

**‘HEBREW MELODY IN A MINOR, OP. 33’ BY JOSEPH ACHRON.
THE DEHISCENCE OF TEMPORALITIES BETWEEN “{IN}-FLESH-
IZATION” AND “HOLDING[S]-STILL” PHENOMENON IN
MUSICALIZED MOURNFULNESS**

MARIA ROXANA BISCHIN¹

*Motto: “To play great music,
you must keep your eyes on a distant star.”²
[Yehudi Menuhin]*

SUMMARY. Long times being left in a penumbra, the violinist Joseph Achron needs a reevaluation from the part of phenomenological aesthetic and musicology fields. Following the basic theory of Maurice Merleau-Ponty’s flesh, and few perspectives from Edmund Husserl’s, we demonstrate that insisting on the idea of the inverted plenitude as dehiscence will take us to another level of the perception of the Beauty in ‘*Hebrew Melody*’, composed by Joseph Achron. The final part of the paper offers to the listener the real possibility to see Beauty’s ingrown/incarnation in the mournfulness “as-it-is” – in its *dehiscential*³ plenitude. The purpose of music must also be to bring us closer to the sufferer’s interior structures, but so that we can see the Beauty that lies in it. To achieve this, more ontic openings are needed, and this phenomenon well-characterized by the term *dehiscential*. ‘*Hebrew Melody, Op. 33*’ – encompasses a whole world. In sound, pain can be exposed much more easily and much more cleansed of its negative aspects. Sonorous mournfulness is different from mournfulness-in-itself, but similar. At the level of human suffering, the two have the same ontic place. When they are filtered through artistic catharsis or artistic judgments, they receive a sublimated note that cuts the thresholds of the common world. The sounds that break the

¹ University of Bucharest. 1. Professional & multiple researcher 2. Affiliate researcher to Faculty of Philosophy and Literature from Buenos Aires [Facultad de Filosofía y Letras de la Universidad de Buenos Aires]; 3. Affiliate to *Revue de Musicologie, Paris*, and to *Cahiers de Maurice Ravel, Paris*. E-mail: mariaartspy16@yahoo.com

² Yehudi Menuhin, “The Best Advice I Ever Had”, *Reader’s Digest* magazine 63, no. 380 (Pleasantville, New York, USA: December 1953): 31-33.

³ We have derived the adjectival form from the word “dehiscent”. Something which has the ontically character to be “dehiscent”.

silence of the Being (in its successive openings), are the sounds that crumble the most, are those that scream so soft, so fragile, but scream. This is what we experience with '*Hebrew Melody, Op.33*'. The touching of the impossible things, the nostalgia for the lost memories, the desire to feel a piece of quietness, the sadness of not being happy, like a ship gone towards the blue horizon, the nothingness lived in a mourn – all these penumbræ of a sad soul which may have lost everything shape in us a beautiful Hebrew canvas, the necessity of a never-ending return to the Hebrew village, its synagogue, and life.

Keywords: Joseph Achron; 'Hebrew Melody'; dehiscence; mournfulness'-temporality ['piangere'-state-of-mind]; mournfulness; inverted plenitude; incarnation; *flesh*; holding[s]-still; {in}-flesh-ing[s].

1. Introduction

Recent phenomenology related to the "incarnation" word has an increased interest especially for the musicians, and for the musicology research field too. But, unfortunately, Joseph Achron was laid in a penumbra⁴, so it is our ethical responsibility to replace him where he belongs: in the universal cultural horizon of the musicology and, in our hearts too because music is not only for those who win something, but rather for those who want to reach the most distant light.

In his times, Joseph Achron was not well-received by the music critique. Lately, the violinist Hagai Shaham⁵ will record a few of the Joseph Achron's unpublished compositions. Jascha Heifetz, as well as Yehudi Menuhin, will present an animate interest in Joseph Achron's creation. From his repertoire, especially '*Hebrew Melody, Op. 33*' drew our attention. In this paper, our attention is focused on demonstrating how '*Hebrew Melody in A minor, Op. 33*'⁶ lasted through times, because the musician's individuality is

⁴ Philip Moddel tells us that even after 2 decades after death, "Achron's music is still conspicuously absent from concert programmes"(47). For details, see Moddel, *Joseph Achron* (Tel Aviv: Israeli Music Publications, 1966), 47.

⁵ The violinist Hagai Shaham together with the pianist Arnon Erez recorded Achron's *Complete Suites for Violin and Piano* (London: Hyperion 2012).

⁶ Joseph Achron, *Hebrew Melody, A Minor, Op. 33*, editor Leopold Auer, S. 1293, freely transcribed for Violin and Piano by Joseph Achron, specially arranged and edited by Leopold Auer (New York: Carl Fischer, assigned by Fischer, Carl, LLC, 1911), plate 22190-10. Comparison with Joseph Achron, "Violin Concerto No. 1, II. Improvisations sur deux thèmes yéméniques", length 10:34, in *Rundfunk-Sinfonieorchester Berlin*, and Joseph Silverstein conductor, Elmar Oliveira violin, publisher European American Music/Universal-Edition, recorded January 7, 1998, in *Milken Archive of Jewish Music. The American Experience*, co-producers Deutschland Radio and ROC-Berlin GmbH, and Levin, Neil, <http://milkenarchive.org/>, consulted August 22-28, 2020. We should also remember to look in Leopold Auer and Joseph Achron, *Hebrew Melody: Freely transcribed for Violin and Piano by Joseph Achron; Specially Arranged and Edited for Concert Use by Leopold Auer* (California, LA: Creative Media Partners, LLC, 2018), 20 pages.

not isolated by what is called the 'complexity' of violin music. We mention that throughout this article we made more use of the interpretation that Dimitry Olevsky or Josef Hassid brought to the song, because they were accessible.

We start with the premise that a violin composition is the reborn Beauty's dehiscence, in a confused and arrogant world. Through sounds, there are openings in one's Being's condition – the temporality. The *dehiscent*⁷ character of the art is a sublime truth of it.

In this paper, we define as well as we can the term "dehiscence" related to our artistic emotions which channel us in the temporality of this world. Therefore, we define the "dehiscence" as an opening of time-[in]-{time}, of one subjective temporization in an objective temporality. In sonorous facts, temporization and temporality are not opposite relations, but complementary. Starting with this point of view, we affirm that dehiscence is rather a phenomenon of the *inverted plenitude*⁸, than for consciousness.

The terms "plenitude" and "incarnatio"⁹ – from which we retain the Pontyan radical of the "flesh" – to which we are adding it the internalization of the sonorous event for the consciousness so it to become "*{in}-flesh-ization*"¹⁰ of the sound into the plenitude. In this plenitude, we include all the interior lived facts of the violinist and listeners, the emotional structure of the artist, the physiological reactions of the left-hand et cet. Not to forget, this state of plenitude involves judgments, emotions (such as suffering, sadness or joyfulness), perceptions, sensorial data, and intuitions.

For instance, Maurice Merleau-Ponty says that "in the *flesh*" state is something which should be accomplished through reality, but with the help of the "perceptive experience"¹¹ too.

On the other side, Dermot Moran observed that at Edmund Husserl the plenitude and the idea of the flesh are an "intended object with full

⁷ Our observation.

⁸ In our analysis, we technically want to introduce the term "inverted plenitude" to unify the openings offered by the *dehiscence* itself; Ponty marked somehow there is a limit in the openings of the *flesh's* senses, but what we demonstrate is that there is no limit in the successive openings into the depth-flesh of the sonorous facts related to the consciousness.

⁹ The Latin form for "incarnation".

¹⁰ In this paper, the term "*{in}-flesh-ization*" is technically introduced by us to separate the manifestation of the plenitude of the sonorous *flesh* (*which in Ponty's *Phenomenology of Perception*, was already something internal for the consciousness), from the common internalization phenomenon. Musicality is a *sine qua non* condition of the Being, and it surpasses the common flesh mentioned by Ponty. In this case, we should mention the place where the expression "in the flesh" is mentioned in Maurice Merleau-Ponty's, *Phenomenology of Perception*, trans.by Collin Smith (London: Routledge & Kegan Paul, 1958), 373. PDF archive: <https://voidnetwork.gr/wp-content/uploads/2016/09/Phenomenology-of-Perception-by-Maurice-Merleau-Ponty.pdf>.

¹¹ Ponty, 373.

'bodily presence' "¹². Husserl does not use so obsessively the term of *flesh*, instead, the plenitude consists of a cycle of "holding[s]-still"¹³ states. The bodily-presences are part of the "holding[s]"-still and part of the plenitude and the temporal existences contribute a lot in shaping the mournfulness-body¹⁴ of the melody. This corporeality created by the chords is the feeling or the sensation of a body-structure as the mournfulness structure of the '*Hebrew Melody, Op. 33*' is.

To a first view, we should highlight the sadness and the mournfulness expressed by the '*Hebrew Melody, Op.33*'. Connecting the three events for the Being – the plenitude, the mournfulness and the {*in*}-*flesh-ing*¹⁵ state, we can validate the existence of the *inverted plenitude* as being part of the corporality of the sounds. But this corporality should be reconfigured somehow by the violinist's hands, and more by the musical chords.

While some differences between Maurice Merleau-Ponty's and Edmund Husserl's perception theory are quite substantial, we stay apart for a while of them, to easily find the emotional path of the sonorous *inverted plenitude* and bring it a personal theorization. The introspection, to live the "piangere state of mind" written at the beginning of the partiture is an indicator to abandon yourself in the mournfulness. But the mournfulness has sufficient "flesh" in her to be discovered. In the violinistic field, this term receives other senses. It becomes closer and similar to the vibrato¹⁶ phenomenon. Vibrato should be closer to the feeling of "more emotion"¹⁷. The trance of the 'piangere' is the flesh of the vibrato of the sadness itself. If we carefully look in *Logical Investigation, volume 1*, "expression also plays a great part in uncommunicated, interior mental life"¹⁸. This mental life is correlated to the subjective states of each sound produced by Achron,

¹² Dermot Moran, "Introduction", in Edmund Husserl (ed.), *Logical Investigations, volume 1*, trans. by J. N. Findlay (London, New York: Routledge 2001), LIX (see the term "*Leibhaftigkeit*").

¹³ We prefer to use the plural of the Husserlian term because there are many retentions-factual intentionalities when it comes analyzing the passings of the sounds in *bodily-presences*. See Husserl, *Logical...*, 249: "[...] holding all that temporal existents must be things, or must help to constitute things".

¹⁴ Regarding the body, we should remember the fine distinction between "corporality" and "corporeality". "Corporality" is related to the physical body; "corporeality" is the feeling or the perceptive feeling of a body-structure as the mournfulness structure of '*Hebrew Melody*'.

¹⁵ From the {*in*}-flesh-ization we have derived the verbal gerund form as {*in*}-*flesh-ing*.

¹⁶ For the evolution of vibrato style, see Naomi Helen Cumming, *The Sonic Self: Musical Subjectivity and Signification* (Bloomington and Indianapolis: Indiana University Press, 2000), 29, 66.

¹⁷ Cumming, "Introduction", in op. cit., 3. Cumming also mentions the subjective states of the "living sound of a violin", on page 26.

¹⁸ Husserl, *Logical...*, 190.

Olevsky, or Heifetz. Here is the point where can be observed the connection between the inverted plenitude (from our theory) and the interior sonorous life for those whose love is dedicated to music all their life. In the same order, the multiplicity of the temporalities produces inversion and an attractive Beauty in dressing the mournfulness.

The vibrato we met in the Olevsky's interpretation of '*Hebrew Melody*', is the sum of different types of temporalities. The subjective temporality (lived by the "I", by the artist, or listener) together with the objective time (rhythm, musical time) form the intersubjectivity of the vibrato. But this game of intersubjectivity of temporalities means *dehiscence* too.¹⁹ Furthermore, Lanei Rodemeyer says that "the perceiving of a melody is, in fact, a temporally extended, gradually and continuously unfolding act, which is constantly an act of perceiving"²⁰.

2. Temporalities and natures of the inverted plenitude in '*Hebrew Melody, Op. 33*'

This paper first provided a constructed perspective about the inverted plenitude phenomenon manifested in sounds. Above, we just established that we work in our analysis of the '*Hebrew Melody, Op. 33*' with the model of the *inverted plenitude*. From where does it come from, especially when we are working with the fragile sounds? Secondly, sounds' temporalities should create something. They create the perceptive feeling of the corporeality of the expressed feelings, especially as mournfulness encountered in this melody.

When it comes to discovering the Beauty of the plenitude, one can live with his world in a violin masterpiece, so we take into account the idea of the temporalities – on how they are already shaped through sounds and how they call *per se* the Being. In other words, all the sounds are temporalities, and the artistic consciousness of the violinist to reproduce them will be determined by the sounds' contents. There is always something which *is-in*, and something which is *hold-still* in an active temporality of a sound shaped by the rhythm. All these fluxes of *is-in(s)* and *holding[s]-still* have already imposed a circularity in the manifestation of the sound's plenitude. While Ponty conserves the general idea of the incarnation, there is a carnation of the sounds which manifests itself as an active sonorous diathesis between *is-in(s)* and *holding[s]-still*.

¹⁹ Our observation (the observation belongs to the author of this paper).

²⁰ Lanei M. Rodemeyer, "Understanding the Present: Urimpression vs. living Present", in *Intersubjective Temporality: It's about Time*. Series *Phaenomenologica* v. 176 (New York, Netherlands: Springer Science + Business Media B. V., 2006), 24.

Starting with the perspective constructed above, vibrato is an intersubjective temporality too. The plenitude of the melody is the incarnation of many musical temporalities²¹. Musical temporalities are the sum between plenitude (which is already inverted through hands towards consciousness). The incarnated temporalities are somewhere [in]-between the distance between hands and brain/consciousness. This sum gives us as result the *inverted plenitude*. The goal is to show that the incarnation of sounds is also, in turn, dehiscence too. As we can see, it is a double inverted plenitude because it functions after *holding[s]-still* and *{in}-flesh-ing* processes. All these double phenomenon is already contained in the dehiscential sound's ontic statute.

A special interpretation to '*Hebrew Melody, Op. 33*' gave Jascha Heifetz²² in 1926. In Dimitry Olevsky's interpretation²³, as well in Heifetz's interpretation, we found the *holding[s]-still* as a sculptural phenomenon of the possibility to express the quietness, the penumbra of mournfulness.

Thus, there is a connection between the flesh of perception and its dehiscence. From a musical perspective, dehiscence is a sound's infinite carnation, in turn, fleshless at the metaphysical level. So, dehiscence is this circularity of incarnation.

There are multiple natures of the inverted plenitude manifested in a violin piece. The musicality of Joseph Achron abounds in luminosity, tranquility²⁴, even in the middle of the sonorous mournfulness. In this case, some sounds are the expression of a distance caused by the very sharp vibrato, but whose sharpness is sculpted in Beauty, and not in the negativism of a painful feeling;

²¹ In phenomenology, we should remember the difference between time and temporality. In this regard, see Dorothea Olkowski, "Time/Temporality", DOI: 10.2307/j.ctvmx3j22.51, in Gail Weiss, Ann. W. Murphy, Gayle Salamon (eds.), *50 Concepts for a Critical Phenomenology*, DOI: 10.2307/j.ctvmx3j22 (Illinois: Northwestern University Press, 2020), 321-323. But in the case of the sonorous events for the consciousness, the things are inverted, and here we have another reason to believe the music is pure *inverted plenitude*. See Rodemeyer, *Intersubjective Temporality[...]*.

²² Jascha Heifetz, "Hebrew Melody, Op. 33, Achron", 1926, in *Heifetz Collection (1925-1934) – The first Electrical Recordings*, in Jascha Heifetz (violin) and Isidor Achron (piano accompaniment), 6695-A, HMV-163 gramophone, recorded December 31, 1926, in online archive: https://www.youtube.com/watch?v=8H4opBXD_no, length 5:03, accessed August 19, 2020.

²³ Dimitry Olevsky, *Joseph Achron-Hebrew Melody*, in Dimitry Olevsky violin, and Harout Senekeremian, piano, video edited by David Sukonick, Boloproductions.com (323)356-4439, in recital August 16, 2014, in online archive https://www.youtube.com/watch?v=_25L40IT1ss, length 6:29, accessed August 23, 2020.

²⁴ For details about the ontic manifestation of the violin music in Jewish tradition, see Alfred Sendrey, chapters "The Jew as a creative musician", 124-137, "Mysticism cabala", 62-78, *Bibliography of Jewish Music* (New York, Michigan: Columbia University Press, University of Michigan, first edition 1951 (404 pages), reprinted to Kraus Reprint Company, 1969).

a distance before the beginning of another distance, a metaphor of a bird that gathers its smelling particles of tear(*sed*)²⁵ ash. Exposing a vision about the sufferer experiences, in violin music, everything has an accent on the {*in*}-phenomenon, as saying on the total internalization of the consciousness processes.²⁶ Here is where the singing-in condition was designed with so much effort.

Plenitude is the sublime manifestation of a flooding Beauty. When the plenitude is released, there is something more we should talk about: the dehiscence phenomenon which surpasses the plenitude and the emotion of the plenitude. Sometimes plenitude is active, the sounds are flooded with life, and then the passings towards a stoned-quietness are made in a flooded fragile manner, the aim being to flood the sound, so as the sound not to remain suspended in an empty sense. There is no suggestion of the nothingness, that is why this violinistic piece is not depressive, rather filled with the luminosity of a dignified attitude in front of the finality of the temporality (Death).

When the execution of the vibrato consists of successive *holding[s]-still* processes of the sound more-than-one-temporality²⁷, rather than time, to create the embodiment of the sounds, we should remember that in Husserl's phenomenology the idea of the "holding still" is not the end of a process, is not something which stops, but rather something which *still flows*. This situation can be seen in Dimitry Olevsky's *holding[s]-still*²⁸, in the sequences [approx. min. 1:22-1:28], [min. 3:28-3:46], [min. 3:43-3:55]. We add the idea according to which there is a difference between concrete sound and abstract sound. The concrete sound is either drawn on the partiture and played, but the abstract one is always in-construction. The abstract sound is the one that takes elements from the concrete sounds (physical data) and it opens the contact of the Self with the world of consciousness (this, in turn, loaded with

²⁵ Which refers to the tears, through metaphorization, which refers to a mourn of the ash.

²⁶ Olevsky, see sequence [4:26-4:31]. Here is countered very well the singing-in phenomenon (or the act of playing the piece shaped by the following mixed perceptions and sensations: repeating the previous structure in the following sequence [4:31-4:40] and the lifting up on the musical scale in the sections [4:37-4:40], [4:41-4:46], repeating of the sharp vibrato again in sections min. [4:47-4:51] & [5:29-5:31] followed by a dumbfounded silence after [5:35], demonstrates the fact that, in the exposure of a vision about Being (in our case, the sufferer experiences) in violin music, everything has an accent on the {*in*}-phenomenon, as saying on the total internalization of the consciousness processes. And the last sequence [6:06-6:12] – is simply a direct metaphor through we are entered in the register of deep sadness, with glimpses of Death on the horizon. The subtle transitions to a grave silence are made in a flooding manner to maintain the rhythmicity of the plenitude.

²⁷ Our observation.

²⁸ Olevsky, min. [0:56-0:58], then we meet a *holding[s]-still* with a crescendo vibrato in sections – min. [1:22-1:28], [3:28-3:46], [3:43-3:55]; the silenced pause after 3:55, indicates the presence of the *holding[s]-still* phenomenon.

emotions, judgments, reasonings). That is why the *holding[s]-still* appear. The holding-still retains elements from the concrete sound and donates them to the abstract sound. In Dimitry Olevsky's *holding[s]-still*²⁹, in the sequences [approx. min. 1:22-1:28], [min. 3:28-3:46], [min. 3:43-3:55], we have an interpenetration of physical sound and the thought sound of consciousness – they cannot be separated, because in the end, they are part of the same ontic habitation. The temporalization³⁰'s effect (meaning the transformation of temporality in condition for the consciousness filling) is that what makes possible the inversions of the plenitude.³¹

Sounds carry different temporalities between Self and consciousness. Cutting the thresholds between is what we call timing. Thus, the sonorous temporalizations are the ones that leave traces for consciousness and not sonorous times/timings. Sound no longer has to be a sum of times, but a field of timings for consciousness. We are thus placed on the plateau before accessing the fullness. Even this anteriority has its role that allows us to obtain a close distance between what the "Self" has experienced and what it is given to live through the sounds drawn on the sheet music, and played on the strings. These timings break many things kept in the subconscious (from memories to various feelings). They are connected, say, by a substance. In it resides all the carnality/the *flesh* of temporalities.

3. Mournfulness as a type of inverted plenitude of "*holding[s] still*"

In this subsection of the paper, we want to design the idea that a powerful emotion lived through sound – in this case – the mournfulness. Sounds are feelings. From the *holdings-still* to *{in}-flesh-ing* dehiscence is just one step ahead. As we can hear, the mournfulness state is so predominant during the Achron's melody. But what makes this appear? First of all, the hands are provoked to express the mournfulness, the hands are shaping the sound of the *piangere*. Furthermore, independently of these facts, mournfulness derives from the Beauty mixed with a *holding-still-in-temporalization* of the Being into the suffering emotion. Brought in this suffering's sphere, the Being connects

²⁹ Olevsky, min. [0:56-0:58], then we meet a *holding[s]-still* with a crescendo vibrato in sections – min. [1:22-1:28], [3:28-3:46], [3:43-3:55]; the silenced pause after 3:55, indicates the presence of the *holding[s]-still* phenomenon.

³⁰ Ponty, 488, on page 493 Ponty makes a comparison with Husserl, on the same page he mentioned the status of "temporalization as something ready made". The analysis of our paper demonstrated that temporalization is more than being ready made, it is a ready made in «crescendo», especially in the sonorous facts, because the Self works in perfect symmetry through the conditions of the temporalizations. See Ponty, first French ed. (Paris: Gallimard, 1945), 492-495.

³¹ Our observation.

itself with the mournfulness feeling. During centuries, the mournfulness, the suffering where important themes encountered in violin music (as an example, we should remember here Yehudi Menuhin, Ernst Bloch with *Abodah*.³²).

The nature of the mournfulness derives from the sonorous accords dressed in a scream subtly drowned in the tender side of suffering. Mournfulness is an experience *in-flesh*, which changes the perceptive experience we met on Ponty's theory, but makes possible the filling-in of the *holding[s]-still* temporalities in which the Being is filled with melancholia, nothingness or cry. Sometimes, the mournfulness should be perceived as a fall. Can also this mournfulness' flooded fall be illustrated by sounds? In our (pre)experienced image of this feeling in our consciousness, if we imagine that we cut in pain, only if we could cut off the pulsation of happiness and all what can color state means, and then go to a mournful-nothingness-alive horizon and, then, come back behind this horizon, then this painful mourn is just a double empty plenitude? If for a few seconds, someone could cut through the pain, and go back to we, and say goodbye forever. This is one reason why the concept of sonorous mournfulness does not have to be defined, because the emotion itself has a general truth valid for the Being. Shaping the sounds in such a manner they have the face of mournfulness, makes part from the thrownness³³ of the sounds towards the Being's emotionality. Being is exposed, there is a risk.

There, in *Hebrew Melody* (in both variants interpreted by Olevsky and Heifetz), mournfulness should be understood as a geometrically-intentional connection of the sounds in such a manner they produce through sensations the refined lived-mournfulness. Where there are flat chords, there must be also fullness fractures from the *holding[s]-still* state of the sound. There is a burning flame in the mournfulness described by '*Hebrew Melody*'.

Given the *Hebrew Melody*, one should feel as being in a poem dedicated to the Beauty of mournfulness dressed through visual metaphors³⁴,

³² For details, Ernest Bloch, *Abodah [Avoda]* (for violin and piano), 1929, recorded and performed by Yehudi Menuhin (violin), and Hendrick Endt (piano), length approx. 6 minutes, 1939, online archive: <https://www.earsense.org/chamber-music/Ernest-Bloch-Abodah/?ri=91929>. Later, Menuhin declared that *Avodah* was the first violin piece he played on from a living composer from his times: "He wrote beautifully for the violin – you know he was a very good player. Do you know that the first piece I ever played by a living composer was by Bloch, a wonderful piece called *Avodah*, which he composed for me. I was a child of about seven or eight. Bloch was a great teacher", in David Dubal, *Conversations with Yehudi Menuhin* (New York, San Diego: Harcourt 1992), 41.

³³ The term is used in an Heideggerian-existential sense. For more details, look after "Geworfenheit", in Martin Heidegger, *Sein und Zeit* (Tübingen: Max Niemeyer Verlag 1967), 135-136, 175-177, 284.

³⁴ In this regard, consult Maria Roxana Bischin, *Din fericire, lacrimile-ți sunt mai lungi decât părul* [our trans: *Fortunately your tears are longer than your hair*], in *WebCultura*, Romanian version (Bucharest: <https://webcultura.ro/din-fericire-lacrimile-ti-sunt-mai-lungi-decat-parul/>), 24 August,

one should enter in the flesh³⁵ of the sounds too and converted them into some words. If music became a metaphor for the emotional life? The answer is an affirmative one, because music depicts “extra-musical”³⁶ events for the Being, which after all, means life, plenitude, fulfillment. More than that, watching the musical Jewish tradition in the violinistic field, in Achron’s or Menuhin’s case, music meant everything for them describing every part of the Jewish community.

What we have called “inverted plenitude”, was the sonorous saturation between *{in}-flesh-ing[s]* and *holding[s]-still* which happen in the sonorous sensibility for the Self. There are too many untouchable lines in our interiority. But this interiority is not empty, it comes with something which in turn off, needs to be filled in again, and again. And this is possible due to the *holding[s]-still* (as we can see them in Olevsky’s sequences between minutes 1:35-1:51, and approx. 2:00-2:05). Each sound felt by the Self is another line of temporality. But this temporality needs to be ordered on a nexus; Ponty uses “temporalization”, but we proposed the plural, because the temporalization{s} surpass the *holding[s]-still* facts which they indicate rather the past. For presentification, the *flesh-alive* must be brought into the present, this being possible through *{in}-flesh-ing* level (Olevsky’s sequence 2:21-2:28, 2:29-2:37, with a reloading of the same crescendo on repeat in the minutes 2:40-2:46, 2:47-2:54). That is to say, each *holding-still* has its own *{in}-flesh-ing*. If we imagine all the pitch order in determination with a

2020. See the Spanish version provided by the author, *Afortunadamente, tus lágrimas son más largas que tú pelo*, in *Buenos Aires Poetry. Revista & editorial de poesía* (Buenos Aires:), fall October 2020.

³⁵ Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. by Collin Smith, 1958, first ed. 1962, ebook published March 25, 1982, on DOI: <https://DOI.org/10.4324/9780203981139> (London: Routledge & Kegan Paul Ltd. (Taylor & Francis Group), 1982), 373. The equivalent of the Pontyan expression “in the *flesh*”, in the original first French edition, “La chose et le monde naturel”, en *Phénoménologie de la perception*, is «*la chair et en os*» (Paris: Éditions Gallimard, 1945), 369. In the same French ed., page 193, Ponty says that every exteriority (object, sound) it is accomplished through itself, and not due to the exteriority laws. And what is incarnated, it is made from abstract moments: «C’est de cette manière que le corps exprime l’existence totale, non qu’il en soit un accompagnement extérieur, mais parce qu’elle se réalise en lui. Ce sens incarné est le phénomène central dont corps et esprit, signe et signification sont des moments abstraits.» See through comparison, Ted Toadvine, “Nature as Gestalt and Melody”, DOI: 10.2307/j.ctv43vs1w.6, 21-49, in *Merleau Ponty’s Philosophy of Nature*, DOI: 10.2307/j.ctv43vs1w (Evanston, Illinois: Northwestern University Press, 2009), pp. 24, 37, 66, 72-73. The fundamental discrepancy in Ponty’s theory is that “how to characterize nature as an assemblage of meanings that are embodied without being real, and experiential without being subjective” (accordingly Toadvine, 22).

³⁶ See Jenefer Robinson, “Can Music function as a Metaphor of Emotional Life?”, in *Revue français d’études américaine, Aspects de l’esthétique américaine* [no. 86] (Paris: Éditions Belin, 2000), 77-78. JSTOR, www.jstor.org/stable/20874725.

kind of emotion, all these emotions transposed in sound create filled lines of temporalizations. Through temporalizations, the emotion does not remain only on the holding-still level, but passes to the *{in}-flesh-ing* level. Because they do not function in a separate way, only connected, the inverted plenitude's argument is validated in this way. This is an *originary fleshness* of the sonorous material of the music. Now we can see three levels of manifestations of the mournfulness in '*Hebrew Melody, Op. 33*':

(a) Many *holding[s]-still* are unified in the *{in}-flesh-ing[s]* field through the sonorities, or the fragile elements which constitutes the expression of a beautiful mournfulness. They may be felt as holding-still, but their release is thorough violin semiquavers temporalization[s] technique, coordinating the suffering towards filling-ins. Why do we say temporalization, and not temporality? Because when a sound expresses more-*than-a-temporality-mood* and unifies itself with a strong emotion, we are thrown in the subjectivization-consciousness' field. And the subjectivization is only possible through temporalization[s]. Temporalization[s] must not be understood as something totally subjective, because they contain indefinite traces of objectivities as – the object (the pitches, the sounds, the material of the sound), the expression of time through a mathematized rhythm (the semiquavers). The suite of the semiquavers creates visual Beauty on the partiture and a sculptural equilibrium in expressing the mournfulness in the levels of the filling-in temporalization[s].

(b) Then, the fillings-ins pass to the *{in}-flesh-ing[s]*. This already means a *dehiscence* in the sonorous *fleshness*. The *dehiscence* is being made by the Achron's chords arranged in crescendo semiquavers³⁷ in some situations followed by a sharp-cry in mezzo-forte³⁸.

(c) Each pitch has his own filling-in between the holding-still part and the flesh-in dynamics. This is the field where inverted plenitude appears. But also we think that inverted plenitude has its roots in the pensato³⁹ note which come in contrast with the precipitation of the demisemiquavers series⁴⁰, in Achron's interpretation given by Olevsky. Demisemiquavers have the role of a reversing dissonance, contrasting the *{in}-flesh-ing[s]*, but in symmetry with the *holding[s]-still*. The pensato appears in these retentions, in something which try to be opposite, but the harmony makes it to become something that rhythmically flows, being amplified not by a symbolization as a pitch, bur rather as a narativity that binds itself between temporization[s].

The idea of inverted plenitude would also validate the idea that, in music, the negative feelings become positive feelings through successive

³⁷ Olevsky, min. approx. [2:23-2:26], [2:27-2:30].

³⁸ Olevsky, min. [2:30-2:36].

³⁹ ****The Score. A Music Magazine*, issue 22/28 (Kraus Reprint: London, 1958), 12: "This meant a note be undescribably tender and soft that it was only allowed to be thought of."

⁴⁰ Olevsky, min. approx. [3:20-3:35].

sound fragmentations and “cleansings”, and specific temporizations. And the pensative⁴¹ (or thing hold into-hidden) For example, the sufferer experience of mournfulness is passed in the register of an ethical Beauty, which moves you to tears. Mournfulness is not rendered so that we remain in the mud of the sphere of negativity of what pain entails. Thus, what is negative in real life, becomes positive in the flesh of sounds, by melting screams, the noises of the cry, or sorrow into harmonized sounds. These reconciliations of different worlds with different energetic emotionalities, we call them technically “inversions” that also occur in the plenitude’s flowing flood. So, these seemingly opposite transformations take place exactly as in an infinitesimal calculation – the result being only the Infinite Beauty drowned out to infinity in these experiences so specific to us – sadness, pain, sorrow, the falling experience. They belong to us, avoiding them, we will not allow the appearance of openness (so necessary in the existential levels of the Becoming!), neither of *dehiscence* (which was the result of the ontic openings). Sounds cancel the negativity of the feelings we consider, as common, “negative feelings”, their aim being to lift like helium the soul, our soul – and not to remain in the mud of what might pull us down.

Towards the end of the paper, we should mention that *holding[s]-still* is shaped by the singing-as and singing-in conditions, both derived from the *{in}-flesh-ing[s]*.

4. Singing-as, singing-in and sonorous *{in}-flesh-ing[s]* of “*holding[s]-still*”

The sounds are very appropriate to their nature so the act of singing on violin requires two types of the inverted plenitude and in-flesh events: singing-in (or the vibrato as the return of the consciousness of the artist towards its own sounds) and the singing-as position (the return of the sounds towards the artist). In ‘*Hebrew Melody*’, the representation/ expression⁴² for the mournfulness involves both. The mournfulness receives an outline⁴³ through these inversions and inverted sonorous expressions. To cut or fill a sound, to have it incarnated through own flesh, or to give it an existential rhythm, in a way that the register of soul warmth is not endangered,

⁴¹ Adjective derived from “pensato” musical note.

⁴² We should remember here the distinctions between representation and expression in Husserl’s phenomenology. But, in this musical context, expression of the mournfulness through sound is own representation *per-se* (our observation).

⁴³ This idea was met in Don Ihde, “The Shapes of the Sound”, in *Listening and Voice. Phenomenologies of the Sound*, second ed. (New York: State University of New York Press, Albany, 2007), 57-59.

unexpectedly, is the reason why the screams of sharp sounds are produced gradually, almost fearfully, so that the crossings should not be cut. And here is the understanding of the dynamic system of the singing-in and singing-as as two mirrors which complete themselves.

Sometimes, we can discover the true meaning of a song only when we are not in a position to interpret it ourselves. The truth we have experienced will be different from the one who composed it but much more enriched through the one who composed it, in this case, Achron. So, in this process are two phenomena: (i) the singing-as – which means successive returns of the “I” which already are *holding-still* in a temporalization sensitive structure of the musical substance and (ii) the singing-as – which indicates the immersion of the lived emotion into the deep structures of the sound⁴⁴. The best sound is the one that creates the feeling of abandonment, of mournfulness, but quickly brings you close to it, and does not abandon you to the pain, to the nothingness. This saving of sound is inscribed in his DNA, even before it is reproduced on strings, because it exists in the spatialization between temporalizations that do not allow the “Self” being lost. This burst of weeping laden with tenderness is not accidental (because we are dealing with a special mournfulness, a mournfulness transmitted loudly so that we feel our skin touched by a hug, but also to see the *flesh* of the suffering), but it even becomes possible by reversing the fullness (or, as we said along the paper, the presence of the *inverted plenitude*), proof that temporalization becomes a *flesh-alive*⁴⁵ of what connects a symbol (the musical pitch) to the facts that take place in the substance of consciousness. A group of musical notes can unify several stages of the suffering with the Self. We take, for example, the tenderness of gravity expressed at the beginning of the sheet through the «do-mi-si»⁴⁶ doubled structures that

⁴⁴ Olevsky, min. [2:37-2:45]. Comparison with Heifetz, min. [2:45-3:02], and the phrase [2:58-3:03].

⁴⁵ Our term to designate the substance of the temporalization through sounds, rather than their abstract-structured consistence, because before a sound receives life, it is present {in}-substance of something, the substance of the sonorous *flesh*.

⁴⁶ For other details, we should look to Hassid's interpretation, and we can see how the tradition is repeated and maintained; Josef Hassid, “Joseph Achron, ‘*Hebrew Melody, Op. 33*’, 2EA 9051, C3219”, length 4:42, in *The Complete Recordings*, in Ginette Neveu, and Josef Hassid (UK: EMI Records Ltd., 1987, & EMI Electrola GmbH (Neveu) transferred copyright to London: Testament UK, 1992, followed by January 30, 2007, <https://www.youtube.com/watch?v=DcvxzRcBm-A>), sequences min. [approx. 0:42], finalising in sequence [approx. 0:50-1:05] with an extinguished nostalgia. Between 1:05 and 1:24 we have a sequence filled with an easy-sharp scream very close to the crying feeling, and that is what makes the ‘*Hebrew Melody, Op. 33*’ closer to existential poetry. In the Hassid's sequence min. [2:46-2:53] we have met an elegant suite of demisemiquavers. The idea is the Beauty must be sought in these temporalization[s] which definitely connects the Self with the plenitude, with the inversions of the emotions towards consciousness etcaetera. The type of the mourn changes in the sequence min. approx. [3:47-3:53], where we have the presence of a hemisemidemi-quaver too.

have a ten (as alteration symbol) linked by a legato⁴⁷ to an individual staccato «do-mi-si structure». The elegant suite of demisemiquavers followed in-a-distane by a hemidemisemiquaver structure, is the manner how the Beauty can be born even in mournfulness. The morunfulness receives two different faces through temporalization[s] both melted in-*flesh*. What is amaying after the mourn's narrativity, is the way in which pitches passe to a definitive silence⁴⁸ sculpted as if made of marble, helped by a semiquaver-suite in «re-do-do-si-si-la» counterpointed by sol and followed by other quavers melted in a descending quietness.

The situation that still needs to be considered is to confirm the idea that the tradition of interpretation is respected. What Hassid, Olevsky, Heifetz achieved was a reunification of the temporalizations in their supreme sound's incarnation. And not only that. For example, Heifetz arranged the notes for '*Hebrew Melody, Op. 33*', which enshrines his total "drowning" in Achron's special creation. Also, when it comes to defining the cycle of these inverted plenitudes, many things remain undefined, because sounds must remain magical constellations of meanings for the rest of the listeners (here, we innocently make an analogy with the *Constellations* once painted by Joan Miró). Returning to what we said above, we clarified that the inverted plenitude has its origins in these incarnational manifestations of sounds which are passing from a violinist to another along the times. That the ontic *housing* of sounds surpasses the transcendental one. That the first creation, that of Achron, must surpass the others, even if the others bring visible improvements to the score or interpretation. The unity of originality, from a point of view of sonorous ontology, belongs exclusively to Joseph Achron. Olevsky or Heifetz become indefinite determinants, who open the question of the *dehiscent* character of this song. The Beauty of a song comes naturally from the Self's need to merge with the song – it's like a thirst for sounds. But this Self's thirst for sounds is filled with judgments and a concern to find answers about who we are. Just as the notes on a score are symbols of unspoken words and untold feelings, perhaps the Being also accesses Beauty *in extenso* by redefining existence. And how, if not by erupting the sounds into a weeping-mourn sculpted by Beauty? One notices how '*Hebrew Melody, Op. 33*', naturally inserts itself into an existentialist structure of what composed music means for violin.

Given that expressed mourn is a gentle thrownness in a sad lived-experience, throwing the sound towards the pain is also what gives it the status of being questioned about the meaning of the expressed pain. The traces of anteriority do not remain in anteriority, but they carry in them meanings for the constitution of fullness. They will reappear but will outline a much weaker image which, in turn, needs to be filled. The meaning of pain can

⁴⁷ It is also called "mezzo-staccato/portato".

⁴⁸ Hassid, min. [4:23-4:34]

be defined only from the dynamics of fillings, *holding[s]-still* and incarnations. Having this Beauty of the sonorous flesh, we can say that Achron's '*Hebrew Melody, Op. 33*' is an icon for the ontic manner on how someone could capture the fragile flesh(ness) of the mournfulness.

5. Conclusions

We have demonstrated that we can do a phenomenological interpretation of the '*Hebrew Melody, Op. 33*' throughout the theory of the inverted plenitude as the manifestation of the *dehiscential* character of the temporalities. This phenomenon produces emotional power for the violinist, but for the listener too. Trying to interpret this piece on my violin, had connected me more intensely with Joseph Achron's vision and that strengthens my belief that in violin music one should practice a self-immersion and look forward for the clearer pitch, such that the greatest the Beauty of the expressed feelings will be.

This *inverted plenitude* may co-vary because it has two cycles that happen in the consciousness' interiority. As we demonstrated in the first case, the first open shell is that of (a) time through sound; the second one is (b) the sounds' *flesh* which in turn of is composed by 2 temporal aspects – (b.i.) the musical times (full note, eighth, rhythmization and so on) and from (b.ii.) the temporality which this is related to the subjectivity of the consciousness. But despite all these doublements, there is more, so that is why we call our theory the *{in}-flesh-ing* – because sound dressed in passionate intentionality generates emotion, intensities, objectivations of the reality. *{In}-flesh-ization* is in fact the base of our theory related to dehiscence. As a prime conclusion, we can say that we invented the term "*in-flesh dehiscence*" to refer to these events lived for artistic consciousness. More than that, in sonorous facts, the singing-in condition of the internalization is «more» flesh than in singing-as part (which rather is related to throw the sounds in our exteriority through hands-on strings/ or, related in reproducing the partiture with a passionate plenitude obtained in the consciousness structures before playing them). Dehiscence is shaped the way between (i.) singing-in and (ii.) singing-as these inverted temporalities which throw the "Self" in a subjective field flooded with different types of beauties-thrownness who are part from the psychic emotionality of the Being.

Other words, '*Hebrew Melody, Op. 33*' is a soft meditation on the entire Hebrew spirituality. We can close our eyes and imagine passing in front of images from the Marc Chagall's paintings where each personage holds a quiet violin in his flight above the houses, the perfect image of the

Hebrew village, the book of *Talmud* standing in a corner of a table in a room in which the wind gently lifts the curtains, the remembering state of Being in each Friday afternoon on the Sabbath's morning which follows. On the other side, it urges us to keep alive the mournfulness (the sonorous '*piangere*' condition written by Achron at the beginning of his partiture) of losing the sacredness of this world.

REFERENCES

- Achron, Joseph. *Hebrew Melody, A Minor, Op. 33*, editor Leopold Auer, S. 1293, freely transcribed for Violin and Piano by Achron, Joseph, specially arranged and edited by Auer, Leopold, New York: Carl Fischer, assigned by Fischer, Carl, LLC, plate 22190-10, 1911.
- Achron, Joseph. "Violin Concerto No. 1, II. Improvisations sur deux thèmes yéméniques", length 10:34. In *Rundfunk-Sinfonieorchester Berlin*, and Silverstein, Joseph conductor, Oliveira, Elmar violin, publisher European American Music/Universal-Edition, recorded January 7, 1998. In *Milken Archive of Jewish Music. The American Experience*, co-producers Deutschland Radio and ROC-Berlin GmbH, and Levin, Neil, <http://milkenarchive.org/>, consulted August 22-28, 2020.
- Auer, Leopold; Achron, Joseph. *Hebrew Melody: Freely transcribed for Violin and Piano by Joseph Achron; Specially Arranged and Edited for Concert Use by Leopold Auer*. California, LA: Creative Media Partners, LLC, 2018, 20 p.
- Bischin, Maria Roxana/ [literary pseudonym, Patricia Mar]. *Din fericire, lacrimile-ti sunt mai lungi decât părul*. In *WebCultura*, Romanian version. Bucharest: <https://webcultura.ro/din-fericire-lacrimile-ti-sunt-mai-lungi-decat-parul/>, 24 August, 2020. Spanish version by Maria Roxana Bischin. In *Buenos Aires Poetry. Revista & editorial de poesía*. Buenos Aires. Fall September 2020.
- Bloch, Ernst. *Abodah [Avoda]* (for violin and piano), 1929. Recorded and performed by Yehudi Menuhin (violin), Hendrick Endt (piano), 1939. Online archive: <https://www.earsense.org/chamber-music/Ernest-Bloch-Abodah/?ri=91929>, accessed August 26, 2020.
- Cumming, Naomi Helen. *The Sonic Self: Musical Subjectivity and Signification*. Bloomington and Indianapolis: Indiana University Press, 2000.
- Dubal, David. *Conversations with Yehudi Menuhin*. New York, San Diego: Harcourt 1992.
- Hassid, Josef, "Joseph Achron, 'Hebrew Melody, Op. 33, 2EA 9051, C3219' ", length 4:42, in *The Complete Recordings*, in Neveu, Ginette, and Hassid, Josef. UK: EMI Records Ltd., 1987, & EMI Electrola GmbH (Neveu) transferred to London: Testament UK, 1992, followed by January 30, 2007. <https://www.youtube.com/watch?v=DcvxzRcBm-A>, accessed August 18, 2020.

- Heifetz, Jascha. "Hebrew Melody, Op. 33", Achron, 1926. In *Heifetz Collection (1925-1934) – The first Electrical Recordings*. In Heifetz, Jascha (violin), Achron, Isidor (piano accompaniment), 6695-A, HMV-163 gramophone, recorded December 31, 1926. In online archive: https://www.youtube.com/watch?v=8H4opBXD_no, length 5:03, accessed August 19, 2020.
- Heidegger, Martin. *Sein und Zeit*. 11th Edition, unchanged, German edition. Tübingen: Max Niemeyer Verlag, 1967. Digitized edition, Germany – Tübingen, Heilbronn: Gutmann & Co., 2002: https://taradajko.org/get/books/sein_und_zeit.pdf, accessed August 28, 2020.
- Husserl, Edmund. *Logical Investigations, volume 1*. Translated after German first ed. 1900/1901, second ed. 1913, M. Niemeyer (ed.), Halle, by John Niemeyer Findlay. In collection 'International Library of Philosophy', London, New York, Canada (simultaneously published): Routledge, Taylor & Francis Group, 2001.
- Ihde, Don. Chapter 5 "The Shapes of the Sound", 57-72. In *Listening and Voice. Phenomenologies of the Sound*, second ed., after first ed. 1934. New York: State University of New York Press, Albany, 2007.
- Menuhi, Yehudi. "The Best Advice I Ever Had". In *Reader's Digest* 63, no.380. Pleasantville, New York, USA, (December 1953): 31-33.
- Moddel, Philip. *Joseph Achron*. Tel Aviv: Israeli Music Publications, 1966.
- Moran, Dermot. "Introduction". In Edmund Husserl (ed.), *Logical Investigations, volume 1*. Translated from German by J. N. Findlay. London, New York, Canada (simultaneously published): Routledge, Taylor & Francis Group 2001, XXI-LXXIII.
- Olevsky, Dimitry. *Joseph Achron-Hebrew Melody*. In Dimitry Olevsky violin, Harout Senekeremian piano, video edited by David Sukonick, Boloproducts.com (323)356-4439. In recital August 16, 2014. In online archive: https://www.youtube.com/watch?v=_25L40IT1ss, length 6:29, accessed August 23, 2020.
- Olkowski, Dorothea, "Time/Temporality", DOI: 10.2307/j.ctvmx3j22.51. In Gail Weiss, Ann. W. Murphy, Gayle Salamon (eds.), *50 Concepts for a Critical Phenomenology*. Illinois: Northwestern University Press (2020): 321-328. DOI: 10.2307/j.ctvmx3j22.
- Ponty, Maurice Merleau. (1) *Phenomenology of Perception*. Translated by Donald A. Landes, & Taylor Craman Foreword. New York: Routledge (simultaneously published in USA and Canada), 2012, 2014. (2) (a) *Phenomenology of Perception*. Translated from French by Collin Smith. Routledge & Kegan Paul, 1958. PDF: <https://voidnetwork.gr/wp-content/uploads/2016/09/Phenomenology-of-Perception-by-Maurice-Merleau-Ponty.pdf>. (b) *Phenomenology of Perception*. Translated from French by Collin Smith. First ed. in English 1962, ebook published March 25, 1982, DOI: <https://DOI.org/10.4324/9780203981139>. London: Routledge & Kegan Paul Ltd. (Taylor & Francis Group), 1958, 1982. (3) *Phénoménologie de la perception*. First and original edition in French. Paris: Éditions Gallimard, 1945.

- Robinson, Jenefer. "Can Music function as a Metaphor of Emotional Life?". *Revue française d'études américaine, Aspects de l'esthétique américaine* no. 86. Paris: Éditions Belin (October 2000): 77-89. JSTOR, www.jstor.org/stable/20874725. DOI:<https://www.jstor.org/stable/20874725>.
- Rodemeyer, Lanei M. "Understanding the Present: Urimpression vs. living Present", 23-46. In *Intersubjective Temporality: It's about Time*. Series *Phaenomenologica* (vol. 176). New York, Netherlands: Springer Science + Business Media B. V., 2006. DOI: 10.1007/1-4020-4214-0.
- Sendrey, Alfred. *Bibliography of Jewish Music*. New York, Michigan: Columbia University Press, University of Michigan, first edition 1951 (404 pages), reprinted to Kraus Reprint Company, 1969.
- Shaham, Hagai (violin); Erez, Arnon (piano). *Joseph Achron – Complete Suites for Violin and Piano*. 2 CDs. London: Hyperion, 2012.
- *** *The Score. A Music Magazine*, William Glock editor, issues 22-28. Kraus Reprint: London, February 1958.
- Toadvine, Ted. "Nature as Gestalt and Melody". In *Merleau Ponty's Philosophy of Nature*, 21-49. Evanston, Illinois: Northwestern University Press, 2009.

Digital archives:

- *** *Joseph Achron Society*, <http://www.josephachron.org/>, consulted August 2-24, 2020.
- *** *Milken Archive of Jewish Music. The American Experience*, <http://milkenarchive.org/>, consulted August 22-28, 2020.