics, Helsinki, Finland.
- July 1991 "Teaching Jewish Music in Middle-and High Schools." Conjoint lecture, with Prof. Elyahu Schleifer (The Hebrew Union College, Jerusalem), Extension Summer Course for Music Teachers on behalf

of the Israeli Ministry of Education, Levinsky College, Tel-Aviv, Israel.

Nov 1982 "Plurivocality in the Synagogue Services of Yemenite Jews." Conjoint lecture with Prof. Simha Arom (CNRS), The Annual CNRS Conference, Paris, France.

July 1981 "Teaching Music Listening Skills to High-School Students." Extension Summer Course for Music Teachers on behalf of the Israeli Ministry of Education, Levinsky College, Tel-Aviv, Israel.

EXPERIENCE IN HIGHER EDUCATION: COURE DESIGN AND TEACHING

UNIVERSITY OF NEBRASKA-LINCOLN

GLENN KORFF SCHOOL OF MUSIC: 2014–2017

Graduate Courses

Introduction to Graduate Studies

Bibliography for DMA students

Courses for Graduates and Senior Undergraduates

The Great Composers: Dmitrii Shostakovich

Music in the 20th century, I: 1890–1945

Music in the 20th century, II: 1945–2015

Meaning in Music

Undergraduate Courses

The Musical Experience

ZEFAT ACADEMIC COLLEGE, ISRAEL

DEPARTMENT OF LITERATURE, ART AND MUSIC: 2012

Undergraduate Course as Visiting Lecturer:

Irony, Satire, Parody and the Grotesque in Literature, Art and Music.

BAR-ILAN UNIVERSITY, ISRAEL

DEPARTMENT OF MUSICOLOGY

External Referee

Khavkin Olga: "Old Russia in Mussorgsky's Khovanshchina"
(Ph.D. dissertation 2010, Bar-Ilan University, Israel)

VIRGINIA TECH, VA

DEPARTMENT OF MUSIC: 2004–2010

Supervision of Undergraduate Level Research Projects

Pierce, Hannah: "French Influences on Tchaikovsky's Writing for Strings" (2009)

Smirnov, Vladimir: "The Role of Musical Embryos in the Sixth Symphony of Tchaikovsky" (2008)

Special Topics and Honors Courses

Meaning in Music

Tchaikovsky and French Music

Reading Adorno

Undergraduate Courses

Fundamentals of Music Theory
Symphonic Literature
Music Literature of the 20th Century
Theory/Harmony

DEPARTMENT OF INTERDISCIPLINARY STUDIES: 2002-2004

Undergraduate Courses

Jewish History, Culture and Heritage
The State of Israel
The Creative Process

TEL-AVIV UNIVERSITY, ISRAEL

DEPARTMENT OF MUSICOLOGY

Co-Supervision of Master Thesis:

Kedem, Palina: "Vocal Works of Erich Walter Sternberg"
(M.A. Thesis, 2002.)

HOLLINS UNIVERSITY, VA: 2002

DEPARTMENT OF MUSIC

Undergraduate Course

History of Music

UNIVERSITY OF EDINBURGH, SCOTLAND, UK: 1995-2002

THE FACULTY OF MUSIC

Supervision of Graduate Level Theses and Dissertations

Liddle, Jamie A.: "Irony and Ambiguity in Beethoven's String Quartets" (Ph.D. Dissertation, 2006)

Spence, Jacob: "Musical Gesture and Bartok's Sixth String Quartet: How Gestural Interaction Can Suggest a Disturbing Interpretation of Meaning" (M.MUS Thesis, 2003)

Graduate Course (1999-2001)

Semiotics of Music (M.A. level)

Undergraduate Honors Courses (1995-2002)

Dmitrii Shostakovich

Humor in music

Russian music

Introduction to the Semiotics of Music

Undergraduate Courses (1995-2002)

The History of Music - 19th century

The History of Music - 20th century

Music Analysis

Theory of Music

Keyboard Skills (also in 1993-1995, as doctoral assistant)

TEL-AVIV UNIVERSITY, ISRAEL

THE DEPARTMENT OF MUSICOLOGY: 1988-1992

Undergraduate Courses

Analysis of Musical Forms

Score Reading

Keyboard Harmony
INTERDISCIPLINARY ARTS PROGRAM: 1991-1992
Undergraduate Courses
Music Appreciation
Listening Skills
THE RUBIN ACADEMY OF MUSIC: 1984-1986
Undergraduate Course
History of Music

EXPERIENCE IN MUSIC TEACHING EDUCATION: COURSE DESIGN AND TEACHING

ORANIM TEACHERS COLLEGE, TIV'ON, ISRAEL: 1982-1983
DEPARTMENT OF MUSIC EDUCATION
Undergraduate Course
Methodology of Teaching Music Listening Skills
Tutoring
Music Teaching (in Primary and Secondary Education)

LEWINSKY TEACHERS COLLEGE, TEL-AVIV, ISRAEL: 1981-1982
DEPARTMENT OF MUSIC EDUCATION
Tutoring
Music Teaching (in Secondary Education)

EXPERIENCE IN SECONDARY AND PRIMARY MUSIC EDUCATION

MITRANI HIGH SCHOOL, HOLON, ISRAEL (AGES 14-17): 1980-1982
Music Classes (music appreciation and theory)

HESS PRIMARY SCHOOL, HOLON, ISRAEL (AGES 12-13): 1978-1980
Music Classes (music appreciation and theory)
Conducting the School Choir (ages 7-13)

SERVICING THE COMMUNITY:

OUTREACH COURSES

Tel-Aviv University, The Continuing Education Unit: 1985-1992

- General music appreciation and listening skills
- The Classical period in music
- Music in the 20th century
- Opera composers and their works
- Signs, symbols and expression in music
- Pre-concert lectures (to the Israeli Philharmonic Orchestra concerts)

The IDF (Israel Defense Forces) Radio Network

1993 "Meanings in Music." A recorded series of 13 lectures.

Beit Michal Community Center, Rehovot, Israel

1992 "Meaning in Music." A Series of four public lectures.

Hadar-Yosef Senior Citizens' Day Center in Tel-Aviv, Israel.

1984-1992 Music Listening weekly lectures

PUBLIC LECTURES

- Nov 2014 "The figure of Pierrot through history." Conjoint pre-concert lecture (with Dr Stanley Kleppinger, UNL), Glenn Korff School of Music, University of Nebraska-Lincoln.
- Nov 2011 "Brahms's Variations on St. Anthony Choral." Lecture sponsored by the Israeli Philharmonic Orchestra and the Music School, the Levinsky Teachers College, Tel-Aviv, Israel.
- Jul 2010 "Hans Ulrich Staeps: Sonata for Alto Recorder and Piano." Pre-concert presentation during the launching of a DVD and CD by Liora Vinik (Recorder) and Liora Ziv-li (Piano), Herzliyah, Israel.
- Jul 2010 "David Zehavi and Fania Bergstein: *Nigunim*." Pre-concert presentation during the launching of a CD by Liora Vinik (Recorder) and Yossi Levi (Guitar), Herzliyah, Israel.
- Jan 2010 "Irony, Satire, Parody and the Grotesque in the 10th Symphony of Dmitrii Shostakovich." Lecture sponsored by the Israeli Philharmonic Orchestra and the Music School, the Levinsky Teachers College, Tel-Aviv, Israel.
- Jan 2007 Organizer and presenter of two evenings concert-lectures: "Johann Sebastian Bach's *Well Tempered Clavier*, Book I: 24 keyboardists perform 24 Preludes and Fugues, each introduced by a short audio-visual presentation." Virginia Tech, Blacksburg, Virginia.
- Nov 2008 "Jewish Klezmer Music." Pre-concert introduction for the Chicago Klezmer Ensemble, The International Education Week, the Council of International Student Organizations and the Cranwell International Center, Virginia Tech, Blacksburg, Virginia.
- Mar 2008 "Women Musicians in Israel." The Women in Music Session of the Tau Beta Sigma Regional Convention, Virginia Tech, Blacksburg, Virginia.
- Sep 2006 "Basic Principles in Judaism." Conjoint presentation (with Dr Ron Lewis, Virginia Tech) for a College Age Church Group of the Belmont Christian Church, Christiansburg, Virginia.

- Dec 2006 "The New Addison Library Catalogue: Treats for Music Majors." The Music Department's Convocation, Virginia Tech, Blacksburg, Virginia.
- Oct 2006 "Grotesque, Horror and Banality, or The Courage to Live: Gustav Mahler's Symphony No. 1 'Titan'." Pre-concert lecture, Virginia Tech, Blacksburg, Virginia.
- Sep 2006 "Admiration? Mockery? Creativity? Shostakovich Concerto No.1 for Piano and Trumpet." Pre-concert lecture, Virginia Tech, Blacksburg, Virginia.
- Mar 2006 "Shostakovich: Piano Trio op. 67." Pre-Concert lecture, Virginia Tech, Blacksburg, Virginia.
- Apr 2005 "Shostakovich's Piano Quintet." Guest lecture in a colleague's class (Prof. Jim Sochinski), Virginia Tech, Blacksburg, Virginia.
- Nov 2004 "Shostakovich's Cello Concerto no. 1." Pre-concert lecture, Virginia Tech, Blacksburg, Virginia.
- Apr 2001 "Shostakovich's song cycle *From Jewish Folk Poetry*." Pre-concert lecture, repeated in August that year as part of the Edinburgh Fringe Festival, Edinburgh, Scotland, UK.
- Dec 1998 "Anti-Semitism in Music." The Edinburgh Jewish Literary Society meeting, Edinburgh, Scotland, UK.
- Mar 1997 "Songs of Exile: Erich Walter Sternberg's settings of poems of Else Lasker-Schüler." Conjoint Lecture Recital with Dr. Heather Valencia, The Department of German Literature (University of Stirling) and Mrs Margaret Aronson, Soprano, (the Royal Conservatoire of Scotland). The Edinburgh Jewish Literary Society meeting, Edinburgh, Scotland, UK.
- Dec 1996 "The Function of Music in Jewish worship." The Edinburgh Council of Christians and Jews meeting, Edinburgh, Scotland, UK.
- Feb 1994 "Jewish Motifs in the Music of Dmitrii Shostakovich." The Edinburgh Jewish Literary Society meeting, Edinburgh, Scotland, UK.
- Jun 1992 "The Meaning Beyond the Sounds." The Machshavot General Conference Day sponsored by IBM, Tel-Aviv, Israel.

ARTICLES IN NON-REFEREED JOURNALS

- 2001 Editor: *The Edinburgh Star: Journal of the Edinburgh Jewish Community* no. 40 (September 2001).
- 2001 "Chaverim kol Israel ve-nomar Amen: All Israel are friends, let us say Amen (from Birkat Ha-Chodesh)." Editorial, *The*

- Edinburgh Star: Journal of the Edinburgh Jewish Community* no. 40 (September 2001): 1–2.
- 2001 Concert review of "Shostakovich, *From Jewish Folk Poetry* op. 79, performed by Ashley Barrington, Sharon Jacobsen, Steven Griffin and Wilfrid Treasure." *The Edinburgh Star: Journal of the Edinburgh Jewish Community* no. 39 (June 2001): 29–30.
- 1999 "Anti-Semitism in Music." *The Edinburgh Star* no.33 (July 1999):16-21.
- 1994 "Jewish Motifs in The Music of Dmitrii Shostakovich." *The Edinburgh Star: Journal of the Edinburgh Jewish Community* no. 19 (September 1994): 22–25.
- 1992 "Ha-Mashma'ut she-me-'ever la-tsilim" [The Meaning Beyond The Sounds.] *Machshavot* no. 64 (December 1992): 30–39.
- 1974 "Ha-Musica ba-tapuz ha-mechani" [The Music in *The Clockwork Orange*.] *Kolno'a* no.1 (The Israeli Film Institute).

PROGRAM AND CD NOTES

- 2012 "Tragic Satire of Love and Death: *Lady Macbeth from the Mtsensk District*": article for the Swedish Götteborg Opera's production of Shostakovich's *Lady Macbeth from the Mzensk District*
- 2010 Collaborations to CD notes to Leora Vinik's *Modern Music for Recorder and Piano*. (Acum, Israel)
- 2009 Collaborations to CD notes to Kent Holliday's *A Piano Odyssey* (Centaur Records)
- 1985-92 Program-notes for the Israeli Philharmonic Orchestra's Concerts (Concert Seasons of 1985-1992)
- "Shostakovich: six pieces from the 1st Ballet Suite, op. 84"
 - "Beethoven: Mass in C Major, op. 86"
 - "J.S. Bach: Magnificat in D Major"
 - "Shostakovich: Symphony No. 8 in C minor, op. 65"
 - "Shostakovich: Symphony No. 6, op. 53"
 - "Beethoven: Sonata No.5 for violin and piano: ('Spring')"
 - "Brahms: Quintet in F minor for piano and strings, op. 34"
 - "Alexander Uriah Boskovich: *Semitic Suite*"
 - "Lutoslawski: *Chain 2* for violin and orchestra"
 - "Lutoslawski: Symphony No. 3"
 - "Mahler: Symphony No. 7 in E minor"

- "Schoenberg: *Pelleas und Melisande* op. 5"
- Program notes for the Youth Concert No. 3 of the 1987 season, titled "Marches", including the following:
 - John Philip Sousa's "El Capitan" and "Stars and Stripes forever"
 - William Byrd's March from *My Ladye Nevells Booke*
 - J.S. Bach's Polonaise from *Orchestral Suite No. 2*
 - W.A. Mozart's March from *Serenata Notturna*
 - Mendelssohn's Wedding March from the incidental music to *Midsummer Night's Dream*
 - Prokofiev's March from *The Love for Three Oranges*
 - Stravinsky's March from the 2nd Suite for chamber orchestra
 - Beethoven's 2nd movement from *Piano Concerto No. 5 ('Emperor')*
 - Respighi's "I pini della Via Appia" from *Pini di Roma*.

1988-90 Program-notes for the Haifa Symphonic Orchestra's Concerts (Concert Seasons of 1988-1990):

- "Carl Maria von Weber: *Precioza Overture*"
- "Ottorino Respighi: *Gli Uccelli*"
- "Luigi Cherubini: *Overture to Medea*"
- "Francis Poulenc: *Concert Champêtre*"
- "Franz Joseph Haydn: *Salve Regina* in G minor"
- "Edvard Grieg: *Concerto for Contrabass*"
- "J.S. Bach: *Concerto for Oboe, BWV 1056*"
- "J.N. Hummel: *Variations op.102 for Oboe and Orchestra*"
- "Igor Stravinsky: *Dances Concertantes*"
- "Johannes Brahms: *Rhapsody for Alto and Male Chorus*"
- "Gustav Mahler: *Fünf Frühe Lieder*, orchestrated by Berio"
- "Zoltán Kodály: *Galanta Dances*"
- "Gioachino Rossini: *Overture to Il Signor Bruschino*"

1988-89 Overall edition and writing of program-notes for the Youth Concert Series of the Haifa Symphonic Orchestra (Concert Seasons of 1988-1989)

1975 Collaboration to the music entries in *Lexicon Ha-Omanuyot (The Arts' Lexicon)*. Ed. Yaakov and Phyllis Malkin, Tel-Aviv, Massada Press

CHARITY AND COMMUNITY PERFORMANCES

Nov 2004 Performance in a private concert at the home of Milka Bliznakov, with violinist Linda Plaut: Bartók, Bacewicz, Braun and Meyer.

Nov 2004 Performance in a charity concert for Delta-Omicron, the Music Department at Virginia Tech, with cellist Alan

Weinstein and clarinetist David Widder: Beethoven Clarinet Trio, 2nd movement.

May 2004 Performance (with violinist Linda Plaut) in the Gala Dinner celebrating 10 years to Virginia Tech's Women's Center.