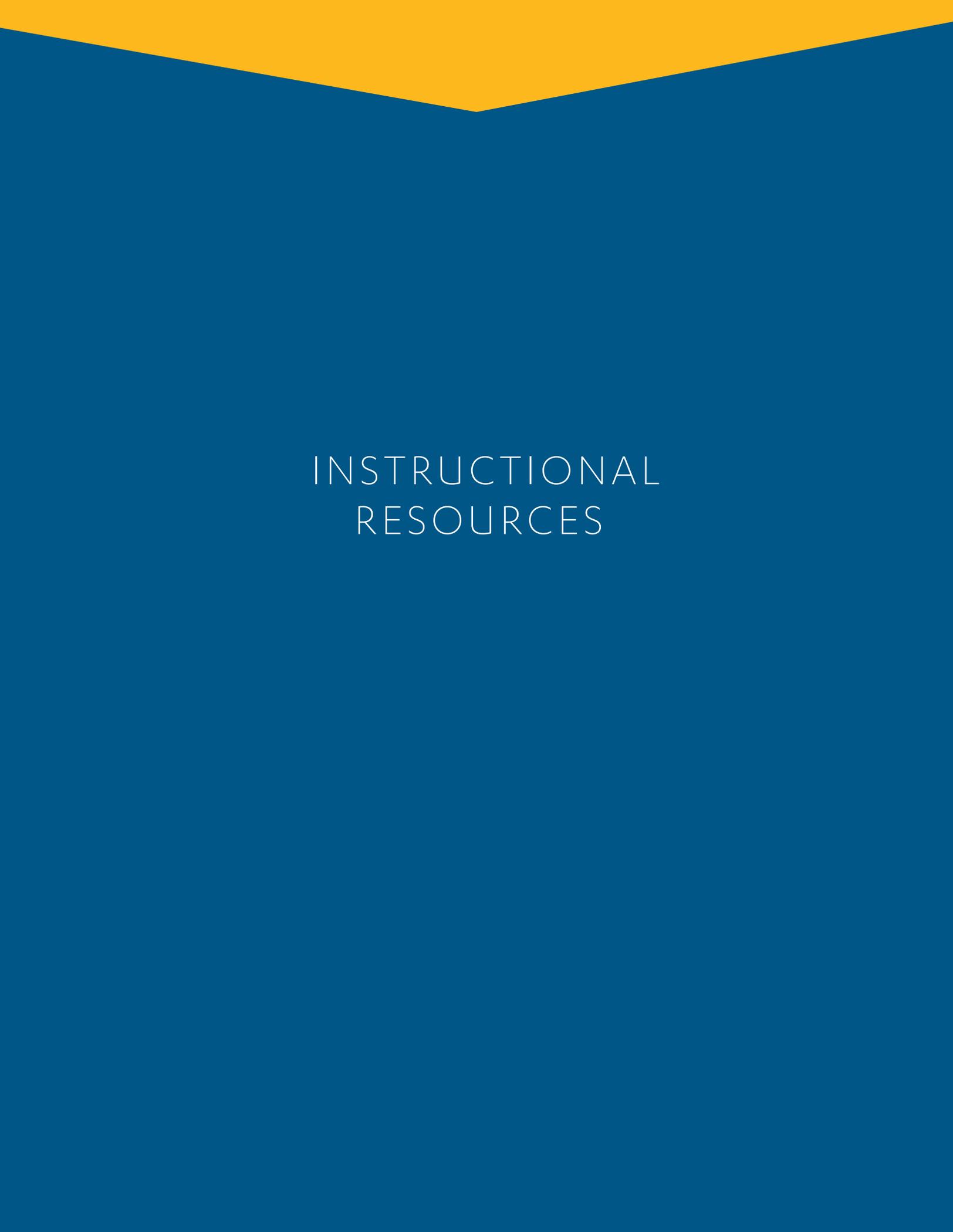


UNIT 1  
APPENDIX

סיפורי מוסיקה  
STORIES OF MUSIC



The background features a solid yellow triangle at the top, pointing downwards, which meets a solid blue area below it. The blue area is the larger portion of the page.

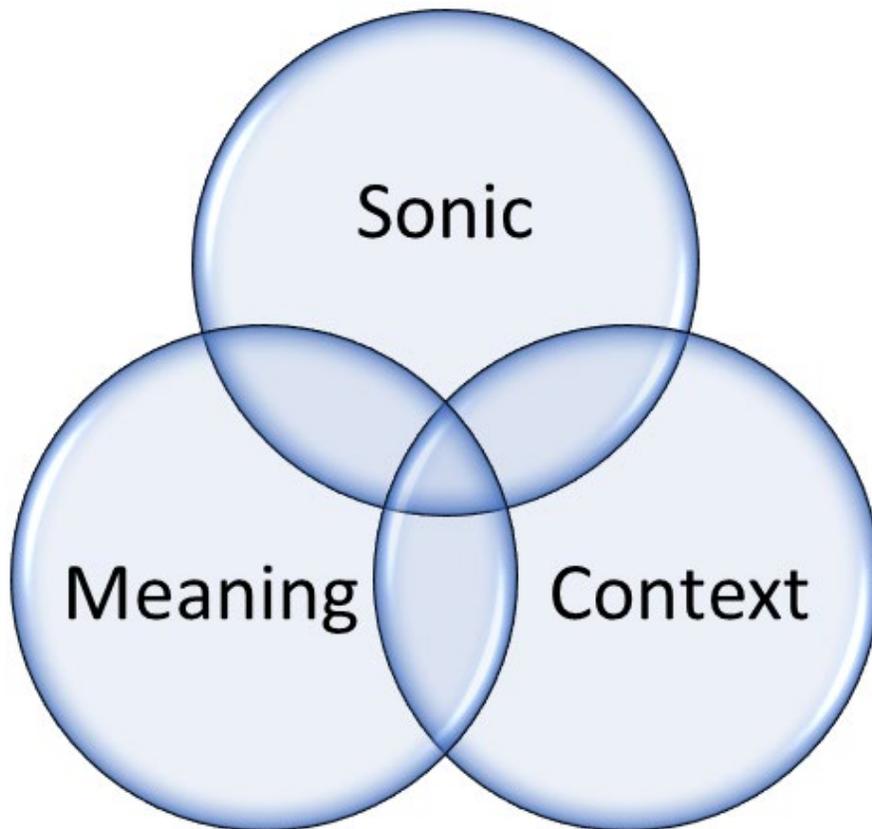
# INSTRUCTIONAL RESOURCES

## Listening Guide

Name of piece:	
Composer:	
Year composed:	Where composed:

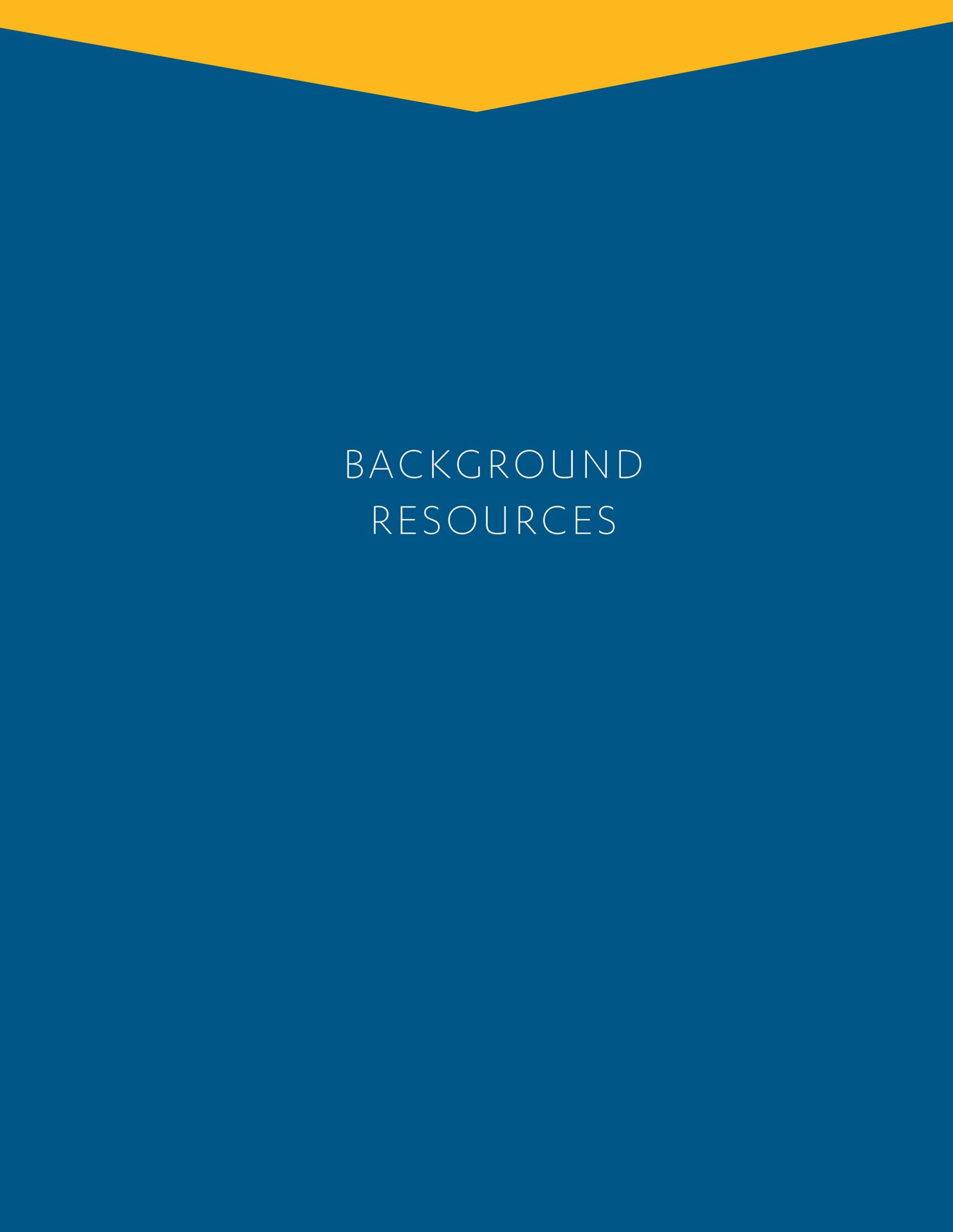
- 1. What does this piece “sound like”?**
  - A. Language (in what language is it sung?)
  - B. Tempo (is it fast or slow?)
  - C. Dynamics/Rhythm (How loud or soft is this piece? Is the rhythm pronounced/staccato/martial, or more legato/smooth?)
  - D. Instrumentation (what instrument/s do you hear?)
2. Summarize the message of this piece, through its lyrics and music, in 1-2 sentences.
3. Do you think this piece sounds more “American” or more “Jewish”? Why?
4. In what way/s do/es this song reflect the composer’s Jewish background? If it doesn’t, in what way does it conflict with the composer’s Jewish background?
5. What is the composer’s relationship to America? How is that expressed in this piece?

## Conceptual Paradigm for Defining Music



## Trope Characteristics

Region	Scale	Rhythm	Melodic Range	Role of <i>ta'amim</i>	Characteristic
Yemen	<i>Maqam</i>	Follows text	Narrow	Follows major accents	Unique Pronunciation "tense" sound
Middle East (Iraq)	<i>Maqam</i>	Follows text	narrow	Follows major accents	Declamatory
Levant (Egypt)	<i>Maqam</i>	Free	wide	Follows major accents	Many embellishments
North Africa (Djerba)	Western	Regular pulse	Moderate to wide	Follows major accents	Pronunciation similar to Yemen, slight embellishment
Western Sephardic	Western	Follows text	Moderate to wide	Carefully follow each	Recitative style

The background features a solid yellow triangle at the top, pointing downwards, which meets a solid blue background below it. The text is centered in the blue area.

# BACKGROUND RESOURCES

## Yossele Rosenblatt

Josef “Yossele” Rosenblatt, was born May 9, 1882 in Belaya Tserkov, in the Ukraine.

In popular perception the name of Yossele [Joseph] Rosenblatt hovers above all other cantors of any generation as the quintessential virtuoso hazzan of all time. By any objective assessment, his supreme artistry and his sui generis persona and career merit his regard as one of the giants of hazzanut. ... With no need of posthumous embellishment, his life and his art combine to form a Jewish as well as an American legend.

Many of the great virtuoso cantors in America went beyond the art of improvisation to engage in more deliberate, structured composition. Often, however, those endeavors amounted essentially to formalizing and refining the improvisations that lay generically and historically at the core of cantorial art; ...Rosenblatt was unique in his own composition of a substantial body of full-fledged choral settings...

Rosenblatt’s father was a learned ba’al t’filla (lay cantor), from whom he learned the basic traditional prayer modes and idioms as well as musical skills. When he was seven years old, his family moved to Sadagora, Bukovina (then in the Austro-Hungarian Empire, now Ukraine). In that predominantly Hassidic environment he absorbed a great deal of Hassidic melodies and style, which later influenced his compositions.

... in 1905 ... he accepted a prestigious cantorial post in Hamburg ... It was his “graduation” to the West. Rosenblatt served its Börnplatz Synagoge, and he also became acquainted with the Western classical music canon, for which he developed an ardent enthusiasm, acquiring affinities for opera as well as German lieder, especially Schubert. He first heard Caruso there, and his sons later became convinced that the iconic opera singer had become—consciously or not—their father’s vocal model.

In 1909 the World Zionist Congress met in Hamburg, where some American delegates and representatives first heard Rosenblatt and brought home glowing reports. ... In 1912 ... the First Hungarian Congregation Ohab Zedek, one of New York’s wealthiest and most lustrous orthodox synagogues, which by then was installed in its new edifice in the upscale Jewish neighborhood of Harlem, engaged Rosenblatt as its permanent cantor. With great pride in his newly adopted country, he became a citizen five years later, and it did not take long for him to become the most recognizable cantor in America as well as a superstar celebrity among non-

Jewish audiences. His many recordings aided that rise to fame in no small measure; he recorded more than two hundred 78-rpm discs, including 123 of his own compositions. In addition, his extensive concert tours brought him not only to major and midsize cities across the country but to many remote areas as well. A number of his public appearances and tours were made on behalf of patriotic, humanitarian, and charitable causes ... His 1918 recording of the soon-to-be world-famous Yiddish theater song *Eli, Eli* ... netted him approximately \$10,000 in royalties. He donated the entire amount to assist Jews in Europe who were suffering from the effects of the war...

Despite his undiluted commitment to orthodoxy, his unalloyed personal religious life, and his unadapted immigrant ethnic mien at a time when Americanization was all but required for acceptance, Rosenblatt managed to socialize with some of the greatest opera singers and other musical personalities of the day. His son Henry recalled that Caruso, Nellie Melba, Titta Ruffo, and Luisa Tetrazzini were frequent visitors to their home; and he remembered one Pesah seder when the mayor of New York City and the state's Roman Catholic governor, Al Smith, were guests.

... he was invited to appear in the first full-length commercial "talking picture" (*The Jazz Singer*, with Al Jolson), he refused. He did, however, permit his singing voice to be dubbed and used in that film, in which he is heard singing a Yiddish song, *Yortsayt likht*.

In 1933 he went to Palestine for a concert tour and to work on a Yiddish film, *The Dream of My People*. He gave some twenty-five concerts, most of them accompanied on piano by Nahum Nardi. He had decided to settle there permanently when he suffered a fatal heart attack, dying at the age of fifty-one. His remains were buried on the Mount of Olives with a funeral service conducted by Chief Rabbi Abraham Isaac Kook ... At a memorial service at Carnegie Hall in New York, which was presented by the Jewish Ministers Cantors Association ... many prominent cantors participated along with a chorus of more than two hundred voices.

The full version of this biography is available at: <https://www.milkenarchive.org/artists/view/yossele-rosenblatt/>

## Debbie Friedman

Deborah [Debbie] Lynn Friedman is usually perceived as having introduced into American synagogues—primarily those within the Reform movement—a 1960s/1970s quasi-folksong popular mode, style, and manner of vocal delivery together with informal, non-cantorial communal songleading and guitar accompaniment. Earlier, albeit within the same approximate time frame, that trend had begun in church services outside the mainstream Christian denominations; and it caught on gradually even in some more established churches that had previously been attached mostly to conventional expressions of sacred music.

Within the Reform movement—followed on some levels within the fold of the Conservative movement—the trend began in Jewish summer youth camps, spreading to year-round synagogue services in those congregations that early on were attracted by its informality, immediacy, and so-called contemporary sound. By the end of the twentieth century Friedman’s name had come to refer not only to her own voluminous output of songs to liturgical texts (Hebrew as well as English translations), but to the songleading format for Jewish worship in general, and to the pop-infused expressions of others who followed in her footsteps. It is still not uncommon to refer to the ongoing phenomenon as “Debbie Friedman et al.,” without specifying other names or adding any stylistic tag.

Friedman was born in Utica, New York, in 1951 and moved with her family to Minnesota when she was five years old. Although she had no formal musical training, she began singing to her own guitar accompaniment and then creating her own songs as a teenager. Her composing began in earnest when she was a songleader in the early 1970s at the Reform movement’s summer camp in Oconomowoc, Wisconsin, known as the Olin-Sang-Ruby Union Institute. She later recalled that she was influenced by such singers as Joan Baez; the ensemble Peter, Paul and Mary; and numerous other folk-pop singers and groups. Between 1971 and 2011 she recorded twenty-two albums of her own songs.

Having struggled with an undiagnosed neurological condition for 20 years, Friedman died on January 9, 2011 of complications from pneumonia.

(Source: <https://www.milkenarchive.org/artists/view/debbie-friedman>)

For more on Debbie Friedman: <http://www.debbiefriedman.com/>

## Craig Taubman

Craig Taubman (b.1958) began his illustrious career at the tender of age of 15, when he picked up a guitar and began to lead music at Camp Ramah in Ojai, California. Someone suggested that he actually go to school, so he did at UCLA, Northridge University and the University of Judaism in Los Angeles. He also spent two years at The Hebrew University in Jerusalem, performing for Prime Minister Menachem Begin, the U.S. Ambassador to Israel and a bunch of other college students who are now in their mid-50's.

His eclectic musical styles, have made his recordings an integral part of the Jewish community. Craig's top-selling releases include Friday Night Live, composed for a special Shabbat service held once a month at Sinai Temple with Rabbi David Wolpe in Los Angeles. His extensive musical catalog consists of over 50 recordings, featuring everything from the new Celebrate Jewish Lullabies, to Rock n' Toontown, featuring backup vocals with Minnie and Mickey!

Craig's songs bridge traditional Jewish themes and ancient teachings with passages and experiences of contemporary Jewish life. He speaks a language that is both comfortable and acceptable to children and adults. His Jewish recordings are an integral part of the community, weaving song and spirit into the fabric of Jewish life.

Craig has also enjoyed a successful career in television and film. He composed and directed music for the Fox children's series Rimba's Island, the critically acclaimed HBO animated series Happily Ever After, and Shari Lewis's PBS series, Charley Horse Pizza. His music has been featured at the Coca Cola Olympic Pavilion in Atlanta as well as in the Paramount Pictures feature film Andre, New Line Cinema's Pinocchio, and Disney's animated short film Recycle Rex. His songs have been recorded by such respected artists as Chita Rivera and Jennifer Holliday. Craig's sell-out concerts draw thousands of fans at such respected venues as Ravinia in Chicago, Valley Forge in Pennsylvania, Westbury Music Fair in New York, the Greek Theater in Los Angeles and three special performances at the White House.

Craig is the producer of Jewels of Elul ([www.jewelsofelul.com](http://www.jewelsofelul.com)) an annual collection of short stories, anecdotes and introspections for the High Holy Days. Over the past 10 years "Jewels" have been collected from an eclectic group of people including President Barack Obama, Desmond Tutu, the Dali Lama, Sarah Lefton, Eli Wiesel, Deepak Chopra, Pastor Rick Warren, Kirk Douglas, Rabbi David Wolpe, Ruth Messinger, Jeffrey Katzenberg and over 250 other inspired voices, well known and not so well known.

Most Recently, Craig has been focusing his energies on building the Pico Union Project ([www.picounionproject.org](http://www.picounionproject.org)). This multi-faith cultural arts center located downtown Los Angeles—in the oldest synagogue in Southern California—is dedicated to the Jewish principle to “love your neighbor as yourself”.

For more on Craig Taubman: <http://craignco.com/v3/wordpress/about-craig/>

## Irving Berlin

With a life that spanned more than 100 years and a catalogue that boasted over 1,000 songs, Irving Berlin epitomized Jerome Kern's famous maxim that "Irving Berlin has no place in American music—he is American music."

Irving Berlin was born Israel Beilin on May 11, 1888. One of eight children, his exact place of birth is unknown, although his family had been living in Tolochin, Byelorussia, when they immigrated to New York in 1893. When his father died, Berlin, just turned 13, took to the streets in various odd jobs, working as a busker singing for pennies, then as a singing waiter in a Chinatown Cafe. In 1907 he published his first song, "Marie from Sunny Italy," and by 1911 he had his first major international hit "Alexander's Ragtime Band."

Over the next five decades, Irving Berlin produced an outpouring of ballads, dance numbers, novelty tunes and love songs that defined American popular song for much of the century. A sampling of just some of the Irving Berlin standards includes "How Deep Is The Ocean," "Blue Skies," "White Christmas," "Always," "Anything You Can Do," "There's No Business Like Show Business," "Cheek To Cheek," "Puttin' On The Ritz," "A Pretty Girl Is Like a Melody," "Heat Wave," "Oh! How I Hate To Get Up In The Morning," "Easter Parade" and "Let's Face The Music And Dance." In a class by itself is his beloved paean to his beloved country, "God Bless America."

He was equally at home writing for Broadway and Hollywood. He wrote seventeen complete scores for Broadway musicals and revues, and contributed material to six more. Among the shows featuring all-Berlin scores were *The Cocoanuts*, *As Thousands Cheer*, *Louisiana Purchase*, *This Is The Army*, *Miss Liberty*, *Mr. President*, *Call Me Madam* and the phenomenally successful *Annie Get Your Gun*. Recent musicals culled from his screen work include Irving Berlin's *White Christmas* (Broadway, across the USA, Canada and Great Britain), and *Top Hat*, winner of the 2013 Laurence Olivier Award for Best New Musical.

Among the Hollywood movie musical classics with scores by Irving Berlin are *Top Hat*, *Follow The Fleet*, *On The Avenue*, *Alexander's Ragtime Band*, *Holiday Inn*, *Blue Skies*, *Easter Parade*, *White Christmas* and *There's No Business Like Show Business*.

His songs have provided memorable moments in dozens of other films as wide apart in space and time as *The Jazz Singer* (1927), *Home Alone* (1991) and *Titanic* (1997) to *The Simpsons* (2006), *Spider Man 3* (2007) and *Downton Abbey* (2011). Among his many awards are a special Tony

Award (1963) and the Academy Award for Best Song of the Year for “White Christmas” in 1942. An intuitive business man, Irving Berlin was a co-founder of ASCAP (American Society of Composers, Authors and Publishers), founder of his own music publishing company, and with producer Sam Harris, builder of his own Broadway theatre, The Music Box. An unabashed patriot, his love for—and generosity to—his country is legendary, exemplified by his establishing The God Bless America Fund, which receives all income from his patriotic songs and distributes it to the Boy Scouts and Girl Scouts. His actions were acknowledged with such accolades as the Army’s Medal of Merit from President Truman in 1945; a Congressional Gold Medal for “God Bless America” and other patriotic songs from President Eisenhower in 1954; and the Freedom Medal from President Ford in 1977. In 2002, the U.S. Army at Fort Belvoir, Virginia, named the Army Entertainment Division (AED) World Headquarters “The Irving Berlin Center” in his honor. Also that year he was commemorated on a U.S. postage stamp.

Irving Berlin’s centennial in 1988 was celebrated worldwide, culminating in an all-star tribute at Carnegie Hall benefitting the Hall and ASCAP, subsequently an Emmy Award winning special on CBS, and featuring such varied luminaries of the musical world as Frank Sinatra, Leonard Bernstein, Isaac Stern, Natalie Cole and Willie Nelson.

On September 22, 1989, at the age of 101, Irving Berlin died in his sleep in his town house in New York City. A widower since his wife of 62 years, the former Ellin Mackay, had died the previous year at the age of 85, Berlin was survived by three daughters and their families at the time of his death.

(Source: <http://www.irvingberlin.com/biography>)

**For more on Irving Berlin:**

<http://www.irvingberlin.com/>

[https://en.wikipedia.org/wiki/Irving\\_Berlin](https://en.wikipedia.org/wiki/Irving_Berlin)

[https://www.songhall.org/profile/Irving\\_Berlin](https://www.songhall.org/profile/Irving_Berlin)

## Max Christian Friedrich Bruch

Max Karl August Bruch, a.k.a. Max Christian Friedrich Bruch, was a German Romantic composer, teacher, and conductor who wrote over 200 works, including three violin concertos, the first of which has become a staple of the violin repertoire.

Born in Cologne, Rhine Province, (1838) Max Bruch showed early signs of a great composer and conductor. His mother was a soprano and singing teacher and was the primary source of sowing the seeds of Bruch's musical career. From her, he learnt his first piano lessons. At the age of nine, Bruch wrote his first composition, a song for his mother's birthday. From then on music was his passion, and his studies were enthusiastically supported by his parents. He underwent his first official musical training under composer and pianist, Ferdinand Hiller to whom Robert Schumann devoted his piano concerto in A minor.

Bruch had a long career as a teacher, conductor and composer, moving among musical posts in Germany: Mannheim (1862–1864), Koblenz (1865–1867), Sondershausen (1867–1870), Berlin (1870–1872), and Bonn, where he spent 1873–78 working privately. At the height of his career he spent three seasons as conductor of the Liverpool Philharmonic Society (1880–83).

Bruch's complex and well-structured works in the German Romantic musical tradition placed him in the camp of Romantic classicism exemplified by Johannes Brahms, rather than the opposing "New Music" of Franz Liszt and Richard Wagner. In his time he was known primarily as a choral composer, and to his chagrin was often overshadowed by his friend Brahms, who was more popular and widely regarded.

Bruch's most popular work is undoubtedly his ardently romantic Violin Concerto No. 1 in G minor (1866), a significant piece in the standard violin repertoire. It is inspired from the techniques of Felix Mendelssohn's Violin Concerto in E minor.

[His] second most famous work is the mesmerizing 'Kol Nidrei', Op. 47, which is the single-movement piece for orchestra and cello. This piece was inspired by an invocation from the Jewish Yom Kippur service which reflects the name of this piece. The success of Kol Nidrei led to the assumption by many that Bruch was of Jewish ancestry, although the composer himself refuted this. Indeed, as long as the National Socialist Party was in power (1933–1945), performance of his music was restricted because he was considered a possible Jew for having written music with an openly Jewish theme, despite repeated denials by his surviving family. As

a result, his music was largely forgotten in German-speaking countries. There is no evidence, however, that Bruch was Jewish. As far as can be ascertained, none of his ancestors was a Jew. Bruch himself was given the middle name Christian, and was raised Protestant.

(Source: [https://en.wikipedia.org/wiki/Max\\_Bruch](https://en.wikipedia.org/wiki/Max_Bruch))

## Leonard Bernstein

Leonard Bernstein (August 25, 1918–October 14, 1990) is generally recognized as music’s most exuberant hero. Composer, conductor, pianist, teacher, humanitarian, thinker, entertainer and adventurous spirit, he forged his many talents with an irresistible personality to transform the way people everywhere hear and appreciate music. He broke rules, shattered precedents and opened doors, insisting that the art of music could and should play a vital role in the lives of all people.

Bernstein was born in Lawrence, Massachusetts. He was the son of middle-class Jewish immigrants. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others.

In 1940, he studied at the Boston Symphony Orchestra’s newly created summer institute, Tanglewood, with the orchestra’s conductor, Serge Koussevitzky. Bernstein later became Koussevitzky’s conducting assistant. Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor.

In 1945 he was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein’s 400-plus recordings were made with the New York Philharmonic.

Not only was he the first American to be appointed music director of a major American orchestra, but he also blazed the trail in Europe for other Americans to follow. He was the first American to conduct the Berlin Philharmonic, the London Symphony Orchestra and the Royal Concertgebouw, among others. He was also the first American to conduct at La Scala.

From his earliest days, Bernstein was a true believer in the music of his time. The lasting popularity of the music of Mahler, Shostakovich and many other 20th-century masters owes

much to his inspired advocacy. Around the world he championed American composers such as Aaron Copland, William Schuman, Samuel Barber, Roy Harris and Lukas Foss. The breadth of Bernstein's repertoire, the depth of his convictions, and the charismatic energy with which he articulated them, made him a superstar in the classical world. He is arguably the most famous conductor who ever lived. No American classical musician had ever achieved such universal stature, respect or sheer celebrity.

Inspired by his Jewish heritage, Bernstein completed his first large-scale work: Symphony No. 1: "Jeremiah." (1943). The piece was first performed with the Pittsburgh Symphony Orchestra in 1944, conducted by the composer, and received the New York Music Critics' Award. His Symphony No. 3: "Kaddish," composed in 1963, was premiered by the Israel Philharmonic Orchestra. "Kaddish" is dedicated "To the Beloved Memory of John F. Kennedy."

Bernstein contributed substantially to the Broadway musical stage. He collaborated with Betty Comden and Adolph Green on "On The Town" (1944) and "Wonderful Town" (1953). In collaboration with Richard Wilbur and Lillian Hellman and others he wrote "Candide" (1956). In 1957 he again collaborated with Jerome Robbins, Stephen Sondheim, and Arthur Laurents, on the landmark musical "West Side Story," also made into the Academy Award-winning film. In 1978 the Israel Philharmonic sponsored a festival commemorating his years of dedication to Israel. The Israel Philharmonic also bestowed on him the lifetime title of Laureate Conductor in 1988.

Bernstein always rejoiced in opportunities to teach young musicians. His master classes at Tanglewood were famous. He was instrumental in founding the Los Angeles Philharmonic Institute in 1982. He helped create a world class training orchestra at the Schleswig Holstein Music Festival. He founded the Pacific Music Festival in Sapporo, Japan. Modeled after Tanglewood, this international festival was the first of its kind in Asia and continues to this day.

World peace was a particular concern of Bernstein. Speaking at Johns Hopkins University in 1980 and at the Cathedral of St. John the Divine in New York in 1983, he described his vision of global harmony. His Journey for Peace tour to Athens and Hiroshima with the European Community Youth Orchestra in 1985, commemorated the 40th anniversary of the atom bomb. In December 1989, Bernstein conducted the historic "Berlin Celebration Concerts" on both sides of the Berlin Wall, as it was being dismantled. The concerts were unprecedented gestures of cooperation, the orchestra included musicians representing the former East Germany, West Germany and the four powers that had partitioned Berlin after World War II.

(Sources: <https://leonardbernstein.com/resources/press-room/bernstein-bios>)

For more on Bernstein and his works: <https://leonardbernstein.com>

## Ofer Ben Amots

Ofer Ben-Amots, born in Haifa, Israel (1955), is an Israeli-American composer and teacher of music composition and theory at Colorado College. His music is inspired by Jewish folklore of Eastern-European Yiddish and Judeo-Spanish Ladino traditions. The interweaving of folk elements with contemporary textures creates the dynamic tension that permeates and defines Ben-Amots' musical language.

Ben-Amots gave his first piano concert at age nine, and at sixteen he was awarded first prize in the Chet Piano Competition. Later, following composition studies with Joseph Dorfman at Tel Aviv University, he was invited to study at the Conservatoire de Musique in Geneva, Switzerland, where he was a student of Pierre Wismer and Alberto Ginastera. He received degrees in composition, theory, and piano from the Hochschule für Musik in Detmold, Germany, and in 1987 he emigrated to the United States and began studies with George Crumb and Richard Wernick at the University of Pennsylvania, where he received his Ph.D. in composition in 1991.

Ben-Amots's music has been performed by such orchestras as the Zürich Philharmonic; the Munich Philharmonic; the Austrian Radio Orchestra; the Brooklyn Philharmonic; the Moscow Camerata; the Heidelberg; Erfurt; and Brandenburg symphonies; the Filarmonici di Sicili; and the Colorado Springs Symphony. His works have been recorded by the Munich Chamber Orchestra, the Gewandhaus Orchestra of Leipzig, and the renowned Czech choir, Permonik. He has been commissioned by the Schleswig-Holstein Musik Festival, the Fuji International Music Festival in Japan, the Delta Ensemble in Amsterdam, and the Assisi Musiche Festival, among others.

Ben-Amots was the winner of the 1994 International Competition for Composers, in Vienna, where his chamber opera, *Fool's Paradise*, was premiered. He is also the recipient of the 1988 Kavannah Prize for his composition *Fanfare for Orchestra* and the Gold Award at South Africa's 1993 Roodepoort International Competition for Choral Composition. His *Avis Urbanus*, for amplified flute, was awarded first prize at the 1991 Kobe International Competition for Flute Composition in Japan. Subsequently, *Avis Urbanus* became a required composition at the Kobe Flute Performance Competition. In 1999 he was awarded the Aaron Copland Award and the Music Composition Artist Fellowship by the Colorado Council on the Arts. Ben-Amots is a Jerusalem Fellow of the Center for Jewish Culture and Creativity, and he has been its artistic director for North America since 1997. Currently he is a professor of music at the Colorado College in Colorado Springs. His work for soprano, klezmer clarinet, and men's chorus, *Mizmor: Seven Degrees of Praise*, an imaginative setting of Psalm 150, received its premiere performance

at Lincoln Center in New York in November 2003 as part of “Only in America,” an international conference-festival sponsored jointly by the Jewish Theological Seminary and the Milken Archive.

(Source: <https://www.milkenarchive.org/artists/view/ofer-ben-amots>)