

Curriculum Vitae

Dr. Edith Zack

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Main Subjects of Interest, and Activities:

- I women composers, and women artists (in the visual arts):
 Subjectivity and Identity.
 - (1) Personal life
 - (2) Professional life
 - (3) Works
 - (4) Rhetoric
 - (5) Gender and Cultural History context.

- II Memory, Grief and Resilience in narratives of Women stemming from the
 Jewish communities in Michalovce and Prešov (Slovakia) pre-holocaust,
 during the holocaust and post holocaust:
 - (1) Personal stories,
 - (2) Family life,
 - (3) Jewish community,
 - (4) Cultural life

Education:

- 2000** Ph.D. (summa cum laude), Bar-Ilan University Israel, in
 collaboration with Prof. Raymond Monelle, the University of
 Edinburgh, Scotland.

- 1993** M.A., Bar-Ilan University (with Highest Distinction).

- 1985** B.A., Bar-Ilan University, Israel.

Professional Experience

- 2010-2020** Freelance Rresearcher, Lecturer, and Writer on two subjects of interest mentioned above:
1. Women Composers, and Women Artists (in the visual arts): Subjectivity and Identity.
 2. Memory, Grief and Resilience in Narratives of Women stemming from Jewish Communities in Michalovce and Prešov (Slovakia) pre-Holocaust, during the Holocaust and post Holocaust.
- 2015-2017** Lecturer in Gender and the Arts, Tel Aviv University, NCJW Women and Gender Studies Program.
- 2010-2016** Work on two books dealing with main subjects of interest:
1. *Travels with Vera* (an autobiographical novel) [Hebrew]. see details under Family History - Books.
 2. *Love of the Sirens; on Composers, Compulsions and Creations* [Hebrew] see details under Academic Research - Books.
- 1990-2010** Founder of the Music Department, Head of Music, and Teacher, Ben-Zvi Senior High School, Kiriati-Ono, Israel,
- 1986-2005** Lecturer and Instructor in Gender and Music, Bar-Ilan University, Israel,
- Lecturer and Researcher in Interdisciplinary Musicology: Semiotics of Music, Music and Meaning, Gender and Culture in Music, Literature, and the Visual Arts, Bar-Ilan University, Israel,
- Lecturer and Instructor in Music Education for high schools, Bar-Ilan University, Israel.
- 1992-1998** Leader of the Interdisciplinary Project in the Arts for Senior High Schools, Ministry of Education, Jerusalem and the Music Department, Bar-Ilan University, Israel.

- 1984-1994** Head of Music and Lecturer, the Interdisciplinary Program in the Arts, Beit Berl College.
- 1985-1989** Teacher and Therapist at:
- **Yachdav**, School for ACD Pupils, on the Autistic Spectrum Disorders, Tel-Aviv.
 - **Geha**, Mental Health Center, Adolescent Department, Petach- Tikva, Israel.
 - **Leftzeler**, Institute for People with Cognitive and Intellectual Disabilities, Hertzlia.
 - **Ort**, High School for Students with Intellectual Disabilities, Tel-Aviv.

Scholarship and Grants:

- 1992-1996** Grant for the Interdisciplinary Project in the Arts for Senior High Schools, the Ministry of Education, Pedagogic Division, Jerusalem, Israel.
- 1997** Award as a Rector List student at BIU, Israel.

Publications:

Books:

- *Love of the Sirens: On Composers, Compulsions, and Creations* על יצירות, יצירים ויצירה Tel Aviv: Ishtar, 2015, [Hebrew].
- *Love of the Sirens: On Composers, Compulsions, and Creations.* (Trans.) Anthony Berris. Tel Aviv: Ishtar, 2016 [English].
- *Love of the Sirens: On Composers, Compulsions, and Creations.* Seoul: Manbokdang, 2019, [Korean].
- *Travels with Vera* מסעותי עם ורה (an autobiographical novel). Tel Aviv: Matar, 2011, 215pp, [Hebrew].
- *Princess Turandot: A Story of Rape and Revenge*
<https://www.amazon.com/Princess-Turandot-Revenge-Womens-Culture-ebook/dp/B00GMBQZ1E>

- *Salome: Dance of the Seven Veils* (Women's Power in Culture series).
https://www.amazon.com/s?k=salome%27s+dance+Edith+Zack&i=digital-text&ref=nb_sb_noss
- *Carmen, a free minded woman* (Women's Power in Culture series).
https://www.amazon.com/s?k=%E2%80%A2+Carmen%2C+a+free+minded+woman&i=digital-text&ref=nb_sb_noss
- *Travels with Vera* (forthcoming in English)

Chapter in a Book:

"Fanny Mendelssohn's Cantata 'Hiob'; A Transpersonal Comment on Divine Darkness." In Esti Sheinberg (ed.) *Music Semiotics: A Network of Significations in Honor and Memory of Raymond Monelle*. Farnham, Surrey: Ashgate Publishing, 2012: 105-114.

Entry in Encyclopedia:

"Amy Beach: Composer, Pianist and Activist for Women's Professional Advancement." In Lynn Ford (ed.) *The Encyclopedia of Women in American Politics*. New York: Facts on File, 2008: 49-50.

Articles in Refereed Journals:

"Theorizing Music History: Intertextuality as a Tool for Reclaiming the Past in Fanny Mendelssohn's Choral Music." In Mark Llewellyn & Ann Heilmann (eds.) *Women's Writing*. Cambridge: Triangle Journals, **12/1**, 2005: 59-72.

"On Problems of Communication and the Process of Maturation in Richard Strauss's *Salome*". In Richard Littlefield (ed.) *ICMS7 Proceedings*. Imatra: International Semiotics Institute and Indiana University Press, 2004: 47-65.

"Carmen; femme créatrice in Bizet's opera". In Eero Tarasti (ed.) *Musical Semiotics Revisited*. Imatra and Helsinki: International Semiotics Institute, and the University of Helsinki, 2003: 349-363.

"Women Composers in the Bible." In Patricia Adkins-Chiti (ed.) *Proceedings of 'La via Della Bellezza', International Conference on Occasion of the 'Celebrations on the VII Centenary from the Birth of St. Bridget of Sweden*. Rome: Donne in Musica.

"The Social Relevance of Puccini's Turandot," In Jeff Bernard & Gloria Withalm (eds.) *Signs, Music, Society: European Journal for Semiotic Studies*. Wien, Budapest, Madrid: Perpigna, 2001: 203-223.

"Psychological Archetypes and Cultural Models: the *femme fatale* in Opera." In Adrian Gimarte-Welsh (ed.) *La Semiotica: Interseccion entre la Naturaleza y la Cultura*. Mexico: Universidad Autónoma Metropolitana. Musical II, 1998: Pdf; 8 pp.

"The Model of the *femme fatale* in Nineteenth-Century Culture." In Maciej Jablonski and Jan Steszewski (eds.) *Interdisciplinary Studies in Musicology: Report from the third interdisciplinary conference*. Poland, Poznan, 1997: 163-175.

Articles in non-refereed Journals:

"A Forum of One's Own: On Music, Gender, and other Bees." In Bat-Sheva Shapira (ed.) *Tav+ an Israeli Journal of Music, Art, and Society*. Haifa: Pardes. Volume 3, Spring 2004: 19-37 [in Hebrew].

"Things One Sees from Here One Couldn't Have Been Seen from There": Bizet's Carmen from a Gender Standpoint." In Michael Eisenstadt (ed.) *Opera Magazine*. Tel-Aviv, Volume 39, Winter 2001 [in Hebrew].

Presentations at Conferences:

"Issues of Identity in the Music of Hagar Kadima, and the Music of Alona Epstein". *The Annual program of the Association of Women's Art and Gender Research in Israel*. Tel Aviv: Kibbutzim College of Education, 2018.

"Where did Women Composers Disappear?" *Vox Feminae International Music Conference and Festival*. Tel Aviv: Israeli Women Composers and Performers Forum, November 2015.

"Fanny Hensel's Choral Music." *Fanny Hensel (née Mendelssohn Bartholdy) and her Circle.* Bicentenary Conference. Oxford: St. Catherine's College, July 2005.

"Semioticizing Music History: Intertextuality as a Tool for Reclaiming the Past in Fanny Mendelssohn's Cantata 'Lobgesang.'" *Gestes, formes et processus signifiants en musique et sémiotiques interarts*. Paris: Sorbonne, October 2004.

"European Music Salon: Private Space as Key to Women's Professional Emancipation?" The 4th conference of the IFRWH (*International Federation for Research in Women's History*). Northern Ireland, Belfast: Queen's University, August 2003.

"Women Composers, and Women Musicians in the Bible." *The Way of Beauty; Celebrations on the VII Centenary from the Birth of St. Bridget of Sweden*. Rome: The State of the Vatican City & Donne in Musica, September 2002.

"Last Glimmers: Voice and Sound as Intercultural Meaning in Hagar Kadima's Music." *Women's Voice as Cultural Space*. Finland, Turku: The University of Turku, September 2002.

"Reading Salome's Dance as 'Other.'" *Feminist Theory and Music 6: Confluence and Divide*. Idaho: Boise State University, July 2001.

"On Problems of Communication and the Process of Maturation in Richard Strauss's Opera." *The Seventh International Congress in Musical Signification (ICMS7)*. Finland, Imatra: The International Semiotics Institute (ISI), June 2000.

"The Social Relevance of Puccini's *Turandot*." *Signs in Music*. Vienna: The Technical University of Vienna, March 1999.

"Carmen; femme créatrice in Bizet's Opera. The *International Doctoral and Post-Doctoral Seminar on Musical Signification*." Finland, Helsinki: The University of Helsinki, March 1988.

"Psychological Archetypes and Cultural Models: *the femme fatale* in Opera." *Nature & Culture: The Sixth Congress of the International Association for Semiotic Studies*. Mexico, Guadalajara: University of Guadalajara, July 1997.

"The Model of the *femme fatale* in Nineteenth-Century Culture." *The third International Conference on Interdisciplinary Studies in Musicology*. Poland, Poznan: The Interdisciplinary Institute of the Arts, April 1996.

Additional Activities:

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| 2011-2020 | Lecturer at 'Memory in the Living Room' (Zikaron Ba'salon)
The Israeli program featuring testimonies of holocaust survivors,
second generation, and third generation. |
| 2015-2020 | Member of the <i>Association of Women's Art and Gender Research in Israel</i> . |
| 2015-2019 | Participant at the <i>Vox Feminae International Music Festival</i> . Israeli Women Composers and Performers Forum in collaboration with the Buchmann-Mehta School of Music, Tel Aviv University. |

- 2004-2008** Associate Editor - JMM – *The Journal of Music and Meaning* (online).
- 2003-2005** Visiting Lecturer, the University of Turku, Finland.
- 2000-2005** Counselor for Women's Issues (Women's status in the community, Violence in marriage/partnership, Violence in the family), Kiriati-Ono Municipality, Israel.

Courses taught:

Academic courses and seminars:

Musicology and Interdisciplinary Studies in the Arts:

- Where did women creators disappear? Reviving women composers, and women in the visual Arts,
- Don Juan and Don Giovanni: Myth and Music in the mirror of Gender (in collaboration with the department of Comparative Literature),
- Carmen and Turandot, a new image of Woman in nineteenth century Opera,
- Gender, Music and Meaning in Mozart's Italian Operas (Le Nozze di Figaro, Don Giovanni and Così fan Tutte),
- The image of the 'Fool' in Western Art (literature, film, and music) (in collaboration with Theatre Studies)
- Artistic Patterns in Music and Literature, a comparative study.

Music Education for Senior High Schools (10th to 12th grade):

- Management of music departments in senior high schools
- Teaching music history in senior high schools,
- Music repertoire,
- Planning and Constructing a three years program for music departments in senior high school
- Literature, Music, and the Visual Arts – a comparative study,
- Women Composers in Western Art Music,
- Score reading,
- Singing at first sight,
- Voice workshops.

More courses taught:

- Singing as a tool for teaching in kindergarten and elementary schools
- Music Repertoire for teachers in kindergarten and elementary schools
- Music, Visual Art, and Dance – a comparative study for elementary schools (the interdisciplinary program in the arts).