

IRIT YOUNGERMAN – CURRICULUM VITAE

Education

- 1991–1996 B.M. Department of Music Theory, Composition, and Conducting, Jerusalem Academy of Music and Dance.
- 1998–2002 M.M. Music Theory, College Conservatory of Music, University of Cincinnati, Ohio; Master Thesis entitled “J.S. Bach’s Suite in C Major for Violoncello Solo: An Analysis through Application of a Historical Approach.”
- 2007–2014 Ph.D. Hebrew University, Jerusalem. Dissertation entitled “In Search of a New Identity: European Born Composers in the Jewish Yishuv and Early Israeli Statehood, 1933 – 1958.”

Research Fellowships

- 2008–2009 Doctoral Fellowship Grant, The Franz Rosenzweig Minerva Center, Hebrew University, Jerusalem
- 2020–current Research fellow, University of Haifa

Awards and Prizes

- 2008 *Dr. Max Gruenwald Scholarship* by the Leo Baeck Institute, Jerusalem
- 2010 *Prize for Research in the History of Israel* by Yad Ben-Zvi Institute
- 2015 *Prof. Jacob Katz Award for Dissertation* by the Leo Baeck Institute, Jerusalem

Other Fellowships

- 2017–present Van-Leer Institute, Library Fellow.

Academic Teaching

Taught courses at the University of Haifa, Hebrew University, Israel Institute of Technology, Levinsky College, University of Cincinnati College Conservatory of Music, University of North Carolina at Chapel Hill.

Coordinates an academic lecture series: “Multiple Voices: Music, Judaism, Israeliness” as a collaboration between the department of Jewish History and the music department at Haifa University, with Hadarim Center.

Professional Organizations & Service

- 2023–present Chief Editor, *Min-Ad: Israel Studies in Musicology Online* of the Israel Musicological Society.
- 2019–2022 Secretary, the Israel Musicological Society
- 2019–2022 Member, Steering Committee of the “Israeli Music Festival” annual event, Ministry of culture and Sport
- 2021-present Member, The Israeli Mandate Research Forum
- ongoing Membership: American Musicological Society, Association of Israel Studies, International Musicological Society

Publications List

Ph.D. Dissertation

Youngerman, Irit. “In Search of a New Identity: European Born Composers in the Jewish Yishuv and Early Israeli Statehood, 1933–1958.” Ph.D. Dissertation supervised by Prof. Jehosh Hirshberg. Hebrew University, Doctorate received on June 1, 2014.

Books

Brover-Lubovsky, Bella, and **Irit Youngerman**, eds. (2025). *Musical Networks across Borders: The Multiplicity of Musical Creation*. Ad Parnassum Studies. Bologna: Ut Orpheus.

Articles in Periodicals

Youngerman, Irit. (2009). “Immigration, Identity, and Change: Émigré Composers of the Nazi Period and Their Perceptions of Stylistic Transformation in Their Creative Work.” *Naharaim: Zeitschrift für deutsch-jüdische Literatur und Kulturgeschichte*. Berlin: de Gruyter, 2009: 117–37.

Youngerman, Irit. (2014). “The Correspondence between Heinrich Jacoby and Paul Hindemith.” *Hindemith-Jahrbuch* 43: 101–33.

Youngerman, Irit. (2020). “A Melody That Doesn’t Exist Anymore: Negation, Erasure, and Void in Israeli Art Music, as Reflected in Hanoch Jacoby’s *Mutatio*.” *The Musical Quarterly*, vol. 103, nos. 1–2 (Winter-spring 2020): 139–183.

Chapters in Collections

Youngerman, Irit. (2014). “Benno Bardi: A Journey to the East.” In *Music in Israel*, edited by Tuvia Friling, Gideon Katz, and Michael Wolpe, 535–52. Iyunim Bitkumat Israel Thematic Series, vol. 8. Beer Sheva: The Ben-Gurion Research Institute, Ben-Gurion University (Hebrew).

Youngerman, Irit. (2019). “Hammer Blows: Gustav Mahler’s Sixth Symphony in Vienna.” In *Vienna 1900: Blooming on the Edge of an Abyss*, edited by Sharon Gordon and Rina Peled. Jerusalem: Carmel Publishing, 331–56 (Hebrew).

Youngerman, Irit. (2024). “Music as Workers’ Culture in Mandatory Palestine in Light of the Bauhaus Ideology.” In *“Magic Violin”: Jüdische Musikkultur Und Moderne*, edited by Jascha Nemtsov and Joachim M. Klein, 247–58. *Jüdische Musik – Studien und Quellen zur jüdischen Musikkultur*. Wiesbaden: Harrassowitz Verlag.

Youngerman, Irit. (2025). "A Wake-Up Call? Rereading Paul Ben-Haim's Wartime Symphonies." In *Musical Networks across Borders: The Multiplicity of Musical Creation*, edited by Bella Brover-Lubovsky and Irit Youngerman, 275–300. Ad Parnassum Studies. Bologna: Ut Orpheus.

Youngerman, Irit. (forthcoming, 2025). "Between Belonging, Alienation, and Exclusion: Verdina Shlonsky as an Israeli Composer." In *Art Musics of Israel*, edited by Malcolm Miller. Rochester University Press, forthcoming.

Further Publications

Youngerman, Irit. (2015). "Benno Bardi's *Primavera Variations* and the Search for Jewish Identity in the Jewish Yishuv and Early Statehood." In *Moods and Modes of Jewish Music*, edited by Yuval Shaked, 69–77. University of Haifa. (Hebrew)

Youngerman, Irit. (2017). "Geächtete Musik dirigiert von einem Flüchtling: Mahlers Sinfonien im Programm des Palestine Orchestra vor und während des Zweiten Weltkriegs" ("Banned Music Conducted by Refugee: The Palestine Orchestra Performances of Gustav Mahler's Symphonies before and during the Second World War"). *Jüdischer Almanach des Leo Baeck Instituts: Musik*, edited by Gisela Dachs, 116–27. Frankfurt am Main: Jüdischer Verlag im Suhrkamp Verlag.

Translations

Hirshberg, Jehoash, and **Irit Youngerman.** (forthcoming). *Music in the Jewish Community of Palestine, 1880-1948: A Social History*. Oxford University Press, 1995. Translated from English with an introduction by Irit Youngerman. The Ben-Gurion Research Institute, Ben-Gurion University.

Conference Papers Presented

"Benno Bardi: A Journey to the East." Paper presented at the Israel Musicological Society Annual Meeting. Jerusalem, July 2010 (honorary mention).

"Benno Bardi's Triple Relocation." Paper presented at the International Conference: Composers in Exile. The Royal Conservatory, Canada and the ARC Ensemble in collaboration with Tel Aviv University & The Buchmann-Mehta School of Music, Jerusalem, March 2011.

"Orientalism, Identity, and Music: Central European Composers in the Jewish Yishuv and early State of Israel and their Idea of the East." Paper presented at the

International Conference: Art Musics of Israel: Identities, Ideologies, Influences. University of London, March 2011.

“Different Shades of East: Composers Benno Bardi and Hanoch Jacoby in Egypt, Turkey, and Palestine.” Paper presented at the International Conference: German Jews in the Middle East in Modern Times. Leo Baeck Institute Jerusalem, Ben-Zvi Institute, Hamburg University, University of Southampton, Hebrew University of Jerusalem, February 2014.

“Benno Bardi’s *Primavera Variations* and the Search for Jewish Identity in the Jewish Yishuv and Early Statehood.” Paper presented at the Symposium on Jewish Music Days at the University of Haifa, March 2014.

“‘This Was the Master with Whom I Would Have to Serve My Apprenticeship’: Hanoch Jacoby and Paul Hindemith.” Paper presented at the Israel Musicological Society Annual Meeting. Bar Ilan University, June 2014.

“Between Nationalism and Universalism: Josef Bardanashvili’s Piano Trio, ‘In Memory of Bizet’.” Paper presented at the Symposium on Jewish Music Days at the University of Haifa, March 2015.

“Mahler’s Performances by the Palestine Orchestra.” Paper presented at the Israel Musicological Society Annual Meeting, Givat Washington, June 2016.

“‘The Wheel Has Come Full Circle’: Musicologist Peter Gradenwitz and the Establishing of a Zionist History of Jewish Music.” Paper presented at the 17th World Congress of Jewish Studies, Jerusalem, August 2017.

“Variations on a Long-Lost Theme: Hanoch Jacoby’s *Mutatio* and the Search for a Common Source.” Paper presented at the First Biannual Symposium in Music Theory, the China Conservatory, Beijing, March 2018.

“‘There is no People Without Music’: Menashe Ravina (Rabinovich) and the ‘Music for the People’ Project.” Paper presented at an international conference “Bauhaus and the Musical Modernism in the Weimar Republic and in Israel,” Weimar, September 2019.

“Between a Past that Never Was and a Future That Can Never Be: Utopianism in the Music and Musical life of the Pre-Statehood Jewish Community of Palestine.” Paper presented at the American Musicological Society Annual Meeting, Boston, October 2019.

“ ‘In the City Where Beethoven, Schubert, Mozart, and Haydn Lived and Created’: Gustav Mahler in Vienna.” Presented at the Composition & Theory Forum, the Jerusalem Academy of Music, Jerusalem, Apr. 2021.

“Between Belonging, Exclusion, and Alienation: Verdina Shlonsky as a Female Israeli Composer.” Paper presented at the Association of Israel Studies Annual Meeting, Ramat-Gan, Jun., 2022.

“Music as Internationalism in British Mandate Palestine: The 1927 Beethoven-Year as a Prism.” Paper to be presented at the International Musicological Society Annual Meeting, Athens, Aug., 2022.

“Reexamining Ben-Haim’s Symphonies in the Context of the Anti-Fascist Resistance.” Paper presented at the Paul Ben-Haim and Stefan Wolpe Conference, Munich, Nov. 2022.

“On the Universality of Music and its Failure in the Yishuv.” Paper presented at the Research Forum of the British Mandate Period annual meeting, Jerusalem, Jul. 2023.

“Jewish Music, Right and Left.” Paper presented at the American Musicological Society Annual Meeting, Denver, Nov. 2023.

“Between Berlin, Paris, and Palestine: The Musical Mobilities of Verdina Shlonsky.” Paper to be presented at the conference “Music and cultural mobility in the 20th century” organized by Arnold Schoenberg Center and the Ernst Krenek Institute, Vienna, May 2025.