



Dear Reader,

This issue of our **IMI-News** Bulletin is the 8th to appear and covers the last quarter of 1991 and part of the first one of 1992. It contains therefore more features and articles than usual and the calendarium covers a greatly extended period: from October 1, 1991 to February 15, 1992. This gives us the opportunity to change the publication dates for our Bulletin. From now on the closing dates will be February 15, May 15, August 15 and November 15.

1992 is the quincentenary of the expulsion of Jews from Spain, a subject which will be covered by us in the course of the year. We shall examine the connection between the Judeo-Espagnol Culture of the past and the present day creativity. One of the focal subjects of the present issue is the Testimonium, a contemporary music festival conceived and initiated by the late Ms. Recha Freier. There have been six Testimonium Festivals between 1968-1983 and, as their theme had been the history of the Jewish people, the material we present will be the first aspect pertaining to the historic event of 500 years ago. We also include in this issue the explanatory note of Mrs. Tsippi Fleischer to her new composition on the theme of the Jewish Diaspora, the long wanderings of the Jews and their redemption and revival in the land of Israel.

Nathan Mishori draws a profile of the composer Yehezkel Braun whose 70th anniversary was celebrated in January. Management and Staff of the **Israel Music Institute** wish him many happy returns, good health and many more years of successful creative work.

Sadly, this season marks the passing of the Cameran Singers Choir. The **Israel Music Institute** expresses its regrets and reflects on the disappearance of the choir from our cultural scene by including a review of their activities noting in particular their devotion to performing music by Israeli composers throughout the years in which they have been active.

Though this issue contains no new directory, we have prepared an updated supplement to the directories published previously. The directory series will be continued in our next issue.

The **IMI** Listening Centre is starting operation again and we gratefully acknowledge the contribution received from the America-Israel Cultural Foundation which made its re-opening possible. Details of the activities of the Centre are listed under "IMI Activities". We wish you enjoyable and interesting reading,

The Editor

## ON TESTIMONIUM

Prof. David Flusser

From the programme brochure of the third "Testimonium" (1974)

The Latin word "Testimonium" means testimony. The musical event so called, which has already become an established tradition, offers interesting and revealing evidence about the various aspects of Israel's history and its significance. The word "Testimonium" also reminds us of the most tragic aspects of the history of our people. The Greek word for witness is "Martyr" — a word used for the Jew or the Christian who died for his faith. Those who die for the sanctification of God's name are witnesses before God and man.

However, the word "Testimonium" has also a wider meaning. The life of Israel in its entirety, the suffering, the hopes and the service to God embodied therein, all constitute a lasting and varied testimony. "Testimonium" not only tries to give artistic expression to the experience of previous generations of Jews, but aims also at offering testimony of ourselves as well as of the artists taking part. The artists, the performers and the audience are witnesses who offer their evidence on what happened in Jewish history. Thus, this manifestation offers contemporary evidence for the identification of the nation with its past. I do not know of any other event which can be compared to "Testimonium" in this respect.

It is a historic and, at the same time, a modern work of art in the fullest sense of the meaning: contemporary music, ballet, theatre — all rooted in the aesthetic values and idioms of our days. How did this happen? It seems that the basic reason lies in the Jewish national renaissance, the return of the Jews to their ancient homeland. Jewish history in its full extent is being renewed in Jerusalem, Israel's eternal capital, and we see events of bygone days as if they were happening before our own eyes.

In "Testimonium" we have created a unique synthesis between the reopening of historic events and modern musical composition. Both these components are of decisive importance to the audience. Without any doubt historical memories constitute the central element of the Jewish renaissance, not only in our country, but all the world over. When we relive our past we renew our strength in ourselves, so necessary to us in order to maintain our "élan vital" — and to enable us to bear the trials which we face. On the other hand, it would seem sometimes as though we in Israel were too far removed from the contemporary international musical scene. Our audiences are in need of musical education in order to be able to understand new musical idioms. "Testimonium" gives us the opportunity to listen to some of the best in contemporary music in masterly execution. The Jewish content of the works will attract wider audiences who will listen to the revolutionary language of modern music, so rich in expression and so powerful in its impact.

Without the initiative and the untiring efforts of Recha Freier this cultural manifestation would never have been born. To a large extent the achievement and artistic atmosphere of "Testimonium" is due to her fascinating personality.

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## RECHA FREIER AND TESTIMONIUM

Shalheveth Freier

### Before Testimonium

It is about my mother that I write. She and her husband, Rabbi Dr. Moritz Freier, begot four children of whom I am the eldest. As I contemplate my brothers and my sister and their offspring of nine — and their children, in turn — I am filled with a great sense of satisfaction at having been born into that family. As nature will have it, this was a joint accomplishment of Recha Freier and her husband, but I maintain it was not his or her least.

When Testimonium was conceived in 1966, Recha Freier was already 74 years old. It was to be the last of her major undertakings. She was born in Norden by the North Sea in 1892 into an orthodox and serene family. Her father was a sparse tall teacher, equally versed in Talmudic studies and German literature. Sparkling blue eyes looked out from beneath a big black skull-cap and the face tapered into a long white beard, as I recall him. He liked to invent stories for his own and his family's pleasure, and played the violin. Indeed, the entire family played music and Recha in particular played the piano. Her mother was a teacher of French and English and endowed with an unlikely capacity for memorizing large tracts of poetry and prose in these languages. Recha was trained to be a teacher, like her parents, and taught German, French and English. Sometime after she married my father in 1919, she began to be interested in the myths and legends of races around the globe, seeking out the motifs which were common to all. Some of the traits which singled her out became apparent at the time. She allowed herself to be impressed by what she read and heard — she was a most remarkable listener and spoke little — but she brought an independent mind to bear on any theme which preoccupied her and did not allow herself to be daunted by established authorities, once she had made up her mind. My father told me, she had written some of the most incisive commentaries on some of Shakespeare's plays. He brought these to London, when he left Germany in 1938, and stored them in cellar of the Finchley synagogue. When a burst pipe flooded the cellar, these manuscripts were lost.

But let me go back to the early twenties. In 1921, the Jewish community of Sofia was looking for a chief-rabbi who was orthodox, Zionist, and had a secular Ph.D. This combination was rare at the time, my father fitted the description and even though he was an Ashkenazi rabbi from Germany, he was engaged.

My parents learned Ladino and set out for Sofia. Four years later, both the Jewish community of Sofia and my father were quite pleased to part company. My father's orthodoxy was too strict for the Sephardi community. He once upset them by invalidating the matzoth they had baked for Passover. For his part, he did not feel party to the violent unrest which rocked Bulgaria, of which I recall the cathedral being blown up by Macedonian dissidents. And so, my parents returned to Germany — their more familiar surroundings — in 1925 or 1926, where my father was eventually elected rabbi to the three major orthodox synagogues in the Jewish community of Berlin.

Until 1931, Recha Freier had been mainly engrossed in her spiritual world, then she became aware of an increasing number of Jewish young people who found themselves unemployed and naturally also turned to

the rabbi for help. There was unemployment in Germany, but the spirit of the rapidly growing national-socialist party — Hitler's party — began to pervade Germany and to ruin any prospect for young Jews to find work. With an uncanny sense of things to come — still two years before Hitler's ascent to power — Recha Freier decided that there was no future for the Jews in Germany. In defiance of the youngsters' parents and the Jewish community which was one of the most solidly established Jewish communities in the world, she set about organizing what was to become Youth Aliya.

The resistance to her was formidable even within parts of the Zionist Organization. She insisted that the young people go to Palestine, even before receiving their professional education in Germany or Europe, but receive such training in Palestine. She also insisted that they be straightaway integrated in kibbutzim and small-holder settlements and not be brought up in institutions specially set up for refugee children. Being largely spurned by all establishments, she took on the task of doing everything herself, linking up with individuals ready to help financially, and with the few leaders of the Zionist Organization, the Kibbutz Movement and the Yishuv, who were caught up in the ardour of her initiative. The first group of children left Germany in 1932 which is the year in which Youth Aliya came into being. The official document registering Youth Aliya was signed on the 30.1.1933, the day Hitler became chancellor of Germany. Recha Freier could not find any prominent Jews to affix their names to the official document, except for her husband and a few friends.

When Albert Einstein recommended Youth Aliya for the Nobel Peace Prize in 1954, the last recommendation before his death, he wrote: *I have the honor of recommending for your consideration for the forthcoming award of the Nobel Peace Prize the international organization known as Youth Aliya, through which children from 72 countries have been rescued and rehabilitated in Israel.* The Nobel Committee decided otherwise.

The male members of the Freier family left Berlin for London between 1937 and 1939. But Recha Freier decided to stay on, together with her small daughter Ma'ayan, as long as there was a chance rescuing Jews, young and old. In 1941, a year and half into World War II, Recha Freier and her daughter made their way clandestinely across the frontier into Yugoslavia, and my mother still arranged for 150 young people to cross into Yugoslavia in the same fashion.

By the time she arrived in Jerusalem, Youth Aliya had become a vital department of the Jewish Agency establishment. They wanted their founder to be relegated to the past and not have her interfere in the smooth running of the organization. Recha Freier spilt no tears — no matter how she felt — and seeing much destitution in the streets of Jerusalem — healthy children supporting themselves and their families as bootblacks or beggars — she went about making arrangements for their adoption and upbringing in the communities which then symbolised the building of Israel: the kibbutzim and small-holder settlements. Again, she had to prevail against parents and organizations, find herself the money from willing donors, and eventually, in 1941, the Mif'al le Hachsharat Yaldei Eretz Israel became the registered name for this undertaking. Like Youth Aliya it is part of the establishment to this day, entirely supported by public funds. Unlike Youth Aliya, Recha Freier remained chairman and inspiration of the Mif'al until her death.

### On the Way to Testimonium

In 1958, Recha Freier set up the Israel Composers Fund. She simply realized that there were Israeli composers whose abilities she valued who had much trouble making a living. As was the case with her previous initiatives, organized support for Israeli composers was eventually taken over by the established authorities, in this case, the Ministry of Education.

In retrospect, it is manifest that she was ever more ready for what was to become Testimonium. She had become much involved in contemporary music. She had written poetry, some in Hebrew, but mainly in German. Out of the two volumes of her poems, published in Germany, some had been set to music. Even before Testimonium, she had written an operetta. She had been amused by the decision of the Minister of Tourism, Mr. Moshe Kol — himself a former director of Youth Aliya — and the Mayor of Jerusalem, Teddy Kollek, to fill in part of the valley of Hinnom in order to create a level stretch of land on which the artists' quarter, known as Hutzoth Ha-yotzer, was eventually built. The valley of Hinnom, being the nearest thing we have to be the concept of Hell, Recha Freier mused about the fact that access to and egress from Hell was much impeded by the Minister's and the Mayor's earth-filling initiative. She made this imbroglio the theme of her libretto.

The operetta was eventually performed in that very artists' quarter in the open air and on a stage provided by Mayor Kollek. As I recall the performance, it was entirely typical that one of Recha Freier's granddaughters painted the stage back-drops, other grandchildren had to man the box-office, and Recha Freier, almost blind with a cataract (from which she was eventually relieved) took over the stage direction one day before the performance, since she did not agree with the stage-director whose services she had hired.

## Testimonium

In 1966, Recha Freier heard some music by the composer Roman Haubenstock-Ramati who lived in Vienna. She liked what she heard. She had just written a drama and it occurred to her Mr. Haubenstock might set it to music. Mr. Haubenstock suggested they meet and Recha Freier set out straightaway for Vienna, as was her habit of doing things. After driving her round Vienna for two days, without hardly saying anything, Mr. Haubenstock took her to a coffee-shop on the eve of her departure. She knew, he was going to tell her something which had been hanging heavily on his mind. He told her that for many years he had been wanting the passions of the Jewish people in the diaspora to be set to music and that many composers — Jewish and non-Jewish — had eagerly agreed to take part. But, there was no-one to make the dream come true. Recha Freier immediately said she would do it, but already on her flight back to Jerusalem, she decided that Jewish history in the diaspora was not only one of sufferings — which was implied by the word "passions" — but also one of faith in salvation, of vision, of heroism, and of literary creation. In whatever she did or pondered, she would never accept that there was no remedy to any distress, historical or individual. Also, on her flight back from Vienna, she thought up the the appellation "Testimonium" for this new undertaking — not passions, but Testimonium. When she told the late President Shazar what she intended to do, he suggested the word *אָדָּה* (EDUTH) as the Hebrew equivalent of Testimonium, and Recha Freier adopted both appellations.

She also accepted another suggestion by President Shazar. The first of the Testimonia was scheduled for 1968 — one year after the Jews had acquired the freedom of the old city of Jerusalem — and President Shazar felt, it ought to be dedicated to Jerusalem. Recha Freier went along with this suggestion.

Recha Freier now set about everything at once. She began to choose themes, write or select texts, taking sometimes poetic licences where history was no unambiguous guide. She began corresponding with composers whom she invited to set these texts to music, and she negotiated with Jerusalem Symphony Orchestra, which was eventually to perform most of the six Testimonium concerts in Jerusalem and Tel Aviv. And she cast around for money, writing to everyone, starting from friends of the family and not sparing Knesset members, ministers, and presidents.

She had loyal friends whom she consulted on her thematic and organizational problems, but she did whatever she did utterly by herself. Seated by a small desk, no more than one meter long and half a meter wide, mostly writing long-hand and aided by a secretary who looked her up every day to type all that had to be typed and to file what had to be filed.

Especially fascinating was her correspondence with composers over texts and music. It was remarkable that no-one could withstand her appeal, and in her exchanges with composers, it was evident how much inspiration derived from her personality.

In his autobiography, Professor Josef Tal writes of his meeting with Recha Freier, and continues *as of then, she was to be a planet in the firmament of my life. This planet brought on much enrichment, caused frictions, drew its circles and created ever new constellations until it was recalled by God into the universe. I, though, still feel it drawing its circles around me, for it has not the measure of near or far.*

In a chapter entitled "Concerning my SONATA ABOUT JERUSALEM", Professor Alexander Goehr of Cambridge writes: *At that concert Bertini introduced me to Mrs. Freier. She was not a particularly large lady, but I was instantly impressed, if not overwhelmed by what radiated from her. At that time perhaps in her early seventies, she had the powerful features often found in German Jews, beautiful and strong, indicating determination and serenity. She was dressed then, as always, in a sacklike, colourless dress which hung loosely down to her ankles. It was explained to me that she was a poetess, had founded and operated the Youth Aliya from Germany right into the Nazi period and herself only come out of Germany at the very last moment. The entire chapter is devoted to Professor Goehr's correspondence and meeting with Recha Freier on her original concept and the eventual evolution of his composition. On some of her more mundane problems, he says this: *At the same time (and I mention this because it casts an interesting light on the way she operated) she was paying me my commission fees in tiny instalments. For not only was Testimonium her brainchild, but she fed it with contributions from friends and well-wishers all over the world. I was quite ashamed to take the money from her, but needed it badly at the time...* And towards the end of the chapter, he writes: *Next day she sent me a strange object, some dark thick paper on which she had painted in gold. She told me this expressed her reaction to hearing my music. She was now a very old lady, but still full of ideas, and above all of the enthusiasm, the passion, the indifference to trivialities which had made her lead her life the way she had. It's well known how much a great good she did for the German Jewish children she helped to rescue. To more than this one of the composers whom she enthused by her schemes, I suspect, she gave something special of her own. One of her short poems reads:**

*Ich fühle mich  
wie reifes Korn. —  
nun mahle mich,  
Und iss mich,  
Herr!  
(I feel like ripe corn. Now grind me, and eat me, Lord!)*

The programmes of the six Testimonia concerts appear elsewhere in this issue. For Testimonium I on "Jerusalem", Teddy Kollek had put at Recha Freier's disposal the courtyard of David's Tower. Most of the following Testimonia took place at the Jerusalem Theater and the Tel-Aviv Museum. Whenever it appeared that a sufficient number of compositions could be expected, dates were set with — mostly — the Jerusalem Symphony Orchestra, negotiations were engaged with conductors — Mr. Juan Pablo Izquierdo was to become the principal conductor of the Testimonia — with additional instrumentalists and singers, as required by the compositions, and all else that goes with setting up performances, generally two consecutive evenings in Jerusalem and Tel-Aviv, each.

No-one seemed perturbed by the fact, that Recha Freier had introduced an uncommon way of putting concerts together. Every one of the Testimonia concerts was held together by a common theme, but all composers wrote their contributions independently. Even though lengths of compositions, the combinations of instruments and voices and the order of their presentation were discussed, each — or rather most — of the compositions were specially written for Testimonium with no prior knowledge of how they would accommodate with one another. And it worked. A common theme seemed as good a criterion for putting concerts together, as any other. All composers, foreign and local, would convene in Israel for the first performances of their compositions and music critics from Germany, England and France would fly over for the occasion regularly, joined occasionally by colleagues from other countries. As I read their reviews, I am again struck by the fact that none could write about Testimonium without writing about Recha Freier, as well.

A history of Testimonium would be as full of drama as anything Recha Freier undertook. When a German choir could not manage a Hebrew text, sent to them transliterated and by tape, Recha Freier flew to Hamburg to coach them. When she went to look up the composer Xenakis on the outskirts of Paris — hardly able to see — she still refused the offer of the Israeli Ambassador Ben Nathan to drive her there. She was too modest to bother him, but he was so worried that he followed her taxi in his own car, in order to make sure she arrived there safely. This ream of stories, however, which were causes of constant worry to her family, are not really of general concern.

Most remarkable were her exchanges with composers, to which I have alluded above. When, after my mother's death, I put it to the composer Stockhausen and to a number of her friends that I might try and continue Testimonium, which by then had become a recognised event on the contemporary musical scene, they reacted essentially by saying: "Who do you think you are? There can be no substitute for your mother".

There was much immediacy in her exchanges with the composers. By way of illustration, I recall that Mr. Xenakis played her some of his music. After listening for a while, she discerned that a mystical theme might well fit the composer's inclinations, suggested a legend on Moses' ascent to heaven, which the Satan tried mightily to obstruct. In his reply, Mr. Xenakis asked for *beaucoup plus du diable*, Recha Freier was not ready to yield in the Moses context, but looked around for a story in which Satan was more prominent and successful. She came upon the story of Josef de la Reina, the hero of Kabbalistic legend who attempted to put an end to Satan's power and bring about general redemption. Josef blundered when he burnt incense in Satan's presence. This was his undoing. He became Satan's ally and Lilit's (Queen of Demons) lover, and eventually committed suicide. Real suicide being out of character with the surreal story, Recha Freier altered the end. According to her, Josef knew about a secret, narrow gate that leads out of this world. Through it he went. SHA'AR (Gate) was then indeed the name given by Mr. Xenakis to his composition.

I may conclude, with a little vignette about Testimonium VI. Testimonium VI took place in 1983. Recha Freier was by then 91 years old, one year before her death. For this event, she had reached into new realms and had written the libretto for a full-fledged opera on SÜSSKIND VON TRIMBERG the only one among the German minnesingers of the 12th century who was presumed Jewish. Little, if anything, is known about him except for the poems he had left behind. These poems extolling the virtues of the family, rather than the valour of the count of the castle or the charms of his lady, lent support to those who believed Süßkind von Trimberg was a Jew. The writer Friedrich Torberg had been fascinated by this conjecture and written a novel on this theme. Recha Freier was similarly fascinated, but in her libretto the history of Süßkind von Trimberg was enveloped in the mystique of the Jewish fate in the Germany of the Middle Ages, and she convened Satan and the big rusted key to the doors of salvation to take their appointed parts in the drama. The libretto was set to music by Mark Kopytman and performed as a full-dress opera at the Jerusalem Theatre.

After the first performance of SÜSSKIND VON TRIMBERG, Recha Freier introduced changes in the stage directions for the following evening with unflinching intuition, changes which evoked the admiration even of the critics who commented on the performances.

A non-personal history of Testimonium would not recount a typical evening at the home of Recha Freier prior to the performance. She would be seated at her small desk next to a stove. Kneeling next to her, the stage director would be reading out to her a summary of the libretto which he had composed for the programme booklet, a number of composers and their wives would be busy in the white room — a corner of which served as a kitchen — preparing food for everyone, even as a friend would be setting up the entire programme booklet in Hebrew and I would be translating comments of German composers on their compositions into English. The stage designer would turn up in order to have Recha Freier's approval for the stage setting of the "Big Key" scene, and the directors of the Jerusalem Theater and the Jerusalem Symphony Orchestra would come along with bills, worried that there may be no money to pay for their expenses, since the Ministry of Education had told them that there was no reserve from which to pay the money the Minister had promised to Recha Freier. It was a daunting array of problems which presented themselves all at once to Recha Freier, day by day, and it required her quiet and indomitable resilience to reassure everyone.

I cannot help recalling that she once said to one of her grand-daughters: "I am the wretched, aged Caliban". This was apparently in reference to the old and deformed slave Caliban in Shakespeare's Tempest, who forever rebelled against the attempts to put him in his place. A few days before her death, as Recha Freier was battling to breathe, with eyes closed and unable to speak, the same grand-daughter asked her: "Are you still the wretched, aged Caliban?" and Recha Freier, already consumed by her efforts to survive, summoned the last vestiges of strength and nodded in assent. This time, she was rebelling against death; in her mind, just one more establishment.

This is the first time, I have tried to put down some impressions on the history of Testimonium. Testimonium has not become part of the establishment, even though the Israel Festival would like to continue it. It was Recha Freier's creation. As I realise the on-going interest in her various endeavours and the manner in which her family is engaged in helping to satisfy enquiries, I realise we did right to put on her tombstone: "I am asleep, but my heart is awake" (Song of Songs 5:2).

\* The entire chapter appears in this issue on p. 7 (Ed.)

## PATRIMONIO UC

### LIST OF WORKS PERFORMED

#### TESTIMONIUM I (1968)

"Jerusalem"

Conductors: Gary Bertini; Mendi Rodan

#### TZVI AVNI

Born 1927,  
Saarbrücken, Germany

**The Destruction of the Temple**  
Dramatic vision for mixed choir and orchestra (1968; IMI 154)  
Text: Baruch's Vision (Apocrypha)  
**Jerusalem of the Heavens**  
Allegoric fantasy for baritone, mixed choir and orchestra (1968; IMI 6038)  
Text: Kabbalah

#### ROMAN HAUBENSTOCK-RAMATI

Born 1919,  
Caracow, Poland

**Psalm for Jerusalem**  
for symphony orchestra (1968)

#### YEHOSHUA LAKNER

Born 1924, Bratislava,  
Czechoslovakia

**Mohammad's Dream**  
for choir and magnetic tape (1968)

#### SERGIU NATRA

Born 1924,  
Bucharest, Rumania

**Prelude**  
for symphony orchestra  
(1968; IMI 6660)  
Texts: The Visions of Abraham; Isaiah 23  
**Nehemiah Builds the Second Temple**  
for baritone, mixed choir and orchestra  
Text: Nehemiah

#### YITZHAK SADAI

Born 1935,  
Sofia, Bulgaria

**Prelude to Jerusalem**  
for choir, three narrators and orchestra  
(1968)  
Text: biblical

#### TESTIMONIUM II (1971)

"Middle Ages"

Conductors: Gary Bertini; Yoav Talmi

#### BEN-ZION ORGAD

Born 1926,  
Gelsenkirchen,  
Germany

**The Old Decrees**  
Passion in five testimonies for soloists,  
two mixed choirs and chamber orchestra  
(1970/89; IMI 260)  
Text: according to a manuscript from  
Darmstadt (1096) set by Recha Freier and the  
composer

#### LUIGI DALLAPICCOLA

Born 1904,  
Pisino d'Istria  
Died 1975,  
Florence, Italy

**Exhortatio** from  
**Tempus destruendi — Tempus aedificandi**  
for choir (1970/71)  
Text: Dermatus from Ireland (ca. 1095)

#### ABEL EHRlich

Born 1915,  
Cranz, Germany

**Paradise and Hell**  
for soprano, tenor and 10 instruments (1971)  
Text: Immanuele Romano

#### LUKAS FOSS

Born 1922,  
Berlin, Germany

**Geod**  
for orchestra and boy soprano (1969)  
Text: Recha Freier

#### ALEXANDER GOEHR

Born 1932,  
Berlin, Germany

**Sonata about Jerusalem**  
Texts: from Joel 3 & 4; Samuel Ben Yahya al  
Maghribi; Obadiah the Proselyte — arranged  
by the composer and Recha Freier

#### ANDRE HAJDU

Born 1932,  
Budapest, Hungary

**Ludus paschalis (Passover Game)**  
for boys' and men's choirs with soloists and  
instrumental ensemble (1970; IMI 185)  
Texts: Talmud; Psalms; Medieval Passover  
Games

#### GEORGE ROCHBERG

Born 1918,  
Patterson, N.J., USA

**Sacred Song of Reconciliation**  
for baritone and chamber orchestra (1970)  
Text: Hoshea 6:1; Isaiah 65:17-18;  
Genesis 9:16

#### TESTIMONIUM III (1974)

"De Profundis"

Conductor: Juan Pablo Izquierdo

#### LUKAS FOSS

**Lamdeni (Teach Me)**  
for choir and plucked and/or beaten sounds  
(1973)  
Text: Synagogue chants

#### JACOB GILBOA

Born 1920,  
Košice, Czechoslovakia

**The Lament of Kalonymos**  
for symphony orchestra (1974)

#### BEN-ZION ORGAD

**Sufferings for Redemption**  
Cantata for mezzo-soprano, women's choir  
and chamber orchestra (1974; IMI 333)  
Texts: Shlomo Ibn Gabirol; Recha Freier  
Translation: Dan Pagis

**LEON SCHIDLOWSKY**

Born 1931,  
Santiago, Chile

**Akiva Ben Yossef**  
for soloists (MezTB), mixed choir, children's  
choir, narrator and orchestra (1972; IMI 268)  
Text: Recha Freier  
Translation: Dan Pagis  
**Eleven Tombstones**  
for contralto, brass quintet, percussion and  
magnetic tape (1972; IMI 295)  
Text: Quotations from Bertold Brecht, Pablo  
Neruda, Giuseppe Ungaretti, Folk songs,  
Dylan Thomas, Psalms

**ARNOLD SCHÖNBERG**

Born 1874,  
Vienna, Austria  
Died 1951, Los Angeles  
Los Angeles, U.S.A.

**De Profundis**  
for choir a cappella (1950)  
Text: Psalm 130

**TESTIMONIUM IV (1976)**

"Lucem Cum Fulgeret" ("The Light so it Shineth", Job 31:26)

Conductor: Juan Pablo Izquierdo

**SAMUEL ADLER**

Born 1928,  
Mannheim, Germany

**New Song for the Bride** (1960)  
Text: Catalan Jewish song

**LUIGI DALLAPICCOLA**

**Exhortatio** from  
**Tempus destruendi — Tempus aedificandi**  
for choir (1970/71)  
Text: Dermatus from Ireland (ca. 1095)  
**Ploratus**  
Text: Ecclesiasticus 3

**EDDIE HALPERN**

Born 1921,  
Cracow, Poland  
Died 1991, Tel Aviv

**Testimonium**  
for alto, speaker, choir and orchestra  
Text: Chronicle on Moroccan Jews, 16-17th  
century

**ROMAN HAUBENSTOCK-RAMATI**

**Endless**  
for seven players and conductor  
Text: Zohar — Exodus 4a

**JOSEP MARIA MESTRES QUADERNY**

Born 1929,  
Barcelona, Spain

**Let Us Ascend to Salem**  
Text: Israel Moshe Najarra (1555-1628)

**LEON SCHIDLOWSKY**

**Golem**  
for seven voices and magnetic tape  
(1975; IMI 480)  
Text: Kabbalah  
with film by Aryeh Mambush and Nina Mayo

**IANNIS XENAKIS**

Born 1922,  
Braïla, Rumania  
of Greek parentage

**N'shima**  
for 2 mezzo-sopranos, 2 horns,  
2 trombones and violoncello (1975)  
Text: Phonemes and single words after a text  
by Rabbi Nahman of Bratzlav

**TESTIMONIUM V (1979)**

"The Jews of Spain"

Conductor: Juan Pablo Izquierdo

**GILBERT AMY**

Born 1936,  
Paris, France

**Angels of the Throne**  
for alto, clarinet, violoncello and instrumental  
ensemble  
Text: Shlomo Ibn Gabirol

**CRISTOBAL HALFFTER**

Born 1930,  
Madrid, Spain

**Jarchas de Dolor de Ausencia**  
for mixed choir a cappella

**MAURICIO KAGEL**

Born 1931,  
Buenos Aires,  
Argentina

**Vox Humana?**  
Cantata for solo loudspeakers, women's  
voices and orchestra (1979)  
Text: Judeo-Espagnol poem

**EMANUEL NUÑES**

Born 1941,  
Lisbon, Portugal

**Hesed (Grace)**  
for symphony orchestra / chamber orchestra

**YITZHAK SADAI**

**Trial 19**  
An audio-visual work (1979)

**KARLHEINZ STOCKHAUSEN**

Born 1928,  
Mödrath, Germany

**Michael's Youth** (No.49)  
1st act of **Thursday** from **Light**  
for tenor, soprano, bass, trumpet, basset horn,  
trombone, piano, electric organ, 3 dancers  
and magnetic tape (1979)  
Stage text by the composer  
Choir text: from the Apocrypha

**ALEXANDRE TANSMAN**

Born 1897, Lodz,  
Russia (now: Poland)  
Died 1986,  
Paris, France

**Apostrophe to Zion**  
for mixed choir and orchestra  
Text: from the Dead Sea Scrolls

**TESTIMONIUM VI (1983)**

"From the Revealed and from the Hidden"

Conductors: Thomas Baldner; Juan Pablo Izquierdo

**HANS JOACHIM HESPOS**

Born 1938,  
Emden, Germany

**Pleuk**  
for 30 wind instruments and double-bass

**MAURICIO KAGEL**

**Szenario**  
for string orchestra and magnetic tape  
(1981/82)  
**Prince Igor, Stravinsky**  
for bass and chamber orchestra (1982)  
Text: Alexander Borodin  
**Variations without Fugue for large  
orchestra upon Variations with a Fugue  
upon a Theme of Händel by Johannes  
Brahms (1861/62) (1971/72)**

**MARK KOPYTMAN**

Born 1929,  
Kamenz-Podölsk, USSR

16 Scenes of Chamber Music on  
**Süsskind von Trimberg**, Opera (1982/83)  
Libretto: Recha Freier

**TOMAS MARCO**

Born 1942,  
Madrid, Spain

**Concierto del Alma (Concerto of the Soul)**  
for violin and string orchestra (1982)  
Based upon a text by T. Carmi ("Hebrew  
Verse")

**LEON SCHIDLOWSKY**

**Ode**  
for female choir, trombone, percussion, piano,  
celesta, harp, harmonium and orchestra  
(1982; IMI 6389)  
Text: from a Pseudepigrapha "Ascension of  
Moses"; Recha Freier; Anonymous (15th  
century)

**IANNIS XENAKIS**

**Shaar (Gate)**  
for large string orchestra (1983)  
Upon the text: "The Horrible Deed of Josef de  
la Reina"



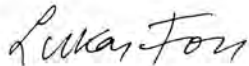
commission; I laughed and laughed savouring the flavour both of the text and of the choice!

How sad and yet, in some way, how right that when Recha died the Testimonium and the Composers' Fund have also died.



#### LUKAS FOSS

I remember Testimonium with pleasure and nostalgia, mainly because of Recha Freier. She brought me to Israel for my first visit. For me it was a revelation. She became a friend I shall never forget and Israel became an important base in my musical life. It all started with Testimonium. The piece she brought to performance (I conducted it) was GEOD a piece for orchestra and folk band, 4 conductors and a principal conductor. The folk music — weaving in and out of inaudibility — is the folk music of the country of performance; so that particular performance featured Arabic music. It was fascinating. Recha and I remained close friends for the rest of her life. I miss her. She had genius, vision, determination, love.



#### JACOB GILBOA

In June 1973 I was invited to Recha Freier's home in Jerusalem. I was delighted to have the opportunity to meet with her personally. When we met she told me that she had heard my work CEDARS and decided to commission from me a piece for the 3rd Testimonium whose subject was "De Profundis". The idea was to center on the tragic events in history and the suffering of the Jewish people, both in the Land of Israel and in the Diaspora. For the musical cornerstone of this subject Recha Freier chose Schönberg's DE PROFUNDIS (1951) and the aim was to give this work its Israel premiere at the Testimonium of 1974.

She suggested that I compose a work for large orchestra and asked that it have the character of a lament. She specifically chose a part of the verse by Kalonymus Bar-Yehuda, a Jewish poet who lived in Germany towards the end of the 11th century. The following is the text which she chose:

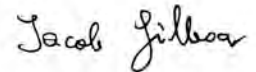
Kalonymus Bar-Yehuda, Opening lines of a lament for the Jews of Worms, Mainz and Speyer slaughtered by the Crusaders in 1096:  
O, could that my head were water and a fountain of tears my eyes  
that I might weep night and day  
for the dead of my people, young and grey  
and you answer me alas and alack and welladay  
and weep, weep for the people of the Lord  
for the House of Israel who fell by the sword.

The score was to be ready in October 1973 at the latest. I had 4 months in which to write it and it seemed a reasonable amount of time for the task in hand. I debated with myself the manner in which to incorporate the text into the musical context. I saw no sense in including the tragic verse in a work in which it would be sung to a specific melody, particularly since I wanted the words to be clearly understood. I therefore decided to use the text as a motto to be declaimed at the beginning of the work and blending gently into a soft melody played by the entire orchestra against a background of quiet chords on the prepared piano and on the harpsichord. I planned to have the sound augment gradually until it reached a tragic apex and then have it die, slowly receding into the same soft and quiet chords which opened the work.

The work, once begun, proceeded apace and I felt sure that I shall be able to hand in the score on time. However, on October 6, 1973, the Yom Kippur War broke out and I had to report for military duty. I served as Fire Brigade Officer and was kept at the barracks without any possibility to leave the base. When at last I did obtain a short leave, I phoned Mrs. Freier immediately, explained my predicament and told her that I feared I may not be able to finish the score by the appointed date. She refused point blank to allow any delay, saying that if she does not get the score as promised there will be no time to prepare it properly... At first I was shocked by this rather "square" attitude but, on second thought, decided she was right: time was needed to get the score to the conductor and for him to study it; time was required for the parts to be copied for rehearsals — all had been thoroughly planned. I had no option but to try and conclude the composition at my military base. I worked under perfectly impossible conditions. Sometimes it was in between drills, most of the writing was done at night between spells of duty. The soldiers in my command could not get over it that when everyone could get into bed, at long last, I would sit down, pin some paper over a thin board held across my knees and begin writing. Still, pretty soon they got used to this strange phenomenon...

By the end of the war the work was ready (though it was shorter than I had originally intended). When I brought my score to Mrs. Freier she pointed at a heap of scores on her table and said: "You come literally at the last moment and that is most commendable. But now I can confess to you that I would not have sent the parcel to the conductor without your work being included and, had the worst happened — I would have sent your score separately at a later date".

All is well that ends well: my work which I named KALONYMUS' LAMENT was performed, as planned, on February 26, 1974 at the Jerusalem Theatre. It was performed by the then Radio Symphony Orchestra (to day Jerusalem SO) under the baton of Juan Pablo Izquierdo.



#### ALEXANDER GOEHR

I want to take this opportunity to record the circumstances of the commissioning and realization of my SONATA ABOUT JERUSALEM. More than an account of my piece [...] or of my compositional or theatrical ideas of that time, it deals with a friendship with a great, almost legendary lady and serves to add a marginal anecdote to other, more authoritative accounts [...]. The lady was Mrs. Recha Freier; the commission she gave me was for a composition to be performed as part of her Testimonium project.

I was in Israel for one week in June 1968 to visit my friend, the conductor Gary Bertini. [...] Bertini [...] was doing a concert of new works, which took place outside David's Tower in the Old City of Jerusalem, for Testimonium. The astonishing setting of this concert under the walls remains in me; when I came to write my own contribution for Testimonium, it was my hope that it too might be performed there. [...].

At that concert Bertini introduced me to Mrs. Freier. She was not a particularly large lady, but I was instantly impressed, if not overwhelmed by what radiated from her. At that time perhaps in her early seventies, she had the powerful features often found in German Jews, beautiful and strong, indicating determination and serenity. She was dressed then, as always, in a sacklike, colourless dress which hung loosely down to her ankles. It was explained to me that she was a poetess, had founded and operated the "Youth Aliya" from Germany right into the Nazi period and had herself only come out of Germany at the very last moment. In Israel she had worked on behalf of deprived children, making opportunities for their education and their absorption. Later she had become interested in the idea of creating a repertoire of musical works based on texts to do with the City of Jerusalem. She explained that as Rome was celebrated in music (I don't quite know what she meant) Jerusalem provided the focus for an immense number of stories, historic episodes and poems — Christian, Jewish and Moslem. The idea of Testimonium was to take a particular collection of texts, ask composers to set them, and to perform them as a cycle. This she was able to do a number of times. I agreed to participate in the next Testimonium which was planned for 1971.

My own credentials vis-a-vis Jewish culture are not great. Brought up in a totally non-religious environment, I had little opportunity, or, for that matter, interest in reading any Jewish books other than a "History of the Jews" which fell into my hands at some point. After leaving school, I was drawn quite by chance [...] into a meeting [...] of the Socialist Zionist (MaPaM) Party. [...] The people there shared many of my interests (not so much music, as literature and politics), so that when I declared myself a conscientious objector and was ordered to do landwork [...] I managed to do it at Hatfield Heath in Essex, where at that time the Hashomer Hatzair had a training ("Hachshara") farm. Their idea and purpose was to recruit me for the Kibbutz movement in Israel. I never made it, but the time with them at the farm [...] constituted [...] the first 'university of my life'. [...] I visited Israel in 1952, but after that the growing avant-garde movements in the music of this time fully absorbed me.

Recha Freier started corresponding with me in 1969 about the proposed piece [...]. Her first letter to me on 21.5.69 described her idea:

The theme I chose refers to Obadiah the Proselyte and this is the background: in the beginning of the 12th century the monk Johannes from a monastery in Apulia became Jew, left monastery and Europe and went to the Orient, to those countries where at that time the Jews were hated, persecuted and outcast (which did not occur in Italy at that period). He changed his name into Obadiah. Little is known about him, there are some pages of his handwritten autobiography (found in Cambridge); notably these fragments gave to the musicologist the possibility to identify some other pages of the first-known notation of a Hebrew melody as written by him and all this is known to you I am sure. (Naturally it wasn't).

But not his story did I choose. There is one point, never cleared up neither by him nor by the historians (or in a very superficial way); what caused him to join the Jews as a Jew? As this point cannot be dealt on the historic basis, I had to write a saga of Obadiah and even this point is

the very subject of that saga. Each of the creations for Middle Ages are thought to be written for about 12 minutes. I made a libretto which could serve music for 12 minutes. It is divided in 4 parts:

- (1) The monastery
- (2) Jews
- (3) The shame of the sandals (Baghdad)
- (4) The hope for Messiah

The conversion of Obadiah as to this conception — is based on the burning love of Jesus (he goes to his people) and at the same time in his way, to the hated, the persecuted and cast out. The text is short, some phrases in every one of the 4 points, in prose though not in 'historical' style.

*I must have made encouraging noises, because a few days later, Mrs. Freier writes of a fine perspective of cooperation opening before her. At this point she sent a bibliography adding, we shall work on the texts together (the composer decides!) even by letter.*

*The whole plan of the work is described in a letter of the 29th September, 1969 when I also received the first version of my text.*

*It consisted of 7 parts:*

Luigi Dallapiccola	Jerusalem
George Rochberg	Apokalypse
Lukas Foss	Without Text
Alexander Goehr	Obadiah the Proselyte
Roman Haubenstock-Ramati	Text from "Moreh Nevochim" [Guide of the Perplexed] (Minnesänger)
Andre Hajdu	Totentanz (Medieval children's game)
Ben-Zion Orgad	Crusades

*The first text of Johannes Obadiah was in five sections and written in German. The first, slightly imitative of the beginning of Goethe's "Faust", was a montage of voices: the echo from the Mount of Olives, the Black Voices of those who carried the crucifix, a chorus of Jews of Jerusalem, a chorus of Bishops. Obadiah puts off his habit, takes the Crucifix from the wall and speaks: "I go now with you, Jesus son of Israel, to your people, to the East. I am not moved by the wounds of your flesh but by your living being. Your word not the bells call me. See, my name is now Obadiah and I too am become a son of Israel". The "Black Voices" add threateningly, "Go traitor, rage, hate and curse upon you too".*

*The second piece plays in Baghdad and deals with the persecution of the Jews there. The third is a short dialogue between Obadiah and Schlomo Alroy who, to Obadiah's consternation, announces the coming of the Messiah. The remainder of the text deals with the proclamation of this prophecy and the nocturnal flight of the Jews to Jerusalem. The text ends with brutal laughter at the discomfiture of the Jews: "The Jews wanted to fly to Jerusalem, but their wings didn't want to grow".*

*The way the text was presented and the style of the language clearly derived from German expressionist writing. I observed to Mrs. Freier that on the one hand the treatment, with its contrasting choirs evoked the scale of Mahler's VIII Symphony, or Schönberg's JAKOBSLEITER, on the other the expressionist elimination of connection made it look unbalanced in size and potentially incomprehensible. Like many poets who loved music, Mrs. Freier clearly visualized a work of far greater scope than the practical possibilities of her scheme allowed.*

*She answered my objections in a long letter of the 8th November 1969, writing now in German. In this letter she describes again the plan for all seven pieces and how the particular text intended for me fitted into the scheme. She explains how she has juxtaposed the Church in the symbol of the Crucifix and Jesus' Word of love and consolation, expressed through the New Testament texts, opposed to the Black Voices. In this way Obadiah's actions became comprehensible, and his story is the other side of the picture, of the accounts in the "Totentanz" and "Crusades" episodes, of the presentation of Jews in Worms, Speyer and Mainz.*

*In the letter, Mrs. Freier refers to the great Jewish historian of Christianity, David Flusser, whose encouragement she acknowledges, and adds significantly, in answer to my objections If you want, we might develop the text for a larger work. I'd be very interested to do this. But it would have to be separate from this miniature creation. Don't let me down because of the brevity of the texts!!*

*The next version of her text, which came a month later, expanded the earlier version by the addition of a narrating speaker at the beginning and some additions to the scenes as previously presented. Again she mentions the possibility of a further expanded treatment of these texts, repeating, Don't let me down this time!*

*At this point I realized that I was in a fairly difficult position. I certainly liked the material that Mrs. Freier had provided, but I did not see how I could possibly compose the text she had provided. So I asked her to send me copies of the documents upon which she had based her version. This produced a little bit of substantially more useful information. It seems from my own papers that I must have worked in the Judaica Library at Yale and found other references to the events in Baghdad described in*

*our texts, or analogous accounts elsewhere. In any case, I very quickly composed a text of my own, eliminating Obadiah as a presence and focusing the treatment entirely on the story of the Jews who wanted to fly to Jerusalem. In general it seems to me that a story told in concrete images — the colours of shoes worn by the Jews in Baghdad, the green of the robes symbolizing the journey to Paradise, the attempt to fly from the rooftops of Baghdad, the subsequent humiliation, is inspiring for a composer. I bound the various short episodes of my text together with repetitions of the apocalyptic sentence, taken from the Book of Joel, "Sol convertitur in tenebras et luna in sanguinem antequam veniat dies Domini magnus et horribilis". Obadiah, it appears, had himself transcribed this text in the Latin, but written in Hebrew characters. I created a kind of Rondo form, where the Latin texts formed the refrain, and the dramatic scenes the episodes, and I called this SONATA ABOUT JERUSALEM, in imitation of Monteverdi's SONATA SOPRA SANCTA MARIA from the VESPERS (1610).*

*This seems to me an example of the ruthless and fairly philistine way in which artists work. At one stroke I had savaged Mrs. Freier's whole idea and reassembled some parts of her words together with others into a new synthesis. Being herself a creative person, she took this well, translated my text into Hebrew; and I set it in Hebrew, with the help of transliteration.*

*The performance took place in Tel Aviv and Jerusalem in January 1971. The whole plan of the seven pieces had to be divided into two, and as far as I recall, Abel Ehrlich replaced Haubenstock-Ramati. My work was well played, and partly staged with two mimes playing the roles of the wise Jews of Baghdad. The image of flight — the Jews in their imagination on the way to Paradise, was particularly effectively realized. This image, together with the fact that the final jeering words (spoken in my version by a child): "The Jews wanted to fly to Jerusalem but they had no wings" were ambivalent in Modern Hebrew — wings being a colloquial usage meaning testicles, gave the composition a secondary, almost Freudian aspect.*

*It was well received and had been frequently performed in many countries since.*

*While I was in Jerusalem, Mrs. Freier talked enthusiastically about the expansion of the work discussed in earlier letters, but was also intrigued by the way I had put fragments of different documents together to make the text of the SONATA. I saw her again a number of times in London in the following year and we continued to talk about her ideas. At the same time (and I mention this because it casts an interesting light on the way she operated) she was paying me my commission fees in tiny instalments. For not only was Testimonium her brainchild, but she fed it with contributions from friends and well-wishers all over the world. I was quite ashamed to take the money from her, but needed it badly at the time...*

*In the years that followed she sent me her poetry and short prose fragments (sometimes inspired by Kafka) as well as a series of documents to do with Shabbtai Zvi. For a time I thought to write a work on this material, but a reading of the English translation of Gershom Scholem's study convinced me of the impossibility of the undertaking, in the way I might have visualized it. At the same time I remembered Hans Eisler's laconic remark, when a young composer told him he wanted to do an opera on the "Dybbuk": "Can you imagine Windgassen with sidelocks?"*

*But Mrs. Freier had struck a chord in me and in the years that followed I became fascinated by the history of Medieval Jewry. [...] My opera, with large choruses BEHOLD THE SUN, is in fact the "child" of the SONATA ABOUT JERUSALEM, the expanded version of which Mrs. Freier and I talked. In Jerusalem, in 1978, I played her the recording of the four polyphonic Choruses from this work, performed separately as BABYLON THE GREAT IS FALLEN. Next day she sent me a strange object, some dark thick paper on which she had painted in gold. She told me this expressed her reaction to hearing my music. She was now a very old lady, but still full of ideas and, above all, of the enthusiasm, the passion, the indifference to trivialities which had made her lead her life the way she had. It's well known how much a great good she did for the German Jewish children she had helped to rescue. To more than this one of the composers whom she enthused by her schemes, I suspect, she gave something special of her own. One of her short poems reads:*

*Ich fühle mich  
wie reifes Korn.—  
Nun mahle mich,  
Und iss mich.  
Herr! (I feel I am like ripe corn. Now grind me, and eat me, Lord!)*

\* Youth Aliya = an organization for saving Jewish youth by arranging their emigration from Germany to Palestine.

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## HANS-JOACHIM HESPOS

When I was chosen for the special project of World Music Days 1980. I came to the exciting land of Israel for the first time at the invitation of the Israel Composers' League. At Kibbutz Ramat Yohanan I composed my quintet for brass instruments KOSS and a month later, at Kibbutz Bror Hayil, at the edge of the Negev desert, I composed DUMA for alto flute solo. Later I went to Jerusalem. There the silent meeting with her took place, the beginning of a friendship which defied time. It was in Recha Freier's home that in the autumn of 1981 I finished writing my work PRESTUNISSIMO, seven lines for viola, violoncello and double bass — for Recha Freier.

For the premier of the work by the now world famous Trio Basso, Recha travelled to Witten in the Ruhrgebiet. She was most ceremoniously welcomed that Sunday morning, the day of its first performance at the Wittener Tage für Neue Kammermusik.

Recha chose to premier my work PLEUK for brass orchestra as part of the programme of her 6th Testimonium, using it as a message of peace.

Her enthusiasm and vision swept all obstacles aside. She invited Maestro Thomas Baldner of Bloomington, Indiana, to come and conduct the concert and brought over from Germany some specialist instrumentalists. She was present at all rehearsals, from first to last.

The Jerusalem Symphony Orchestra performed the 25 minutes long work on February 1 and 2, 1983 under the baton of Thomas Baldner at the Jerusalem Theatre. The work calls for 2 oboes; english horn; contrabass sarusophone; clarinets in E flat, C and B flat; basset horn; bass clarinet; alt-, tenor- and baritone saxophones; two bassoons; contra bassoon; 3 horns; piccolo cornet; flügelhorn; tenor horn; tuba; trumpets in high B flat, C and B flat; bass trumpet; alt trombone; 2 tenor trombones; contrabass trombone and double bass.

## JUAN PABLO IZQUIERDO

My association with the Testimonium festivals began in 1974 and, in my capacity as principal conductor, I have been present at all the musical events it involved. The experience of those years is unforgettable.

To think or speak of the Testimoniums is to remember Recha Freier. She was its guiding spirit and the source from which the concept itself was born. She conceived the idea of putting fundamental events in the history of the Jewish people as subjects for creative musical composition and allowing the artists give free and unfettered expression of its universal content through their music.

To be able to do that required someone of Recha Freier's intellectual stature, culture and innate depth. Only a person totally immersed in the present could possibly appreciate aspects of vital forces to be found in the past and to grasp that undefinable spirit which remains forever alive, far beyond the passage of time. This living power of the past was revealed in Testimonium and was indeed the main attraction for most participants. It stimulated the creative spirit of major composers and illuminated the work of all performers.

Recha Freier's vision and her cultural endowment were matched only by her personal charisma. She trod softly, yet she was heard by all and she had unshakable faith in her ideas even at times of the greatest difficulties. She was convinced of the importance and universal significance of her project and she had full confidence in the ability of her collaborators. Such trust was well appreciated and resulted in their giving the best of themselves.

Testimonium constitutes an important chapter in the history of 20th century music. It remains joined forever to the name of the woman who, with rare generosity, offered her own creation to the world as a gift of love.

## MAURICIO KAGEL

### A Testimonium on Recha Freier's Testimonium

It is simply unthinkable that I might ever forget my first meeting with Recha Freier. One day in July 1976, there appeared on my doorstep a lady wrapped in a crimson robe; not very tall, with huge luminous eyes, her hair rather wild. I must admit that she captivated me right from the start to such a degree that I found it impossible to raise the slightest objection to any of her plans and ideas!

Her indomitable faith, her intrepid boldness in tackling — without any prior experience — the tricky task of producing a festival, completely disarmed me. The ideas and enthusiasm that poured from her were totally

utopian and it must have been this fantastic vision which so impressed me as to make me conform without demur!

Naturally enough the first performance of VOX HUMANA? was fraught with the usual difficulties and crises. After all, it is unthinkable that a new work might be presented without making quite extraordinary demands on performers. Recha's total conviction of the importance of having the Testimonium take place in Israel was so powerful that she infected us all with her belief and her courage. The Testimonium — quite simply — had to take place and, indeed, it did! Recha was the personification of mind-over-matter or the triumph of ideas over the triviality of technocracy. The immense void she left behind when she died can be measured by this sad truth, the Testimonium became no more than a part of cultural history.

## YEHOSHUA LAKNER

Recha Freier was not only the initiator and the moving spirit behind the Testimonium Festivals; she was also the author of many of the texts used in the concerts. When she invited me to participate she allowed me freedom of choice of the theme for my composition.

The title MOHAMMAD'S DREAM interested me from the start. There are so many inevitable links between art and dreams! There was also, of course, the political aspect — can we ever forget the words of Martin Luther King "I have a dream..."? There was also most interesting musical questions involved: how can oriental traditional music be blended with western contemporary music. I have asked Ms. Freier to send me a recording of the melody of the dream sung by a muezzin and also a recording of the Hebrew texts sung by a cantor. She fulfilled both my requests.

The reason for basing my composition on "Mohammad's Dream" was the desire to give expression to the spirit of mutual understanding; the points of joint encounter which are the actual subject of the dream. I also wished to show the mutual respect of nations, as well as to acknowledge the Moslems' relation to Jerusalem. I felt that only when these ideas have taken root on both sides will there be a real chance for peace. This should be the aim of everyone, in particular of every artist who has been given the opportunity to face the public and make his contribution to the propagation of the idea of mutual understanding — puny as the chances for its success may seem.

Another reason is the association that might be drawn between the distant past and the state of things today: In his dream Mohammad tells how the angel Gabriel commanded him to ascend the heavens and ride Borak — the Mohammedan analogue of Pegasus — to Jerusalem. But Borak balked wildly and refused to budge. The angel Gabriel had flogged and prodded the horse firmly and only then, shamed and cowed, Borak consented to bear Mohammad to Jerusalem where he met with Abraham, Moses and Jesus. In the horse's refusal to fly to the meeting and in the forcing of the animal by the angel to obey, I saw an image of war, while the meeting of the prophets seemed to me to be a symbol of what is still an utopian idea — PEACE. I attempted to find musical parallels to express the ideological parallelism of the story.

I was particularly attracted by the possibility of blending oriental musical elements with modern western idiom. It appeared to me to be much more than just a musical problem — I thought it held within it a possible solution to such crucial problems as building bridges, to bring together what appeared to be wholly incompatible: Arabic folklore, contemporary music, Hebrew biblical cantillations and serial composition. I wanted to bring about a confrontation between naïveté and sophistication; to realize the impossible at least in a dream. Here once again my music totally contradicts actual reality.

At the point of departure for my work there was a certain musical-acoustical image. I had no intention of composing literary or theatrical music which would be a mere description of the dream.

## SERGIU NATRA

I knew that I had to write the piece of music with which the whole evening would be opened. The text is a song of praise to the Lord, and I thought that this would make for a good beginning. One could describe it as the curtain-raiser — and this provided me with musical opportunities. [...] I thought that a narrator could recite the text to a musical background developing from darkness to light [... which occurs] by means of orchestration, by means of the tone-colours of chords. [...] The form of this section is] a prelude. It is a short piece. In it I used musical motifs which are taken from the second work [NEHEMIAH BUILDS THE SECOND TEMPLE] in order to make for unity between the two.

The text [was the point of departure in the composition of the works]. From it I drew the expression and the rhythm. [However, I altered the original texts.] In the section [from Nehemiah] about the building of the Second Temple [...], the text is narrative, and I wanted to introduce dramatic elements. Because of this I added a number of sentences such as "and when the sound of the trumpet is heard". This enabled me to introduce a trumpet fanfare in the distance and to create movement. I also added a concluding sentence from the Book of Psalms. Actually I saw this work in movement. Choruses moving backwards and forwards on the barricade and the division of the performers into a number of groups. This was not put into effect because of technical acoustical problems. [...]

[I constructed this composition in] a most traditional form — that of a small cantata. An orchestral prelude, a recitative for baritone, an uncomplicated fugato for chorus and orchestra (the central section), a second recitative for baritone, and a concluding fugato for chorus and orchestra. The recitatives are like two supporting columns.

[As regards style.] I wanted to be comprehensible and clear, and at the same time to keep within the framework of contemporary music. I wanted something that would appeal to the listener.

This is my second encounter with the Hebrew language. (The first was the SONG OF DEBORAH.) I looked for sounds close to the language. I have heard a lot of singing in Ashkenazi, Sephardic and Persian Synagogues. I didn't approach this singing scientifically, rather as an emotional musical influence. [Thus, in the work there are Jewish musical motifs. ...]

The biggest problem [in composing these works] was to succeed in writing something that would be suitable for an open-air concert. [I knew that the concert would be held in the open courtyard of David's Citadel. ...] We [the composers] were taken to the site which I found inspiring. [The problem of "music in the open-air" I solved by orchestrating] for large groups. A "bunch" of brass instruments, a "bunch" of strings. The chorus sang unisono a lot. There are "fanfares" — which have been known to be successful since the days of Berlioz. I was pleased to discover that a solo for baritone can be effective [...] And of course, the dramatic [...] text and the simple form.

Excerpts out of an interview, reprinted (abridged) from "20 Years of Israeli Music" published jointly by the National Culture for Culture and Art and the League of Composers in Israel. Tel Aviv, 1968.

## MENDI RODAN

The Testimonium tradition was cut short much too soon. It was a cultural venture of great importance as, by its very concept, it ensured the continuation of multi-dimensional Jewish tradition in our own generation and brought closer to us world cultures, new ideas and fresh attitudes developing in contemporary art.

It was my privilege to open the first Testimonium together with Gary Bertini. On this occasion works by Tzvi Avni, Roman Haubenstock-Ramati, Yehoshua Lakner, Sergiu Natra and Yitzhak Sadai received their world premiere. It was an unforgettable concert. It took place at David's Citadel and I could feel the very spirit of Jerusalem's long, proud history all around us. I also realized there and then what made the texture of the Testimonium rather special and this seemed to me to be the living proof of our presence there.

The late Mrs. Recha Freier was the initiator of Testimonium and her loss is deeply felt. There were great difficulties in keeping the Testimonium going after her death. However, there is still hope particularly nowadays — that it might be successfully revived.

## LEON SCHIDLOWSKY

I first met Recha Freier in 1969. She contacted me after she had heard my work BABI YAR for a chamber ensemble, which had been commissioned by the Tel Aviv Academy of Music to mark the 25th anniversary of the Academy. She liked the music and she wanted me to take part in the Testimonium planned for 1974. She asked me to meet her at a cafe and, having never seen her before, I was taken aback to find her to be quite an old lady. This lasted for only a minute for in no time at all, I realized that her chronological age was in no relation to her spiritual age — she was so young in spirit, in her attitudes, in her views. I immediately felt at ease with her and knew I could talk to her and be understood. She was a powerful personality, she was also wise and immensely knowledgeable but the most amazing thing about her was the youthfulness of her esprit. Meeting her was of great importance in my life. These were difficult years for me; I have not been long in Israel and it was not easy to accept and settle into the reality of what had been a cherished dream. Meeting Recha was like throwing open a window and looking out way beyond my ownself.

She explained to me the ideas behind the Testimonium and I was irrevocably hooked. The initial idea came from Roman Haubenstock-Ramati who wanted to pave the way for contemporary music onto the Israeli music scene and Recha's energy, organizational ability and indomitable will developed the idea and turned it into a much wider

enterprise. Then we talked about everything under the sun and even when I spoke of my personal rebellions and leftist leanings, she discussed Marx and his approach to revolution and she knew what she was talking about. She managed to get me thinking along the lines she wanted me to think, to study in depth the time and life of Rabbi Akiva Ben-Yosef, the legendary rebel alongside Bar-Kochba and so started me in the direction she wanted me to follow. She did that with all the composers with whom she dealt, Jews and non-Jews, Israelis and non-Israelis. She would send them bits of chosen texts as bait, talk to them of her visions and dreams, of the great purpose of the Testimonium, so as to arouse their curiosity and it always worked — she was an enchantress!

This was one side of her personality. The other was that of an artist, an unfulfilled artist yet an artist nonetheless. She had shown me her poems and her prose writings. She wanted the Testimonium to embrace the world, to make non-Jews better aware of Jewish history, to bring greater understanding of each other to all sides. She must have been blessed with a sixth sense and extraordinary powers of perception. Though she did not possess a profound knowledge of music, her open-mindedness to new ideas, her receptiveness and innate intelligence helped her to seek out the truly valuable personalities in contemporary music, awaken their interest in her projects and engage their support and cooperation. She was in touch with Messiaen, Boulez, Ligeti... She has always wanted to work with the best and ensure their cooperation with the Israeli composers so that Israeli music would not be "left in a corner".

Yet another aspect of Recha's fascinating life: she had been the wife of a rabbi from whom she parted. While still in Germany and against the wishes of her husband, she started the famous Youth Aliya which saved Jewish children from the Nazis. Later she helped those youngsters start a new life in Israel. She also worked indefatigably to help all artists, particularly musicians, by establishing the Composers Fund. Her religious views were quite extraordinary. She was religious in her own way and, more than anything, it seemed to me that she held pantheistic beliefs. In this, as in most other things, her attitudes were often difficult to accept and wholly unconventional. She was, in the best sense of the word, a true anarchist and I mean this as a compliment. She had much to give and I have learned much from her but one did not argue or discuss matters with her — one listened! She herself was interested in Judaism but she managed to fascinate many non-Jews and persuade them to do what she wanted them to do for a cause. One listened to her, as Tomas Marco and Xenakis said, and one fell under the spell of her personality and her visions. She demanded commitment, involvement; she probed but never pushed — she always made the impossible possible. She was also a most understanding woman. When in 1974 Bruno Maderna was too ill to come and conduct as he was expected to do, I suggested that we contact Juan-Pablo Izquierdo whom I knew of old but she did not. She trusted my judgement and Izquierdo came, was a great success both with the orchestra and the audiences and became a devoted friend to Recha as did most of the people with whom she worked. From then on Izquierdo became a frequent and popular guest conductor with Israel orchestras.

When I was on a sabbatical in Hamburg Recha came to see me and brought me a text on the theme of the Spanish inquisition for which she wanted me to write the music. I told her that I could not do it. At that particular time I was too deeply involved with the Jewish past in Germany and with the inquisition which was going on in Latin America... She understood immediately.

Recha worked closely with Prof. Flusser who also helped me with themes on which I was writing. Personally I was closer to Prof. Gershom Sholem whom Recha also respected and admired, but he never came to her Testimoniums which I thought rather a pity.

She never sought personal success or public approbation. She did what she believed in and worked for her ideas. There was little support for her enterprise either from the orchestras or from other official bodies. Yet she was clever enough to make use of them when she needed. There was a great deal of criticism and very little understanding for her universal all-embracing ideas. She ignored both the critics and the indifference; she was happy as long as she could have her composers around her and they, it must be said, loved her. I am rather proud of the fact that I have managed to influence her at least once in the years that we have known each other. This was when she accepted my suggestion that she should invite Luigi Nono to participate. I told her that she might be asking for trouble (Nono was a committed communist) but that he was a wonderful man and a splendid musician. Nono accepted and intended to come with his wife (Schönberg's daughter). He wrote Recha a wonderful letter and invited her to Venice. She jumped at the idea and was prepared to go immediately. Unfortunately fate interfered — she was already very, very ill and died some six months later.

How Recha managed things with her advisory committee I cannot imagine. I wonder if she really consulted them or if she "persuaded" them (as she did everyone else!) and led them along the path she had chosen for her next event. She was "bankrupt" after every Testimonium! She would take some six months off and then prepare the coming event during the next 18 months. Her energy seemed as inexhaustible as were her enthusiasms.

I do not think that there is among us today another spirit as free, as fearless, as irresistible as Recha. Though it might sound slightly "reactionary": she was just what was needed — a supreme leader. I do not believe that there is an individual or an institution that could carry on her work. Unlike most, she is irreplaceable. She said to me once, in conversation: "I am immortal". What can one say in answer to that? There was no false modesty in her, neither was there pride. She knew her worth and she must have known that her idea for the Testimonium was far too rare and beautiful to be continued without her brightness to illuminate its path. She was, after all, the very soul of the Testimonium.



**KARLHEINZ STOCKHAUSEN**

KINDHEIT (CHILDHOOD) for tenor, soprano, bass, trumpet, basset-horn, trombone, dancer and tapes is the first scene of Act I, MICHAEL'S YOUTH, of the opera THURSDAY from LIGHT. The 3 scenes (CHILDHOOD, MOON-EVE, and EXAMINATION) of Act I (MICHAEL'S YOUTH) and the INVISIBLE CHOIRS which are played back on tape during Acts I and III, were commissioned by the poetess Recha Freier for the 5th Testimonium festival of Israel, and composed between February and August 1979.

[...] MICHAEL'S YOUTH was premiered in a quasi concert performance (with actions, simple costumes and props) in the Jerusalem Theatre on October 16th 1979 and repeated in the Tel Aviv Museum on October 20th. [...]

CHILDHOOD is dedicated to Recha Freier.



Karlheinz Stockhausen: KINDHEIT (1979)



**IANNIS XENAKIS**

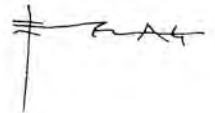
I perceive Recha Freier as a comet. Fifteen years have passed since, accompanied by the Israeli ambassador to France, she simply appeared at my studio to tell me about her Testimonium and to invite me to write some music for it. It was not — she said — to be inspired by the "classic" religion of the Israelites but by that which lives in the heart of people.

Thus the tradition of Rabbi Nahman of Bratzlaw was the origin of my composition N'SHIMA for two peasant female voices, two trombones, two horns and violoncello.

Later we became close friends. She used to stay with us on her trips through Paris and regaled my wife Françoise and myself with her poems and tales of her former life in which she saw herself in Egypt, at the court of Ramses II. She lived several lives simultaneously, anchored firmly and profoundly in the traditions of the Jews across the many ages and many lands.

In spite of her age she seemed to us to be very young, almost as if she had just emerged from adolescence... her spirit was so very refreshing... youthful...

In 1982 I wrote a second work for Testimonium. This was based on "The Horrible Deed of Josef de la Reina". Recha altered the end of the tale which had, originally, ended with the words ...and Josef, Samael's slave, indulged in all the vices, tired and sad until death. He was circling, circling, circling like a moth in agony. Here is what she wrote me: My concept of it is that he [...] — aided by his mystic knowledge — finds a secret door which leads him out and beyond this world. This was written for a string orchestra and I named it SHA'AR ("Gate" in Hebrew) in honour of Recha's secret door. I did not include any text, contrary to what I had done for N'SHIMA where I did use Hebrew words mixed with phonemes. Still, Recha did like the music... it made me happy.



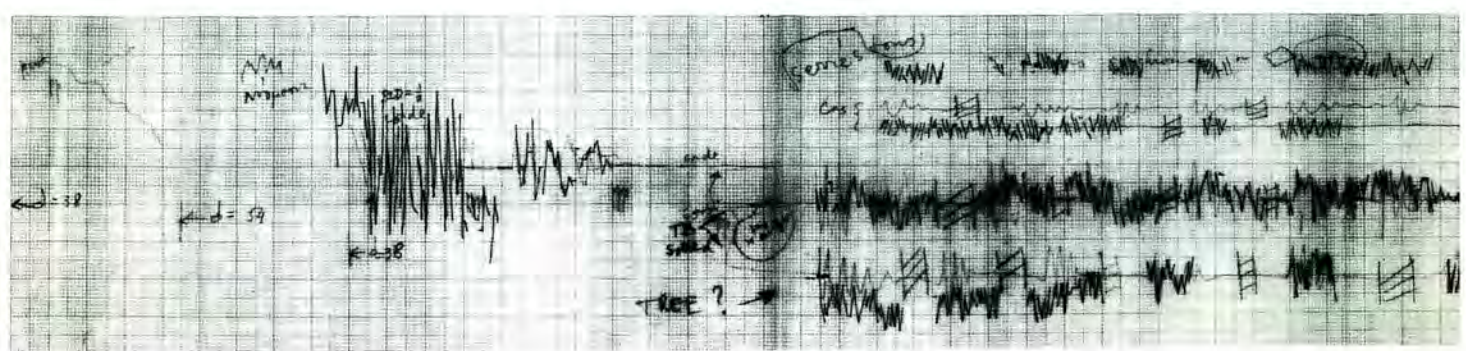
Recha Freier

PATRIMONIO IJC

gewidmet

From the introduction to the score

Iannis Xenakis: Graphique de travail, extrait de N'SHIMA



# YEHEZKEL BRAUN — AN ISRAELI COMPOSER OF HIS GENERATION

Yehezkel Braun, composer of most pleasing music and a man blessed with a most pleasant personality has recently celebrated his 70th birthday. His personal history and his musical achievements are, in themselves, the perfect answer to the ever recurring question: Who can be called an Israeli composer?"

Born in 1922 in Breslau, Germany (today Wroclaw, Poland) his family immigrated to Eretz-Israel as early as 1924. The family settled first in Rehovot in the heart of the country and, in no time at all, to the traditional East-European Jewish melodies of his early childhood, young Braun added the Hebrew songs which were so much a part of life in Rehovot and which were taught in kindergartens and schools in the 20s. The works of Joel Engel and others like him were at the heart of these old/new songs and strongly influenced the entire field. Yehezkel Braun eagerly absorbed the sounds and music of the East and of the Hebrew language. He was fascinated by Yemenite "women's songs" which he heard in the houses of the neighbours as the women went about their daily tasks and was drawn to the sounds of Arab music coming from the coffee houses all around.

Later, he slowly discovered the world of Western vocal music. He listened entranced to records of Tosca and Madame Butterfly and used to sing bits of the melodies to himself.

The family moved first to Tel Aviv where they spent 4 years and then again to another Jewish settlement — Rishon LeZion. It was there that the future composer's direct ties with the Hebrew songs begin. Rishon LeZion boasted two brass bands and a choir of the Hashomer Hatzair youth movement of which Braun soon became a member.

He also began studying the violin at the age of 11 which was the first step along the path to classical music. He was taught harmony and received other theoretic instruction and was helped along by listening to classical music wherever he could find it — on records, on the radio (a rare luxury item that!) and occasionally hearing it performed live by some musicians at a local café. It is my impression that apart from his violin studies the great, soul-shattering revelation of true art music came to young Braun when he heard, for the first time, Beethoven's Fifth Symphony played on the old 78 records on the gramophone at home.

Original musical ideas began sprouting while he was still in his teens but their realizations was far beyond his possibilities. His violin studies progressed apace but he has never thought of himself as anything but a gifted amateur in spite of his profound love of music. Music, in fact, had a formidable rival in Braun's life, namely: the Zionist socialist back-to-the-land ideals held high by the youth of his time. In 1940, on graduating from the Herzliya High School (equivalent of the gymnasium/lycée) Braun joined the Mishmar Ha'Emek Kibbutz.

Thus while he took it upon himself to live up to the Zionist and socialist ideals and return to the land, great changes were taking place in the music life of the country. The generation of the founding fathers of Israeli music — Paul Ben-Haim, Alexander U. Boskovich, Oedoen Partos and others — immigrated to Israel in the 30s and deliberately set about becoming part of the local scene which they found exciting and exotic, exchanging some of their Western-Christian musical traditions for Eastern melos and rhythms which they found among the various Jewish and Arab communities (Mordecai Seter — also one of the founding fathers — came to Israel in 1926 as a very young child which accounts for the deep rooted, fundamentally Israeli character of his music. He did not need to adjust — the local musical climate was his own). The others experienced the sounds of Eretz-Israel, its political and social atmosphere as ardent listeners, observers, involved parties and above all, educators and artists set on creating new cultural trends. The pupils, the generation which followed, had no need to adjust or to adopt new "religions" — they were actually born into it. The music of Yehezkel Braun is the living proof that the local landscape, Oriental melos, the Hebrew language, the tongue of the Bible, the Hebrew poets and the musical tradition of the Western world were mother's milk to these young composers. Braun's generation had been spared the need to search for its identity.

They have not, however, been spared the harsh realities of their time. Braun joined the Jewish Brigade of the British Armed Forces in 1942, served in a combat unit in Europe, came face to face with the Holocaust and its survivors. Discharged in 1945, he soon found himself fighting the War of Independence.

Wars had the greatest influence on his generation. It was a generation deeply involved in the political, social, cultural and artistic development of the country. In 1947 Braun was sent by his kibbutz to study choir conducting. He met A.U. Boskovich and the old conflict revived — music versus work on the land. By now he was a professional musician and in 1951 he decided to leave the kibbutz and devote himself to study of music. In 1953 he graduated from the Tel Aviv Academy of Music.

In the music of other composers of Braun's generation but in particular in the music he writes there exist, side by side, the influences of modern international idiom and deep ties with the musical past: the music of the various Jewish communities. Braun strengthened the ties by his

studies of the Gregorian chant whose sources are in the ancient rites of the Temple and its development charts the entire compositorial achievement of Western music. Braun "lived" the Gregorian chant at the source in the course of his repeated stays at the ancient monastery of St. Pierre de Solesmes in France.

His desire to mix the past with the present and his personal attachment to the traditions of classical music are undoubtedly the core of Braun's special character. This must also have been the reason for his studies and achievement in the field of classical studies which he pursued at the Tel Aviv University.

There is a character trait that is specifically Braun's and which makes him different from all others: throughout his life you may detect a deep-seated desire to make personal amends for the ideals he had seemingly abandoned. Thus he is tireless in his efforts and willingness to serve society in every way and manner at his disposal. From the early days of his career and up to the present day, anyone who has some musical need knows only too well that Yehezkel Braun will be there, ever ready and willing to help them out, giving generously of his best at the highest professional and artistic level. They also know that whatever he may give them will not fail to delight both performers and audiences. The list of those who sought his musical arrangements and his original music is much too long to include it here. I shall therefore mention only a few to show the great variety and range of those who asked for and received his musical gifts: Bracha Zefira (I'LL SING FOR YOU); Hayarkon Bridge Trio (CAIN); Ran and Nama Duo; Conductors Gary Bertini and Rinat Choir; Avner Itai and the Kibbutz Choir; Erkki Pohjola and the Tapiola Children's Choir, Finland (JERUSALEM OF GOLD); Organizers of various national and international events in Israel and abroad.

Even though Braun feels occasionally threatened by the serialism of the 60s and since he never strove to sit in an ivory tower, his music flows naturally along the lines, so varied and so rich, of what has filled his childhood; and what, without any pretence, simply and honestly, has become his personal style. He spread from the pentatonic to the limits of the dodecaphonic; from arrangement of ethnic Jewish melodies and Israeli folk music to original creations. In all of those, both the vocal and the instrumental, Braun managed to instil homogeneity and his own personal idiom. Most of his works use modal systems which appear easy to absorb in spite of their innate sophisticated complexity.

Because of Braun's integrity and because of the turn which music in the world has taken and which coincides with the direction he has taken we can indeed consider his compositions contemporary music. Some of his works which have lately enjoyed enormous success such as FESTIVE HORNS for choir and brass instruments, original music to Greek folk poems in the composer's own translation to Hebrew; arrangement of the Ladino song MOLINERO — the success of these (and of other of his works) are best proof of the strong bond between Braun's music and audiences and performers alike and augurs well for the future of his compositions.

Nathan Mishori is music critic and member of the Board of Directors of the IMI.

The image shows a musical score for a song cycle. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The lyrics are in Hebrew. The score is marked with 'dim' (diminuendo) and 'Calmo' (Calm). The lyrics include: "רִים קָעַל רִים קָעַל רִים קָעַל רִים קָעַל", "בְּרֵעֵי הַיָּם בְּרֵעֵי הַיָּם בְּרֵעֵי הַיָּם בְּרֵעֵי הַיָּם", "וְיָם עָלֵינוּ וְיָם עָלֵינוּ וְיָם עָלֵינוּ וְיָם עָלֵינוּ", "וְיָם עָלֵינוּ וְיָם עָלֵינוּ וְיָם עָלֵינוּ וְיָם עָלֵינוּ".

Yehezkel Braun: MISTS AT DAWN, Song cycle for mixed choir a cappella (1989; IMI 6792). Text by the composer.



## YEHEZKEL BRAUN

### Biographical Notes

From the age of two Yehezkel Braun, born 1922, was brought up in Israel, in close contact with Jewish and East Mediterranean traditional music. The influence of this background is clearly felt in his compositions. He is a graduate of the Israel Academy of Music and holds a Master's degree in Classical Studies from Tel Aviv University. In 1975 he studied Gregorian chant with Dom Jean Claire at the Benedictine monastery of Solesmes in France. His main academic interests are traditional Jewish melodies and Gregorian chant. He lectured on these and other subjects, at universities and congresses in England, France, the United States and Germany. Yehezkel Braun is Professor Emeritus at Tel Aviv University.

### List of Selected Works

Choral with instruments:

- MIZMOR, Oratorio for narrator, soloists, choir and orchestra (1960; CEE<sup>1</sup>)  
PSALM XCVIII for baritone, choir and organ (1962; Mills<sup>2</sup>)  
A SUMMER HOLIDAY for 3-part children's or women's choir (SMeZA) and two melodic instruments (1969; IMI 6133). Text: O.Hillel  
EVENING SERVICE FOR SABBATH for baritone, choir and organ (1971; CA<sup>3</sup>)  
FESTIVE HORNS for mixed choir, 2 trumpets, 3 horns, 2 trombones and tuba (1977; IMI 6321). Text: Rosh Hashana Tractate  
HALLEL for tenor, mixed choir and chamber orchestra (1983; IMI 6794). Text: Psalms 113-118  
SONGS & BALLADS BY H.N.BIALIK (Volume I – The Golden Peacock) for 2-3-part equal voices girls' choir and piano (1984; IMI 6494)  
SONGS & BALLADS BY H.N.BIALIK (Volume II – Two Sacred Songs) for 3-part equal voices girls' choir and piano (1984; IMI 6495)  
SONGS & BALLADS BY H.N.BIALIK (Volume III – Songs of the Land) for 2-part equal voices girls' choir and piano (1984; IMI 6496)  
FOLLOW THE CAT for 2-part equal voices girls' choir and piano (1984; IMI 6497). Text: T.Carmi  
THE NIGHT OF NO-AMON for soprano, mixed choir and symphony orchestra (1985; IMI 6498). Text: Nathan Alterman  
SUPER MONTEM EXCELSUM, Motet for solo soprano and 3-part choir (SAB) with oboe obligato (1987; IMI 6584). Text: Isaiah 35:10, 40:9, 52:7, 62:10  
THE THIRD MOTHER for vocal quartet or choir, percussion, bass and piano (1988; IMI 6725). Text: Nathan Alterman  
MIZMOR LEDAVID, Cantata for tenor, choir, oboe, harp and violoncello (1989; Ms<sup>4</sup>)  
KING DAVID'S LYRE for 3-part children's choir and symphony orchestra (1990; IMI 6840). Text: Psalms 1:1-2, 3:4, 104:1-3, 10:15, 24:30, 35, 77:7, 150

Choral a cappella:

- SHARKIYA for mixed choir a cappella (1967; CEE). Text: Michael Regev  
TWELVE CANONS ON NURSERY RHYMES for 2-4-part equal voices children's choir (1970; IMI 6132). Texts: H.N.Bialik; Fania Bergstein; Shmuel Navon, Miriam Yalan-Shtekelis; Nathan Alterman  
CANTICI CANTICORUM III for mixed choir a cappella (1973; CEE)  
CAIN for 3-part men's choir a cappella (1973; CEE). Text: Yaacov Shabtai  
PSALM XCVII for mixed choir a cappella (1977; CEE)  
BEHOLD MY BELOVED, Sabbath Evening Hymn (Yemenite) arranged for mixed choir a cappella (1978; IMI 6316). Text: Shlomo Halevi Al-Kabbetz  
HE WILL PROCLAIM FREEDOM, Sabbath song after three oriental Jewish versions arranged for mixed choir a cappella (1978; IMI 6318). Text: Donash Ben Lavrat  
MOLINERO, Judeo-Espagnol song arranged for mixed choir a cappella (1978; IMI 6320). Text: traditional  
THREE SONGS OF PRAISE (PSALMS) for mixed choir a cappella (1979; CEE)  
ROYZ ROYZ VI VAYT BIS TU? Hassidic Niggun arranged for mixed choir a cappella (1980; IMI 6317). Text and melody: The Rabbi of Rimano  
PSALM VERSES, Eighteen canons for 2-5-part equal voices children's choir (1982; IMI 6403). Text: Psalms  
FIFTEEN PASSOVER SONGS (various Jewish communities' versions) for 3-4-part mixed choir a cappella (1982; IMI 6486). Text: from the Passover Haggada

THREE ANCIENT SONGS for mixed choir a cappella (1986; IMI 6575). Text: Old Greek poems combined with Hebrew translation by the composer  
NIGGUNIM for mixed choir a cappella (1987; IMI 6606). Texts: Psalm 42 – Rabbi Nahman of Bratzlav version; Psalm 29 – Jerusalem version; Selichoth – Agadir, Moroccan version; A Song of Joy – Babylonian Jews' version  
MISTS AT DAWN for mixed choir a cappella (1989; IMI 6792). Text by the composer

Songs for voice and piano or ensemble:

- SONGS OF THE DOVE AND THE LILY, song cycle for soprano and piano (1956; IMI 200). Text: Lea Goldberg  
SONG OF LIGHT for alto, flute, violin, viola and violoncello (1959; IMI 6174). Text: Nahum  
THE LOVE OF THERESE DU MEUN, song cycle for mezzo-soprano and piano (1962; IMI 303). Arrangement for alto, flute, harp and double bass – IMI 303A). Text: Lea Goldberg  
THREE CHILDREN'S SONGS for mezzo-soprano (or tenor) and piano (1965; IMI 6590). Text: O.Hillel  
SEVEN SEPHARDIC ROMANCES for voice and piano (1968; IMI 165). Texts: traditional  
A GARLAND OF FLOWERS, Song cycle for children for mezzo-soprano (or tenor) and piano (1970; IMI 6591). Text: Anda Amir and Fania Bergstein  
TWO SONGS for mezzo-soprano (or tenor) and piano (1980; IMI 6592). Text: Benjamin Galay

Orchestra works:

- CONCERTO for flute and string orchestra (1957; IMI 6728)  
PSALM for string orchestra (1959; IMI 6763)  
APARTMENT TO LET for narrator and chamber orchestra (1959/68; IMI 150, version for narrator, flute and piano – IMI 150B). Text: Lea Goldberg  
LITTLE CHARMS for piano and three percussionists (1962/71; IMI 233)  
DANCE SYMPHONY for orchestra (1964; IMP<sup>5</sup>)  
ILLUMINATIONS TO THE BOOK OF RUTH for symphony orchestra (1965; IMI 6374)  
SERENADE for chamber orchestra (1971; IMI 239)  
CONCERTO for horn and string orchestra (1978; IMI 6159)  
NOCTURNE CARMINA for viola and symphony orchestra (1979; IMI 6254, for viola and piano – IMI 6254B)  
...ET LAETITIA CORDIS, Music for flute and orchestra (1985; IMI 6484)  
CONCERTO for clarinet and chamber orchestra (1987; IMI 6585)  
CONCERTO for harp and orchestra (1991; IMI 6902)

Chamber music:

- A TALE OF SPRING, Suite for woodwind quartet (1951; IMI 289)  
SONATA for flute solo (1955/87; IMI 6708)  
SONATA for piano (1957; IMI 067)  
THE JORDAN VALLEY, Dance suite for flute, clarinet, bassoon, horn, trumpet, trombone, percussion, piano and double bass (1961; IMI 6764)  
THREE SKETCHES for solo harp (1963; IMP)  
PEDALS ON VACATION for harp (1964; IMI 076)  
THREE MOVEMENTS for clarinet solo (1965; IMI 203)  
PRELUDE AND PASSACAGLIA for harp (1967; IMI 6702)  
PIANO PIECES FOR YOUNG MUSICIANS (1968; Fromm<sup>6</sup>)  
THE JESTER'S LAMENT for viola solo (1968; IMI 202)  
SONATA for horn and piano (1969; IMI 343)  
LITTLE SERENADE for horn and piano (1969; IMI 344)  
JEUX A DEUX, Six 2-part pieces for piano (1972; IMI 6717)  
HYPERBOLE for clarinet solo (1974; IMI 434)  
TWELVE PRELUDES for horn (1976; IBWP<sup>7</sup>)  
STRANGE LANDSCAPES, 7 piano pieces (1981; IMI 6416)  
FANCY for violoncello and piano (1984; IMI 6552)  
24 CANONIC STUDIES for two recorders or other instruments (1985; Marcus<sup>8</sup>)  
MESEMBRIANTHEMA (MIDDAY FLOWERS), Five bagatelles for violin and piano (1985; IMI 6588)  
TRIO for violin, violoncello and piano (1988; IMI 6757)  
FANTASIA for harp solo (1990; IMI 6827)  
THREE SONATAS, Hommage à Joseph Haydn for three (SSA) recorders (1989; IMI 6854/I-III)

### Publications

- SEVENTY SEVEN TRADITIONAL JEWISH MELODIES, selected and edited, with translations from the original languages (CEE, 1981)  
POEMS OF ALKMAN translated from Greek (Prosa, 1983)  
STUDIES IN THE JERUSALEM-SEPHARDIC MELOS, in: Pe'amin, 1984  
LE CHANT DU PENTATEUQUE DANS LA SYNAGOGUE ET LA MODALITE ARCHAIQUE GREGORIENNE, in: Actes du congrès international de chant gregorien, Paris, 1985  
TRADITIONAL HARMONY RECONSIDERED, in: British Journal of Music Education, 1986  
QUELQUES REFLECTIONS SUR LA NATURE ET L'ESPRIT DE LA MONODIE, in: Gregoriana, 1986  
ASPECTS OF MELODY, in: A Compendium of Contemporary Musical Thought, 1992

1. CEE = Culture and Education Enterprises Ltd., The Music Library, Tel Aviv

2. Mills = Mills Music, New York

3. CA = The Cantors' Assembly, New York

4. Ms = Manuscript

5. IMP = Israel Music Publications, Jerusalem

6. Fromm = Fromm Music Shop, Tel Aviv

7. IBWP = Israel Brass Woodwind Publications

8. Marcus = E.Marcus, Tel Aviv

# NOTES ABOUT MY "1992 — ORATORIO"

My work 1992 — ORATORIO for symphonic orchestra, mixed choir and ensemble of guitars and mandolas has the following five movements:

1. Of Wine and the Delights of Love
2. Of Turmoil (of Fear and of Suffering)
3. Of the Upheaval and Storm of Expulsion
4. Of Wandering (of Temptations, Guilt, Persecution and of Despair)
5. Of the Return to Zion

I have aimed in my oratorio at presenting a bird's-eye view of the history of the Jewish people. It starts with the Golden Age in Spain, through the trauma of the expulsion, the wanderings which followed in its wake, and closes with the redemption in Zion. This outline combines historical truth with my own subjective vision. In Spain, the three faiths — Judaism, Islam and Christianity — co-existed in symbiosis and I sincerely believe that this idyllic situation may yet be re-established. History has shown us that to confront the future with optimism is to triumph in the end: the Jewish people living once again as a nation in the Land of Israel is an eternal truth — a fulfilment of a need far superior to any manner of life in the diaspora. The expulsion, with all its concomitant suffering, may therefore be perceived as a positive point in the history of the Jewish people: it gave the impetus for the Return to Zion. At the outset of the work all three languages — Hebrew, Spanish and Arabic — are heard. Subsequently, we hear only Hebrew and Spanish and in the end, Hebrew alone.

Hebrew poetry from the Middle Ages appears in its original form, but I have introduced a connecting thread between the various verses of text in order to achieve a continuity of the outline described above. The poetry of Spain is redolent of earthy sensuality, whereas in the writings of the early poets of the Land of Israel (those who have never left the Holy Land), a certain feeling of spiritual distress pervades. Generally, Hebrew poetry of this particular kind is extremely concise in expression and contains surprising double-entendres.

Musically, this is a complex work for it combines the echoes of the past (formal melodies and conventions) with contemporary aesthetics (orchestration and tone-production). The melodic material has its roots in folkloristic motifs, starting with Spain (including medieval Christian influences), through liturgical hymns of the diaspora in North Africa, Southern Europe, the Balkans and Turkey, and ending with my own Israeli-sounding motifs in the concluding movement. All these interweave spontaneously, responding to the dramatic requirements of the work; a Spanish flavour often prevails on account of the guitars, mandolas and harp added to the usual symphonic instruments. The orchestra, too, has an important role to play in the drama: more than once orchestral "actors" appear to take centre-stage.

There are many sides to a work such as this: aesthetic, folkloristic, historical, psychological, cultural, philosophic. I feel I am but a link in the chain and have asked myself how far should I follow all these leads; can one compose this kind of work without delving deep into the relevant sources? I have built my work according to my perception of the aesthetic and historic concepts, creating a canvass touching upon my world of here and now. The rest is an illustration of a time in history — emotional and chronological — which I imbued with the characteristics of actual life.

Indeed, it is rather difficult to accept history as part of one's personal and individual responsibility and yet remain detached. However, I have chosen this path quite deliberately and have made myself part of it.

Though the work presents historic aspects, the distant past and the more recent events merge within it. The boundaries between the past and the present disappear and I can even see the future therein because of my faith in the message it carries. The compositional plan and the actual process of composition merge together in my work. The planning followed historic dictates and historic events much enriched my composition.

Here are some comments on the movements of the work:

**First Movement:** Though Jews were a minority, Jewish musicians enjoyed great popularity and were much in demand in Moslem urban centres. Naturally, their music reflected their surroundings and the prevailing motifs were adopted and adapted by them to suit their needs. In my work I have drawn freely upon the sources of ancient Spanish church music because the Christian musical tradition of Spain attracted me greatly. I have avoided the use of accepted standards attributed to the music of Jewish communities. In the view of extreme theologians both Jewish and Moslem, music was considered provocative and corrupting. The ecstasy that music causes is clearly heard in this movement and is an accompaniment to both the indulgence in wine and amorous dalliance.

**Second Movement:** I was irresistibly drawn to the chants of various Jewish communities which, small as they might have been, had particularly rich musical tradition. Visual impact of the faintly veiled colours of El Greco's paintings affected me deeply

and they too are reflected in this movement.

**Third Movement:** Here the inevitable shock of the expulsion is given a direct expression in music. The movement is very short and aggressive. The orchestra, playing mostly unisono, is heard in a drawn-out melody sustained by repeated shifts of quarter tones. This melody is joined by human voices in a siren-like sound which rises in volume to a scream in a descending melodic line.

**Fourth Movement:** It is an interesting fact that in Judaism, the Kabbala (secret mystic discipline) which had its beginnings in the Babylonian diaspora where such sect is first mentioned and which, according to written evidence, subsequently flourished in the Provence (France) reached its zenith in Spain with the publication of the book of Zohar. I perceived this as an expression of a refutal of God's omnipotence. The nebulous core of his Being becomes apparent and rationalisation begins.

**Fifth Movement:** In the 14th and 15th century the Kabbala spread to Italy and Redemption was at its heart. Following the expulsion from Spain the caucus of the sect moved to the town of Safad in the Holy Land. This longing of the Jewish people for national redemption is the link between their past in dispersion and their future in the Land of Israel. It is expressed in an aria for unaccompanied soprano solo which precedes the concluding hymn which symbolizes the return of the Jews to Zion.

Ethnomusicology and the efforts to preserve the folk melos flourish today and this is to be wholeheartedly commended. But we must keep in mind that in Israel, during the years of mandatory rule and in the early years of independent statehood, the tendency was to put all ethnic music into the melting pot of national renewal. At the time only a few musicologists and some determined devotees had put up a fight to preserve the ethnic traditions in music etc. Although specific ethnic traditions were fully retained in liturgical music and songs, in the field of secular and light music much of the original folkloric melos was lost.

The growing need and desire for interaction between the various communities caused composers writing in folk idiom to adopt a pluralistic ideology which served as a cultural leveller. My ideas have always been diagonally opposed: accentuating the folk elements in music was ever my artistic credo.

Of late attitudes have changed: to day there is a deliberate return to the roots and origins of the various communities. Up to a point this trend is used for strengthening and building up of socio-political elements, an attitude which is entirely foreign to my own way of thinking. On the other hand I do appreciate the recognition by relevant official bodies of the beauty and importance of Oriental musical traditions and of the need for them to be accepted by all.

The image shows a page of musical notation for the first movement. It includes staves for Soprano, Alto, Tenor, and Bass, along with instrumental parts for Harp, Flute, Clarinet, Violin, and Viola. The score is in 4/4 time and features lyrics in Hebrew and Spanish. The lyrics are: "In the mornings and in the evenings we drink we sing and become bewitched", "In the dainty place of generous men and fountains of water and sounds of viola and harp [are added to the festive mood]".

TRANSLATION TO PRESENT-DAY ENGLISH	TEXT SUNG - PHONETIC TRANSCRIPTION (AS IN THE SCORE)	TEXT SUNG IN THREE LANGUAGES - ORIGINAL SCRIPT
In the mornings and in the evenings we drink we sing and become bewitched	lyababli waghachki z'bamur watafif naghlanin mashar	ישועה וטובי אשור וצדק וחסד ורחמים
In the dainty place of generous men	en morada de liberosos	en morada de generosos
And fountains of water	veregat b'ayunim	פְּרִיטָה עֵץ
And sounds of viola and harp [are added to the festive mood]	bemim'um'umim	פְּרִיטָה עֵץ



## TSIPPI FLEISCHER

### Biographical Notes

Born in Haifa, May 20, 1946

- 1965-1967 studied at the Teachers' College for Music, Tel Aviv  
 1966-1981 lectured at the Teachers' College for Music, Tel Aviv  
 1968-1969 studied at the Rubin Academy for Music and Dance, Jerusalem (B.Mus.)  
 1966-1973 studied at the Tel Aviv University. In 1970 received B.A. (Hebrew Language and History of the Middle East) and in 1973 — B.A. (Arabic Language and Literature)  
 1971-1974 studied at the New York University where in 1975 she obtained her M.A. degree in Music Education  
 1976-1986 visiting lecturer at the Musicology Department, Tel Aviv University  
 1977-1987 studied at Bar-Ilan University, Ramat Gan, for her PhD in musicology  
 since 1982 lecturer at the Music Department, Levinsky College for Teachers, Tel Aviv  
 1983-1986 director of the "Composers in Search of their Roots" project  
 1983-1987 member of the Council of the ISCM, Israel  
 since 1985 lecturer at the Musicology Department, Bar-Ilan University  
 since 1988 lecturer at the Hebrew Union College, Jerusalem

Two works of Mrs. Tsippi Fleischer represented Israel at the 1989 UNESCO International Rostrum, Paris. Her work LAMENTATION received honourable mention at the Haifa Marc Lavry Competition 1990.

### List of Selected Works

- ALEI KINOR, Musical (1974)  
 A GIRL NAMED LIMONAD, Symphonic poem (1977; IMI 6269)  
 GIRL—BUTTERFLY—GIRL, Song cycle for soprano and instrumental accompaniment (1977; IMI 6228). Texts: Lebanese and Syrian poets. Translation: Sasson Somech. Versions also for other ensembles  
 RESUSCITATION, Five miniatures for violoncello solo (1980; IMI 6569)  
 THE CLOCK WANTS TO SLEEP for children's or women's choir (1980; IMP<sup>1</sup>). Text: Miriam Yalan-Shtekelis  
 TO THE FRUITS OF MY LAND, Suite for guitar (1981; IMI 6414)  
 SCENES OF ISRAEL, Six madrigals for mixed choir (1981/83; CEE<sup>2</sup>)  
 TEN FRAGMENTS for oboe, clarinet and bassoon (1984)  
 LAMENTATION for soprano, women's choir, two harps and percussion (1985; Peer<sup>3</sup>). Text: Else Lasker-Schüler. Translation: Yehuda Amichai  
 MYTH (IRON AND WOOL), Ballet music for violin, flute and magnetic tape (1985)  
 MOMENTS IN TIME, Ballet music for violin, flute and voice (1986)  
 IN CHROMATIC MOOD for piano and contact microphone (1986)  
 BALLAD OF EXPECTED DEATH IN CAIRO for tenor, three violins and piano (1987). Text: Sallah Abd-Sabur  
 THE GOWN OF NIGHT, collage of voices of Beduin children (1988). Text: Muhammad Ghanaim, Magnetic tape  
 WAR for wind instruments and percussion (1988)  
 LIKE TWO BRANCHES, Cantata for chamber choir, two oboes, kanun, violoncello and a set of tar-drums with supplements (1989). Text: Khansa 1992 — ORATORIO for mixed choir, ensembles of guitars and mandolas and symphony orchestra (1991; IMI 6921). Text: A selection from medieval sources. Literary consultant: Dr. Yaffa Binyamini

<sup>1</sup> IMP = Israel Music Publications, Jerusalem

<sup>2</sup> CEE = Culture and Education Enterprises Ltd., Tel Aviv

<sup>3</sup> Peer = Peer Musikverlag GmbH, Hamburg

## THE CAMERAN SINGERS

Chronicle

"The Cameran Singers", Israel's leading chamber choir, founded in 1976, is no more. The choir with its first conductor and music director Avner Itai, won the Leah Porat Award of the National Council for Culture and Art. The ensemble's repertoire encompassed Western choir music from early Renaissance to the 20th century. The Cameran Singers established an annual series of subscription concerts, "The Sound of Choirs". In addition they frequently joined major Israeli orchestras; participated in productions of the New Israeli Opera and took part in vocal festivals. Since 1979 the choir made four concert tours in several European countries. Hereunder is a list of works by Israeli composers performed by the choir during the years:

- AVRAHAM AMZALLAG** **Tariq — Three Moroccan Piyutim**  
 for tenor and mixed choir  
 Texts: Shlomo Ibn Gabirol; Haim Cohen; Salam
- TZVI AVNI** **Psalms**  
 for mixed choir a cappella (1967)  
 Text: Psalms 47, 48, 150  
**Sabbath Piyutim**  
 for mixed choir a cappella (1962)  
 Text: traditional  
**On Mercy**  
 for mixed choir a cappella (1973; IMI 306)  
 Text: Yehuda Amichai  
**Three Madrigals**  
 for mixed choir a cappella (1977; IMI 6285)  
 Text: Lea Goldberg
- PAUL BEN-HAIM** **Yefeif Nof**  
 for mixed choir a cappella (1957)  
 Text: Yehuda Halevi  
**La Rosa**  
**Six Sephardic Songs**  
 for choir a cappella (1970)  
**He Will Proclaim Freedom**, Sabbath song after three oriental Jewish versions arranged for mixed choir a cappella (1978; IMI 6318)  
 Text: Donash Ben Lavrat  
**Festive Horns**  
 for mixed choir and brass octet (1977; IMI 6321)  
 Text: Tractate Rosh Hashana  
**Fifteen Passover Songs**  
 for 3 and 4-part choir a cappella (1982; IMI 6486)  
 Text: from the Passover Haggada  
**Cantici canticorum caput III**  
 for mixed choir a cappella (1973)
- YEHEZKEL BRAUN**
- TSIPPI FLEISCHER** **Like Two Branches**  
 Cantata for chamber choir, 2 oboes, kanun, violoncello and tar drums (1989)  
 Text: Khansa
- ANDRE HAJDU** **Mishnayoth**  
 for 2 tenors solo, mixed choir and orchestra (1971)  
 Texts: from various Mishnayoth
- JOSEPH MAR-HAIM** **Jazzual**  
 for choir a cappella (1986)  
 Text: vocalise
- BEN-ZION ORGAD** **Last Lullaby**  
 for choir on stage and choir of audience in hall (1977)  
 Text: Aba Kovner  
 Two songs from  
**Songs Out of Hoshen Valley**  
 for mixed choir a cappella (1981; IMI 6326)  
 Text by the composer
- OEDOEN PARTOS** **Many A Time They Afflicted Me (Rabat Tsraruni)**  
 for mixed choir a cappella (1965; IMI 065)  
 Text: Psalms 129; 13:5-6  
**Arrangements to Yemenite Songs Hamavdil from 6 Songs**  
 for mixed choir a cappella (1952)  
 Text: Prayer for the end of Sabbath

## OCTOBER '91

On its concert tour to Europe, October 1-12, 1991, the Haifa Symphony Orchestra, performed several times, as an encore, the last movement (**Hora**) from **Mark Lavry's Emek**, symphonic poem for orchestra (1937; IMI 6706).

### MARK KOPYTMAN

First Performance  
Oct 1 & 2, 1991  
Jerusalem

#### Scattered Rhymes

for choir and orchestra  
Text: Yehuda Amichai  
Concert in live broadcast, IBA  
Doina Choir, Moldavia;  
Jerusalem Symphony Orchestra;  
S.Commissiona, cond.

### AMI MAAAYANI

Oct 2  
Kalish, Poland

#### Mizmor leDavid from Mizmorim

for soprano and piano  
E.Ben-Tzvi, S. I.Reichlin, pf

### JOSEF TAL

Oct 2  
Düsseldorf, Germany

#### Salve Venia

for organ (1983; IMI 6489)  
O.G.Blarr, org

#### Essay I for piano (1986; IMI 6598)

#### Essay II for piano (1988; IMI 6793)

#### Essay III for piano (1989; IMI 6818)

J.Burns, pf

#### Else — Hommage

Chamber scene for mezzo-soprano, narrator and four instruments (1975; IMI 383)

Text: Israel Eliraz

C.Gayer, S; H.Koy, narrator;  
R.Hermann, va; S.Rakow, hn; U.Schlichtig, vc;  
A.Wiesel, pf; O.G.Blarr, cond.

### MORDECAI SETER

Oct 3  
Jerusalem

#### String Quartet No.3

(1976; IMI 6015)  
Concert in live broadcast, IBA  
The H.Gertler String Quartet:  
V.Vaidman, A.Stark — vns;  
A.Loewental, va; G.Yanovsky, vc

### MENACHEM AVIDOM

Oct 5  
Tel Aviv

#### Cinq impressions for piano (1984)

P.Salzman, pf

### ODED ZEHAVI

First Performance  
Oct 5 & 6  
Tel Aviv  
Oct 20  
Rehovot

#### Israeli War Requiem

Text, Ecclesiastes 1:3-4, 3:15, 19, 4:3, 8:8;  
Shlomo Ibn Gabirol; Jewish Prayer  
Concert in live broadcast, IBA  
T.Tal, S; E.Kenan-Ofri, A;  
Ankor Children's Choir;  
The Rishon LeZion Symphony Orchestra;  
N.Sheriff, cond.

On October 7 within the framework of the Contemporary Music Festival in Budepest, Hungary, the Jerusalem Duo — Wendy Eisler-Kashy, flute & Alan Sternfeld, piano — performed the following works by Israeli composers:

### PAUL BEN-HAIM

#### Three Songs Without Words

for flute and piano (1952)

### If They Are Locked from 6 Songs

for mixed choir a cappella (1952)

Text: Shalom Shabazi

### Ayuma Hamshi

Text: Shalom Shabazi

### Ein Adir

Text: traditional

### MOSHE RASIUKE

### Five Children's Songs

for mixed choir a cappella (1979; IMI 6340)

Text: O.Hillel

### The Market Street

for mixed choir a cappella (1981; IMI 6344)

Text by the composer

### Sodom Square

for mixed choir and percussions  
(1987; IMI 6784)

Text: a selection from the Agadah Book by  
H.N.Bialik and Y.H. Ravnitzki

### MORDECAI SETER

### Midnight Vigil

Oratorio for tenor, three choir and orchestra  
(1961; IMI 034)

Text: Mordecai Tabib

### Dithyramb

for mixed choir a cappella (1965; IMI 104)

Text: Psalms 145; 6; 34

### By the Rivers of Babylon from

### Three Motets

for mixed choir a cappella (1951; IMI 012)

Text: Psalms 137:1,3-6

Traditional oriental version of the

### Song of Songs

### JOSEF TAL

### The Wooden Horse

for soloists, choir and electronic music  
(1976; IMI 330)

Text: Nathan Zach

### Dream of the Circles

for baritone, mixed choir and four instruments  
(1985; IMI 6528)

Text: Michal Govrin

after Rabbi Nahman from Bratzlav

### YOAV TALMI

### Dreams (1964)

Text: Lea Goldberg

as well as songs by **Matti Caspi**; arrangements by **Menachem Wiesenberg** (including **The Flute** — melody: David Zehavi, text: Lea Goldberg, IMI 6846).

The Cameran Singers conducted by Avner Itai recorded works by **Tzvi Avni**, **Oedoén Partos** and **Josef Tal** on a CD: "Choral Music from Israel" (MII-CD-12).



Information compiled by Noam Ben-Zeev



## JACOB GILBOA

**Blossoms in the Desert**  
for flute and piano (1991)

## AHARON HARLAP

**Scenes of Jerusalem**  
for flute and piano (1978)

## OEDOEN PARTOS

**Prelude** for piano (1960; IMI 108)

## SHULAMIT RAN

**East Wind** for flute solo (1987)

## NOAM SHERIFF

**Invention** for flute (1967; IMI 136)

## MAX STERN

**Piyutasia**, Fantasia on Sephardic Piyutim  
for flute and piano (1990)

## JOSEF TAL

**Essay I** for piano (1986; IMI 6598)

On October 8, the Duo performed at the Kodály Institute, Budapest works by **Gilboa**, **Partos** and **Stern** as above and added the two other pieces to their programme:

## YARDENA ALOTIN

**Yefei Nof** for flute (1978; IMI 6543)

## AVRAHAM AMZALLAG

**Desolation** for flute (1973; IMI 309)

▼ The Musica Nova Consort conducted by Maestro Mendi Rodan gave a concert on October 8 in Tel Aviv. The programme included among others the following works:

## BETTY OLIVERO

**Maqamat** (1988)  
Texts: Shalom Shabazi; traditional  
A.Terry, S

## OEDOEN PARTOS

**Invenzione a Tre** — Homage to Debussy  
for flute, harp and viola (1977; IMI 6167)

## MORDECAI SETER

**Yemenite Diwan**  
for nine players (1966; IMI 050)

Betty Olivero [...] wrote, under the blessed influence of Luciano Berio's "Folksongs", a wonderful piece called MAQAMAT [...], in which she accompanies five authentic Yemenite, Beduin and Egyptian songs with multi-colored, highly imaginative instrumental textures. [...]

[...] Mordecai Seter's "classical" YEMENITE DIWAN [...] — an example of how Near-Eastern, monophonic tunes can be turned into contemporary instrumental textures.

Odedoen Partos's *INVENZIONE A TRE* [...] fuses captivantly Near-Eastern maqam-like melos and impressionistic color. It needs a Partos, the great synthesizer in Israeli music, to achieve such a wonderful amalgamation of styles and elements. (B.Bar-Am / "Jerusalem Post", October 14)

▼ On October 9 in Tel Aviv, pianist Varda Nishri gave a recital of "Jewish music" including the following works:

## PAUL BEN-HAIM

**Nocturne** from **Suite No.2**, Op.20 (1935/36)  
**Toccata** from **5 Pieces** for piano, Op.34 (1943)  
**Music for piano 1957**, Op.53  
**Music for Piano 1967**, Op.67  
**Khamsin** (1972)

## ALEXANDER U. BOSKOVICH

**Dance** from **Semitic Suite**  
for piano (1945/59; IMI 6073)  
Edited by Miriam Boskovich

## JOEL ENGEL

**Three Pieces** for piano, Op.19 (1919)

▼ On October 12 in Ramat Hasharon, Eva Ben-Tzvi, soprano, Rachel Galay, violoncello, Daniel Galay and Clara Grinstein, pianos performed the following works:

## PAUL BEN-HAIM

**Sepharadite Song** from  
**Three Songs Without Words**  
for violoncello and piano, Op.45 (1952)

## DANIEL GALAY

**When the Ship Sails**  
Four songs for voice and piano  
Text: Oded Sverdlik  
First Performance  
**Twilight & Beneath My Tent**  
Two songs for voice and violoncello  
Text: Yona Berkman  
**Chazunish** for piano

## GABRIEL IRANYI

**Homage to Chagall** for piano

▼ On October 14 in Ramat Hasharon **Andre Hajdu** presented his own works as well as compositions by his friends and students. The composers themselves together with Sara Fuxon-Heiman, Bart Berman, Zmira Lutzky and Bruce Levy — pianos; Daniel Kobliansky, Michael Koren and Nitzan Razel — violins; Amir van der Halle, viola; Ora Boazson, violoncello; Drora Bruk, recorder; performed the following works:

## NETA ALONI

**The Long Values** for piano (1989)

## ORLY ASODI / MICHAEL SHENHAV

**Cities and Eyes**  
Programme music for piano 4-hands  
based upon text by Italo Calvino

## ANDRE HAJDU

**Voyage autour de mon piano**  
for piano (1963; IMI 404)

## RICARDO HEGMAN

**Work** for piano

## GIDEON LEVINSOHN

**Lucky's Monologue**  
for an actor and a pianist (1990)  
**Postlude** for piano

## AHARON RAZEL

**Poem** for piano quartet (1989)  
**Work** for piano (1990)

## OREN SHAFIR

**7 Duos** for two violins

## MICHAEL SHENHAV

**Eight Times One and a Half Minute**

## MICHAEL WOLPE

One movement from **Music with Fun I**  
for two guitars and recorder  
One movement from **Music with Fun II**  
for 2 pianos

## TZVI AVNI

First Performance  
Oct 14, Tel Aviv  
Oct 28, Jerusalem

**Vitrage**  
for harp (1990; IMI 6841)  
A.Har-Oz, hp

## RONN YEDIDIAH

Oct 14  
Jerusalem

**Arabesque** from **Suite**  
for flute and piano  
Duotone: Sh.Abalovich, vn; Z.Simon, pf

On October 15 in Bratislava, Czechoslovakia, at a special concert devoted to music by **Tzvi Avni**, the Slovak Chamber Choir sung his **Mizmorei Tehilim** (1967) and the Travnicek String Quartet performed the following works:

**Summer Strings**  
for string quartet (1962; IMI 031)  
**De Profundis**  
for string quartet (1969; IMI 205)

## DANIEL SHALIT

Oct 16  
Jerusalem  
**Divertimento** for piano trio  
Trio Inbar: V.Reznik, pf;  
U.Dror, vn; M.Kroitoro-Weissman, vc

On October 17 in Jerusalem the "Composers Perform" Group gave a concert in live broadcast by the IBA. The programme consisted of:

## ORLY ASODI

**The Leaden Echo and the Golden Echo**  
for alto, piano, two violins, double-bass and actress (1991)  
Text: G.M.Hopkins  
B.Kol, A: O.Asodi, pf; M.I.Ordnung, vn;  
J.Rambaum, vn, actress: Sh.Peker, db

## ZVI BEN-PORAT

**Moods** for piano (1991)  
M.Senhav, pf

## ABEL EHRLICH

**Circling, Circling**  
for violin and magnetic tape (1991)  
J.Rambaum, vn; D.Goodman, sound technician

## ZOHAR EITAN

**Real Thunder and Lightning**  
for violin and double bass (1991)  
I.M.Ordnung, vn; Sh.Peker, db  
**Intermezzi**  
for two guitars (1991; IMI 6934)  
H.Feinstein, R.Seroussi — guis

## RUBEN SEROUSSI

**Mascarada** for piano (1985)  
M.Senhav, pf

## ISRAEL SHARON

**Three Songs**  
for alto and piano (1991)  
Texts: Nathan Alterman, H.N.Bialik  
B.Kol, A: I.Sharon, pf

## MICHAEL SHENHAV

**Duo for Oboe** Sh.Segal, ob  
**Two Violins** (1986)  
I.M.Ordnung, J.Rambaum — vns

## SERGIU NATRA

Oct 19  
Kiryat Haim  
Oct 20, 21 & 23  
Haifa  
**Festive Overture**  
for orchestra (1963/73; IMI 6293)  
Haifa Symphony Orchestra;  
S.Sperber, cond.

*Sergiu Natra's TOCCATA was commissioned for performance at the opening of the Israel Festival in 1963 and 10 years later was revised and renamed FESTIVE OVERTURE. To quote some of Natra's comments: "The work consists of two units: variations in the style of a chaconne and a short fugue linked by an additional broad melodic theme."*  
(E.Reuter / "Jerusalem Post", October 31)

## MORDECAI SETER

Oct 19, 20, 21 & 24  
Beer Sheva  
Oct 23, Kfar Sava  
Oct 26, Tel Aviv  
**Rounds**  
for chamber orchestra (1967/68; IMI 134)  
The Israel Sinfonietta Beer Sheva;  
H.Borgel, cond.

*ROUNDS [...] offers a proto-Stravinsky treatment of Middle Eastern textures and moods. [...]*  
(M.Stern / "Jerusalem Post", October 31)

The Kibbutz Chamber Orchestra conducted by its Music Director Lior Shambadal went on a concert tour of Spain (October 21-31) and Germany (November 1-12). The soloists were Nitai Zori, violin and Hillel Zori, violoncello and the orchestra performed, among others, the following two works:

## RON WEIDBERG

First Performance  
**Milano**  
Four songs for voice and piano (1991)  
Text: Mordechai Geldman  
S.Eshel, Mez; I.Rub-Levy, pf

## MICHAEL WOLPE

First Performance  
**Autumn Love**. Ballet Music (1991)  
Text: Eli Alon  
E.Ben-Zaken, S; U.Dror, vn; G.Abadí, va; M.Kroitoro-Weissman, vc; D.Bruk, rec; A.Sadan, darbuka

## TZVI AVNI

First Performance  
Oct 31, Nov 2 & 3  
Tel Aviv  
**Desert Scenes**  
Symphony in three movements (1987/91; IMI 6876)  
Israel Philharmonic Orchestra; Z.Mehta, cond.

*Avni's symphony DESERT SCENES signifies a remarkable old-new development in Israeli music. There is a clear rebuttal of eccentric, cosmopolitan modernism in favor of a re-discovery of our Near-Eastern, regional and ancient Jewish roots. The symphony can almost be labelled "neo-Mediterranean", harking back to our music of the 1940s, the 1950s and the early 1960s, with its pastoral, landscape-inspired and dance-like connotations.*

*Nevertheless Avni does not repudiate 20th-century novelties, such as aleatorics and a-harmonic clusters, which coexist in perfect harmony with diatonic-chromatic motifs, tonal chords and modal, melodic sequences.*

*Basically the symphony is program music; but Avni elevates it to a personal level on which the music becomes a carrier of his own feelings, superior to the importance of the programmatic representation. He has done it before with great success in other pieces including his almost abstract FIVE PANTOMIMES [...] and his PROGRAM MUSIC 1980.*

*DESERT SCENES starts in a tranquil and serene atmosphere interrupted by mysterious noises and other strange sonic metaphors. The second movement [...] develops into an intense and passionate prayer-like climax which seems to be the pivotal center of the whole work. The last movement is a wild culmination of a movement, commotion and dance.*  
(B.Bar-Am / "Jerusalem Post", October 31)

*[...] My impression was that for Avni the desert was the source of deep inner experience and evoked feelings far beyond the expression painted by the sound palette of his music. [...] DESERT SCENES seems to open yet another chapter in Avni's creative development as an artist. It shows maturity, a wealth of experience and a desire to return to clear and direct expression [...]. Sophistication, directness and candour combine here to present a well ordered picture.*  
(Y.Dalot / "Davar", November 4)

Mr. Tzvi Avni and wife and Maestro Zubin Mehta (l. to r.)



▼ On October 31 the Hemiola Women's Choir conducted by Rachel Kochavi-Leventer and with the participation of pianist Pazit Gal gave a concert in Jerusalem which was broadcast live by the IBA. The following works by Israeli composers were included in the programme:

## PAUL BEN-HAIM

**Psalm 23** (1939)

## YEHEZKEL BRAUN

**Shabbath Hamalka** from  
**Songs & Ballads by H.N.Bialik**  
for girls' choir and piano (1984; IMI 6495)

## MENACHEM WIESENBERG

**Three Water Girls**  
for 3-part equal voices children's choir a cappella  
(1990, IMI 6830)  
Text: Nurit Zarchi  
**To Everything There Is a Season**  
for 3-part equal voices women's choir  
(1988, IMI 6860)  
Text: Ecclesiastes 3:1-8  
**Once Upon a Time**  
arranged for 3-part equal voices women's choir  
(1988, IMI 6845)  
Text and melody: folk

## NOVEMBER '91

### TZVI AVNI

Nov 2  
Ramat Gan  
**Prayer** for strings (1961/69; IMI 172)  
The Israel Chamber Orchestra Ramat Gan;  
L. Gorelik, cond.

### RUBEN SEROUSSI

First Performance  
Nov 2  
Tel Aviv  
**Trio** for violin, violoncello and piano  
Idan Trio:  
O. Shiran, vn; Sh. Magen, vc; I. Rub-Levy, pf

### MORDECAI SETER

Nov 2  
Tel Aviv  
Nov 7  
Jerusalem  
**Epigrams**  
for flute and violoncello (1970; IMI 179)  
Concert in live broadcast, IBA  
E. Talmi, fl; E. Gruber, vc

▼ The Jerusalem Symphony Orchestra went on a concert tour to England. Conducted by Maestro Maxim Shostakovitch it performed **Paul Ben-Haim's Psalms** (2nd movement of his **Symphony No.2**, Op.36, 1945) eight times between November 3 and 11.

▼ On November 4 in Ramat Hasharon, the following works were presented at a concert in the series "Nightly Happening":

### DROR ELIMELECH

**Catalogue of Rhythms II**  
for two singers and magnetic tape (1991)  
G. Alon, F. Fish — singers  
**In the Broiling Air I Opened Wide**  
for piano, recorders and magnetic tape (1991)  
D. Elimelech, pf & recs  
**Above Atmospheric Stuttering Alexandre Scriabin Had Called Me**  
for piano and two magnetic tapes (1991)  
D. Elimelech, pf

### DORON MODAN

**Songs for the End of the 20th Century**  
for soprano and piano (1991)  
Texts: Yehuda Amichai; Berthold Brecht;  
Heinrich Heine; Else Lasker-Schüler  
I. Krimolovsky, S. D. Modan, pf

### SERGIU SHMILOVITCH

**Spheres No.2**  
magnetic tape (1991)

### NOA BLASS

Nov 6  
Jerusalem  
**Circles** for contralto and percussion  
E. Eig-Zakov, A; N. Blass, perc  
**Prelude** for piano and gongs  
L. Yaniv, pf; N. Blass, gongs  
**Turning Point** for Tibetan bells  
N. Blass, bells

### MORDECAI SETER

Nov 9  
Tel Aviv  
**Three Fughettas** for piano (1973; IMI 294)  
D. Gortler, pf

### JOSEPH KAMINSKI

Nov 11  
Ramat Hasharon  
Nov 18, Tel Aviv  
**Triptyque** for piano  
N. Karmon, pf

### ALEXANDER U. BOSKOVICH

Nov 13 & 14  
Münster, Germany  
**The Golden Chain**  
Suite for orchestra based on East European Jewish folk tunes (1937; IMI 005)  
Symphonieorchester der Stadt Münster;  
L. Herbig, cond.

### AMNON WOLMAN

Nov 14  
Genoa, Italy  
**Etude — Hommage à Bartok**  
IX Colloquio Informatica Musicale

### MENACHEM AVIDOM

Nov 16 & 17  
Tel Aviv  
**Sinfonia Brevis** (No. 10)  
for symphony orchestra (1981, IMI 6284)  
Rishon LeZion Symphony Orchestra;  
D. Porcelijn, cond.

*SYMPHONY No. 10 by Menachem Avidom, born 1908, is exceptionally young in spirit. The sounds amalgamations of the symphony are contemporary but its themes, motifs and in particular its rhythms and their developments are in the best of the classic technique of composition which makes all of it enjoyable and rather effective. [...] Avidom [...] has a thorough knowledge of each and every orchestral instrument and its potential.*  
(N. Mishori / "Ha'aretz", November 17)

### MOSHE ZORMAN

First Performance  
Nov 16  
Tel Aviv  
**A Taste of Waltz**  
Fantasy on an Israeli Waltz for piano  
A. Baltsan, pf

### BEN-ZION ORGAD

First Performance  
Nov 18  
Rochester, USA  
**Monologue** for oboe  
J. Burk, ob

### MAX STERN

Nov 19  
Kibbutz Lahav  
**Bedouin Impressions**  
for violin solo  
Y. Ungermann, vn

▼ In November 1991 the Jerusalem Duo — Wendy Eisler-Kashy, flute, and Allan Sternfield, piano — gave three concerts in Norway. They performed the following works:

### YARDENA ALOTIN

Nov 21, Oslo  
**Yefei Nof**  
for flute (1978; IMI 6543)

## AVRAHAM AMZALLAG

Nov 20, Molde **Taksim No.2**  
for flute (1979; IMI 6216)

## PAUL BEN-HAIM

Nov 20, Molde **Three Songs Without Words**  
Nov 21 & 24, Oslo for flute and piano (1952)

## AHARON HARLAP

Nov 20, Molde **Scenes of Jerusalem**  
Nov 21 & 24, Oslo for flute and piano (1978)

## OEDOEN PARTOS

Nov 20, Molde **Prelude** for piano (1960; IMI 108)

## MAX STERN

Nov 20, Molde **Three Ancient Pieces**  
Nov 24, Oslo for flute and piano

## SERGIU SHAPIRA

Nov 20 London, England **Two Movements**  
for violoncello and piano  
M.Friedman, vc; M.Miller, pf

On November 21 in Tel Aviv the Moran Choir — Beit Yitzhak, conducted by Neomi Faran performed a Sephardic romance arranged by **Moshe Zorman**; several songs by **Shlomo Gronich** which were sung together with the composer and the following works:

## EYAL BAT

3 Songs from **And This Boy is Me**  
Text: Yehuda Atlas

## ANDRE HAJDU

3 Songs from **The Proverbs of Solomon** (1977)

## MENACHEM WIESENBERG

**Motet: Go to the Ant, You Sluggard**  
for children's choir in 3 equal parts  
(1991; IMI 6886)  
Text: Proverbs 6:6-10

## PAUL BEN-HAIM

Nov 21 Jerusalem **Improvisation and Dance**, Op.30 (1939)  
B.Sevaldi-Kolberg, vn; E.Kolberg, pf  
Concert in live broadcast, IBA

## KIKI KEREN-HUSS

First Performance Nov 21, 22 & 23 Dec 6 & 12, 1991 Jerusalem Jan 3, 1992 Tel Aviv **One Day** — a chamber opera for mezzo-soprano, baritone, flute, clarinet, horn, violoncello, percussion and two dancers (1989/90)  
Choreographer: Sharona Karpel  
I.Sivan, Mez; Y.Sivan, Bar; T.Borer, fl; A.Potiomkin, cl; I.Conti, hn; Y.Malka/M.Samarov, vc; N.Goldberg, perc; N.Sadot, N.Azolai — dancers; G.Edelstein, cond.

On its tour of the USA, November 4-25, Rinat Israel National Choir conducted by Stanley Sperber performed in all its concerts **Paul Ben-Haim's Ladino Songs**. On November 24 in New York they included also the following works:

## TSIPPI FLEISCHER

**Two Eagles and a Single Fig-Tree**  
from **Scenes of Israel**  
Six madrigals for mixed choir (1981/83)  
Text: Esther Raab

## AHARON HARLAP

**For Dust You Are, and to Dust You Shall Return**  
for soprano, alto and baritone soli, narrator, chorus and piano (1991; IMI 6890)  
Text: Genesis 3:1-19

On November 25 at the Yuval Music Association, Ramat Hasharon, Ayala Sikron, soprano; Ruthi Chen and Smadar Sachs, flutes; Illai Mishor, oboe; Yoram Ungermann, vn; Gadi Abadi, viola; Eldad Shiloach, percussion; Israel Sharon, double-bass; and Varda Chazan and Hanan Feinstein, guitars performed the following works:

## HAIM ALEXANDER

**Four Songs**  
for voice, flute, viola, two guitars and percussion  
Text: Meir Wieseltier

## ABEL EHRLICH

**Journey I**  
for voice, oboe, viola, double-bass, guitar and percussion  
Text: Haya Shenhav

## MAX STERN

**Bedouin Impressions** for violin solo

## OEDOEN PARTOS

Nov 25, Tel Aviv **Visions** for flute and piano (1957)  
Dec 14, Ramat Hasharon arranged by Yehli Wagman  
Dec 27, Jerusalem Concert in live broadcast, IBA  
E.Ein-Habar, fl; H.Gershoni, pf

## THEODORE HOLDHEIM

Nov 27 Kibbutz Revivim **Little Suite**  
for clarinet and strings  
Nov 29 N Caspi, cl; Kibbutz Chamber Orchestra;  
Kibbutz Urim N.Yeini, cond.  
Nov 30, Tel Aviv

On November 28 in Tel Aviv the "Alej Gefen" Choir conducted by Eli Gefen sang, among others, the following works:

## PAUL BEN-HAIM

**Psalm 121**, Op.28 for choir (1940)

## MARC LAVRY

**Hora** for mixed choir

## DECEMBER '91

## TSIPPI FLEISCHER

First Performance Dec 2 Rotterdam, Holland **War** for wind instruments and percussion (two musicians) (1988)  
Duo Contemporain:  
H.Bok, wind instruments; E.le Mair, perc

On December 5 in Tel Aviv a concert in the series "Mainly Blue and White" organised by the Israel Composers' League took place. Vadim Melnikov, Victoria Shapira — flutes; Alexander Potiomkin, clarinet; Naftali Lahav, guitar; Olga Stern, violin; and Maxim Samarov, violoncello premiered the following:

## MOSHE GASSNER

**Characters** for flute, clarinet, violin and violoncello

## MOSHE KILON

**Dialogues** for flute, clarinet, violin and violoncello

## NAFTALI LAHAV

**Sonata in Do-Re-Mi** for guitar

## SERGIU SHAPIRA

**Expressions** Four pieces for oboe solo

## RON WEIDBERG

First Performance Dec 5 Raanana **Story Time**  
for narrator and orchestra (1991)  
Text: Nima Karasso  
D.Wolinitz, narrator; The Symphonette Orchestra Raanana; Y.Sherovsky, cond.

▼  
**MICHAEL DAMIAN**

Dec 7  
Ramat Hasharon  
**Sonata** for flute solo  
M.Ehrlich, fl

▼  
**LEV KOGAN**

First Performance  
Dec 10  
Jerusalem  
**Prelude** for orchestra  
Concert in live broadcast, IBA  
Jerusalem Symphony Orchestra; Y.Zirlin, cond.

▼  
**ANDRE HAJDU**

Dec 11  
Tel Aviv  
Dec 19  
Haifa  
**A Jewish Rhapsody (Teruat Melech)**  
for clarinet and string orchestra  
(1974; IMI 374)  
I.Zohar, cl;  
The Israel Philharmonic Orchestra;  
G.Ben-Dor, cond.

*The work has a strong religious and spiritual character which excitingly combines the Hassidic and East European melodic material [...] with an orchestration at the same time intense and sensitive which deals with the traditional material in various ways — both old and new [...]*  
(H.Golomb / "Ma'ariv", December 12, 1991)

▼  
**EITAN AVITSUR**

Dec 14  
Tel Aviv  
**Suite**  
for piano (1981; IMI 6391)  
Z.Plavin, pf

▼  
**PAUL BEN-HAIM**

Dec 14, Kiryat Haim  
Dec 15, 16 & 18, Haifa  
**Pastorale variée**  
for clarinet and string orchestra  
Y.Cohen, cl; Haifa Symphony Orchestra;  
S.Sperber, cond.

▼  
**ABEL EHRLICH**

Dec 14 & 21  
Tel Aviv  
**Piano Trio**  
Israel Piano Trio;  
A.Volkov, pf; M.Breuer, vn; M.Bergman, vc

▼  
On December 15 in Jerusalem the newly established Caprisma Ensemble gave a concert. The following works were performed:

**HAIM ALEXANDER**

**Four Songs**  
for voice, flute, viola, two guitars  
and percussion  
Text: Meir Wieseltier

**ABEL EHRLICH**

**Journey I**  
for voice, oboe, viola, double-bass,  
guitar and percussion  
Text: Haya Shenhav

**MICHAEL WOLPE**

**Caprisma**, Eleven movements  
for 7 instruments and singer (1992)  
Text: Avot Yeshurun

▼  
**ARTUR GELBRUN**

Dec 16  
Tel Aviv  
**Partita**  
for clarinet (1969; IMI 197)  
T.Glusman, cl

▼  
On December 16 in Ramat Gan, at a concert entitled "Minimalism and Maximalism" in the framework of the "Music at Noon" series at Bar-Ilan University, the following two pieces were performed:

**ANDRE HAJDU**

**Voyage autour de mon piano**  
for piano (1963; IMI 404)  
Z.Lutzky, pf

**YUVAL SHAKED**

**Marcia futurista**  
for three rough voices (1982)  
Text: Graphic poem by Filippo Tommaso Marinetti

▼  
**OEDOEN PARTOS**

Dec 16-19  
Tel Aviv  
**In Memoriam (Yizkor)**  
for viola and string orchestra  
(1947; IMI 6102)  
T.Zimmermann, va; Israel Chamber Orchestra;  
D.Shalon, cond.

▼  
**JOACHIM STUTSCHEWSKY**

Dec 20  
Ramat Hasharon  
**Sine Nomine**  
for violoncello (1975; IMI 473)  
A.Tushinski, vc

▼  
**PAUL BEN-HAIM**

Dec 21  
Ramat Hasharon  
**Song Without Words**  
for violoncello and piano  
M.Kroitiro-Weissman, vc; N.Kaplan, pf

▼  
**YEHEZKEL BRAUN**

Dec 22  
Jerusalem  
**Jester's Lament**  
for viola (1968; IMI 202)  
M.Yehudayan, va

▼  
**OEDOEN PARTOS**

Dec 24  
Ramat Hasharon  
Dec 26  
Jerusalem  
**Rondo**  
for violin and piano (1947; IMI 250)  
Concert in live broadcast, IBA  
I.Shapira, vn; M.Abramovich, pf

▼  
**AVRAHAM AMZALLAG**

Dec 25  
Jerusalem  
**Desolation** for flute (1973; IMI 309)  
R.Chen, fl

▼  
On December 25 at the Jerusalem Ruben Academy of Music and Dance, the Chamber Choir of the Academy conducted by Ud Joffe performed the following works:

**PAUL BEN-HAIM**

**Yefei Nof**

**YEHEZKEL BRAUN**

**Molinero**, Judeo-Espagnol song  
arranged for mixed choir a cappella  
(1978; IMI 6320)  
Text: traditional

▼  
**GAD AVRAHAMI**

Dec 27  
Jerusalem  
**Stains of Light**  
for children's choir, trumpet and harp  
Text: Dahlia Ravikovich  
The Ankor Children's Choir; I.Eshed, tpt;  
R.Maayani, hp; D.Ben-Yohanan, cond.

▼  
**ZEEV STEINBERG**

Dec 27, 1991  
Tel Aviv  
**Seven to Eleven** (1986)  
Musica Nova Consort; I.Talgam, cond.

## JANUARY '92

On January 2, 1992 in Jerusalem, at a concert broadcast live in the framework of "Liturgica '91" Festival, Cylla Grossmeyer, soprano, — Elisabeth Roloff, piano, performed works by **Haim Alexander** and **Verdina Shlonsky**.

### PAUL BEN-HAIM

Jan 3  
Ramat Hasharon **Sonata** in G for violin solo  
R.Shiloah, vn

### TZVI AVNI

Jan 4 & 5  
Tel Aviv **Five Variations for Mr. K.**  
for percussion and magnetic tape  
O.Schwarz, perc

### PAUL BEN-HAIM

Jan 4  
Ramat Hasharon **3 Pieces** for violoncello solo  
Th.Löwenheim, vc

### MOSHE ZORMAN

Jan 4  
Tel Aviv **Contradictions**  
Five pieces for piano (1981)  
M.Tal, pf

### NOAM SHERIFF

Jan 6 & 7  
Tel Aviv **Song of Songs**  
for flute and orchestra (1981; IMI 6331)  
M.Gafni, fl;  
The Rishon LeZion Symphony Orchestra;  
N.Sheriff, cond.

### JOSEF TAL

Jan 6, Berlin,  
Jan 7, Halle,  
Jan 9, Hamburg,  
Germany **Symphony No.2**  
for symphony orchestra (1960, IMI 6614)  
The Jeunesses Musicales World Orchestra;  
R.Zollman, cond.

*The highlight of this concert was the performance of Josef Tal's SYMPHONY No.2 at which the composer was present [...] It was rather moving to see the man who had to flee Germany under Nazi persecution, modestly receive the applause of both audience and orchestra. At such moments, the much talked about power of music to unite mankind becomes reality*  
(M.Reisner / "Spandauer Volksblatt", January 8)

*Josef Tal was present at the concert and thus was able to receive in person the warm applause and even a few hearty calls of Bravo with which the performance of his SYMPHONY No.2 was greeted. The symphony is in one movement and lasts 15 minutes. It begins with a hesitant build up of sound planes. The speed with which they gather momentum and strength which culminates in a powerful storm of music and bursts of scorching sounds are extraordinarily effective. The work leaves a lasting impression [...]*  
(W.Schultze / "Berliner Morgenpost", January 8)

*The work has a mysterious atmosphere, presumably Eastern yet at the same time uses modern technique, severe architecture and true intuition. [...] It impresses with its strong primal expression. This was, without any doubt, the focal spiritual and artistic point of the concert of the World Youth Orchestra [...]*  
(E.Schwinger / "Neue Zeitung", January 8)

On January 8 in Jerusalem the Ankor Children's Choir conducted by Dafna Ben-Yohanan sang **Tzvi Avni's Teach Me, My Lord** for children's choir (1983 — text: Lea Goldberg); **Haim Permont's Fantasy** for solo and 3-part children's choir (1990, IMI 6838 — text: Lea Goldberg); and **Oded Zehavi's Look at the Sun** from his work **Israeli War Requiem** (text: Shlomo Ibn Gabirol).

On January 9 in Jaffa, the Alei Gefen Choir sang **Tzvi Avni's Sabbath Piyutim** for mixed choir a cappella (1962).

On January 11 in Jerusalem; January 29 and February 3 in Tel Aviv, the "Composers Perform" Group presented the following programme

### ORLY ASODI / MICHAEL SHENHAV

Jan 11, 29, Feb 3 **Eyes and Cities**  
Programme music for piano 4-hands based upon text by Italo Calvino  
O.Asodi, M.Shenhav — pf

### ZVI BEN-PORAT

Jan 11 **Impromptu** for piano  
S.Fuxon-Heiman, pf  
**Guztraot**  
Y.Alexandroni, S. V Heifez, vn; V Lobashevsky, vc

### SHARON EITAN

Jan 29 **Sa Joie dans la Vérité**  
for soprano and string quartet  
Text: 1st Epistle of Paul to the Corinthians 13:1-13  
N.Lahman, S; A.Becker, R.Yossifov — vns;  
R.Yossifov, va; A.Boims, vc;  
B.Yossifov, cond.

### DROR ELIMELECH

Jan 11 & 29 **From the Depths**  
for accordion solo (1992)  
D.Elimelech, accordion

### IDO HEIFETZ

Jan 11 & 29 **Duo** for clarinet and piano  
N.Ben-Azar/A.Arnhelm, cl; S.Fuxon-Heiman, pf

### HAROLD RUBIN

Jan 11, Feb 3 **Crow**  
Triologue Trio: H.Rubin, voice & cl;  
K.Shefi, gui; Sh.Esev, drums  
Jan 29, Feb 3 **Pina**  
J.Rambaum, voice & vn; Triologue Trio

### TANIR SHAKED / MAREK YAMPOLSKY

Jan 11, 29, Feb 3 **Afro-American Fantasy**  
for flute, voice and African drums  
Text: Ornette Coleman  
T.Shaked, fl & voice; M.Yampolsky, drums

### MICHAEL SHENHAV

Jan 11 & 29 **Songs to the Moon**  
for soprano, oboe and clarinet  
Text: T.Carmi  
N.Lahman, S; Sh.Sobol/H.Tzabari, ob;  
N.Ben-Azar/S.Eibaz, cl; M.Shenhav, pf

### YEHEZKEL BRAUN

Jan 11, 14 & 28  
Herzliya **Serenade**  
for chamber orchestra (1971; IMI 239)  
The Herzliya Chamber Orchestra; L.Rooth, cond.

On January 11 in Tel Aviv the Hemiola Women's Choir conducted by Rachel Kochavi-Leventer gave a concert and included in the programme several Israeli songs and the following works by

### MENACHEM WIESENBERG

#### To Everything There Is a Season

for 3-part equal voices women's or children's choir (1988; IMI 6860)  
Text: Ecclesiastes 3:1-8

#### Once Upon a Time

arranged for 3-part equal voices women's or children's choir (1988; IMI 6845)  
Text and melody: folksong

#### Three Water Girls

for 3-part equal voices children's choir (1990; IMI 6830)  
Text: Nurit Zarchi

▼ To mark the 500th anniversary of the expulsion of the Jews from Spain the Bar-Ilan University organized on January 13-16 in Jerusalem and in Ramat Gan an international congress entitled "Israel — Spain: In Our Memory Lies Our Freedom". The musical programme of the event included Spanish guitar music performed by Ruben Seroussi; Spanish songs performed by the Duotone (Shimon Abalovich, violin, Zahava Simon, piano) and the following works:

#### PAUL BEN HAIM

Jan 15  
Ramat Gan  
**Songs Without Words**  
**Berceuse**  
Duotone

#### ANDRE HAJDU

First Performance  
Jan 13  
Jerusalem  
**Sueños en España**  
Cantata for alto, contra tenor, children's choir, mixed choir and symphony orchestra  
Text: Genesis 16:11-13, 17: Te Deum; Chart of Popes Innocentus III & IV; Book of Zohar, Cantigo de Santa Maria; Judeo-Spanish romance: Kaddish Prayer  
B. Kol, alto; D. Dehor, contra tenor; Jerusalem Children's Choir; The Cantus Chamber Choir; Opus Singers; Symphonette Raanana; R. Hegman, cond.

#### EDWIN SEROUSSI

Jan 15  
Ramat Gan  
**Rhapsody from Tangier**  
for violin and piano  
Duotone

▼ Percussionist Chen Zimbalista, co-winner of the first prize (together with violinist Roy Shiloah) in the 15th Annual François Shapira Competition for Young Musicians, gave recitals on January 16 in Jerusalem (live broadcast, IBA) and on February 8 in Tel Aviv. On both occasions Mr Zimbalista performed, among others, **Oded Zehavi's Bunker** for magnetic tape and percussion.

#### AVRAHAM AMZALLAG

Jan 18  
Ramat Hasharon  
**Taksim No.2**  
for flute (1979; IMI 6216)  
A. Zuckerman fl

#### MOSHE ZORMAN

Jan 18  
Tel Aviv  
**Three Miniatures**  
for guitar and piano quartet  
The Musica Nova Consort

▼ On January 19 in Tel Aviv there was a special concert in honour of **Yehezkel Braun's** 70th birthday. The programme consisted of **Rotem Luz (Braun's)** **Sonata** for piano (1990) performed by the composer herself and of the following works by **Yehezkel Braun**:

**Mesembrianthema (Midday Flowers)**  
Five bagatelles for violin and piano (1985; IMI 6588)  
Duotone: Sh. Abalovich, vn; Z. Simon, pf  
**Fancy**  
for violoncello and piano (1984; IMI 6552)  
H. Zori, vc; R. Zori, pf  
**Prelude and Passacaglia**  
for harp (1967; IMI 6702)  
A. Har-Oz, hp  
**Piano Trio** (1988; IMI 6575)  
The Israel Piano Trio:  
M. Breuer, vn; M. Bergman, vc; A. Volkov, pf;

The Kibbutz Choir conducted by Avner Itai sang:

**Let's Rejoice**  
arranged for mixed choir a cappella (1960; IMI 9007)  
Melody: Alexander Argov  
Text: Gershon Plotkin  
**Three Songs of Praise**  
for mixed choir a cappella (1979)  
Text: Psalms 111-113  
Two movements from **Niggunim**  
for mixed choir a cappella (1987; IMI 6606)  
Texts: Psalm 42 (R Nahman of Bratzlav); Psalm 29 (Jerusalem version)

The Israel Conservatoire Tel Aviv Choir conducted by Anat Morag and accompanied by pianist Ra'aya Sikler performed 3 songs from

#### Songs and Ballads by H.N. Bialik

for 3-part girls' choir and piano (1984; IMI 6495)

Two members of the choir — Neta Hershkovich, soprano, and Merav Maluban, piano — performed one song from **Songs of the Dove and the Lily** (1956; IMI 200. Text: Lea Goldberg).

*Yehezkel Braun is one of the most respected figures of our musical life. Being a versatile composer, a truly outstanding musical pedagogue, a former director of the Tel Aviv Music Academy and a veritably altruistic counsellor and friend to many young (and not so young) musicians, Braun is much admired both by professional musicians and laymen.*

[...] He became a leading figure in Israeli music in 1950 and since then has been involved in almost every field of musical activity, with more than 100 compositions to his credit, all of which have been performed.

As a composer he occupies a rather special place in our musical panorama. He has never submitted to any particular style or fashion. [...]

Braun's music often seems to lie in the border zone between serious and light music. Though Braun's music is always admirably honest, it is often extremely naive, detached from contemporary idiom and simplistic [...]. Braun's most important contribution as composer is in the field of vocal music [...]. He has undoubtedly immensely enriched the Israeli choral repertoire and his arrangements of popular songs, liturgical or semi-liturgical songs of the various communities have become indispensable.

(B. Bar-Am / "Jerusalem Post", January 23)

"The composer we love to love" — with these words Daniela Rabinowitz [...] opened the concert marking this anniversary. [...] I agree wholeheartedly. [...] Only rarely does one of our composers of art music receive such loving homage from so many. Indeed, the public likes both the man and his music and values his welcome contribution to our musical repertoire [...]. Braun belongs to that class of composers who might be considered "conservative". [...] His music flows with the musical material not against it. It goes along with the potential contained in the western sound syntax, i.e. with the melody, harmony and tonality (mostly of the enlarged and modal versions); with the idiomatic characteristics of the human voice and the specific instruments and not against them, with the specific features of traditional & folk melodies which he arranges superbly and not against them [...].  
(H. Golomb / "Ma'ariv", January 20)

▼ On January 19 in New York, USA, in the framework of the Festival of the performing arts "Israel — The Next Generation", the Brooklyn Philharmonic Orchestra conducted by Itai Talgam performed the following works:

#### RACHEL GALLINE

First Performance  
**Depths of Light and Darkness**  
for percussion and string orchestra  
(1990; IMI 6933)

#### ALEXANDER LEVKOVICH

2nd mvnt. from **Symphony for Strings**

▼ On January 20 in Jerusalem, the Jerusalem Duo — Wendy Eisler-Kashy, flute and Alan Sternfield, piano — performed the following works:

#### AVRAHAM AMZALLAG

**Desolation** for flute solo (1973; IMI 309)

#### MAX STERN

**Piyutasia**, Sephardic Fantasy on Piyut Tunes for flute and piano (1990)

#### YEHEZKEL BRAUN

Jan 21  
Jerusalem  
**Illuminations to the Book of Ruth**  
for symphony orchestra (1965; IMI 6374)  
Concert in live broadcast, IBA  
The Jerusalem Symphony Orchestra;  
B. Brut, cond.

#### YEHOSHUA LAKNER

Jan 22  
Prague, Czechoslovakia  
**Piece for Horák**  
for bass clarinet (1970; IMI 342)  
J. Horák, bcl

#### YINAM LEEF

Jan 22  
Jerusalem  
**Tribute** for orchestra (1991; IMI 6906)  
The Rubin Academy of Music and Dance Orchestra;  
M. Rodan, cond.

▼ On January 22 & 23 in Tel Aviv, in the framework of a concert entitled "Who Is Afraid of Modern Music?" Maestro Asher Fisch conducted the Israel Chamber Orchestra and gave some explanations. The programme included **East Wind** (1982; IMI 6390) by **Moshe Rasiuk** as well as parts of several works, among them: **Yemenite Suite** (1966; IMI 050) and **Sonata** (1973; IMI 401) by **Noam Sheriff**.

#### AVRAHAM AMZALLAG

Jan 25 & 26 **Folk Suite**  
Tel Aviv The Rishon LeZion Symphony Orchestra;  
Jan 27, Nes Ziona U.Segal, cond.

▼ On January 28 in Frankfurt a.M., Germany, the chamber orchestra Concerto Grosso Frankfurt performed the following works:

#### OEDOEN PARTOS

**Visions** for flute, piano and strings (1957; IMI 6101)

#### JOSEF TAL

**Concerto** for violoncello and strings (1961; IMI 007)

#### JOSEF TAL

Jan 28 **Symphony No.3** (1978; IMI 6172)  
Berlin, Germany Concert in live TV broadcast, SFB  
Radio Sinfonie Orchester; G.Albrecht, cond.

▼ On January 29 in a youth concert by the Israel Philharmonic Orchestra conducted by **Arie Vardi**, the conductor included, in order to mark Rossini's 200th birthday, a parody on Rossini's tunes, written by himself and entitled **Shawarma Cantata**. Singers Eli Gorenstein and Amalia Itzhak took part.

#### YEHEZKEL BRAUN

Jan 30 **Mesembrianthema (Midday Flowers)**  
Jerusalem Five Bagatelles for violin and piano (1985; IMI 6588)  
Concert in live broadcast, IBA  
O.Shiran, vn; I.Rub-Levy, pf

#### MARC LAVRY

Jan 30 **Israeli Country Dances**  
Evanston, Ill., USA for symphony orchestra (1952; IMI 6761)  
Northwestern University

#### FEBRUARY '92

#### JAN RADZYNSKI

Feb 1 **Canto** for piano (1980; IMI 6433)  
Tel Aviv E.Krasovsky, pf

*Jan Radzynski's CANTO, undoubtedly one of the most important works for the piano written in the last decade, emerged as it never has before — a mighty symphony of orchestrated piano texture which proved that this old instrument, after almost 300 years, is still at full strength.*  
(B.Bar-Am / "Jerusalem Post", February 4)

#### MAX STERN

First Performance **Kehilot Israel** (1990)  
Feb 1 The Israel Chamber Orchestra Ramat Gan;  
Ramat Gan L.Gorelik, cond.

#### AHARON HARLAP

Feb 3 & 4 **Symphonic Dances** (1989; IMI 6790)  
Jerusalem Concert in live broadcast, IBA  
Jerusalem Symphony Orchestra; A.Harlap, cond.

#### YEHEZKEL BRAUN

Feb 6 **Piano Trio** (1988; IMI 6757)  
Jerusalem Concert in live broadcast, IBA  
R.Moses, vn; Y.Alperin, vc; D.Gortler, pf

#### YEHEZKEL BRAUN

Feb 6 & 7 **Mizmor**  
Bratislava, for string orchestra (1959; IMI 6763)  
Czechoslovakia Slovak Chamber Orchestra; B.Warchal, leader

#### NOAM SHERIFF

Feb 10 **Confession**  
Ramat Hasharon for violoncello (1966; IMI 094)  
U.Wiesel, vc

▼ On February 11 in Jerusalem, at the opening concert of the 11th International Harp Contest in Israel, Isabelle Moretti, winner of the 10th Contest, performed, among others, **Yehezkel Braun's Prelude and Passacaglia** for harp (1967; IMI 6702).

On February 13-16 in the first stage of the Contest every contestant performed one of the following four compositions commissioned especially for the event:

#### TZVI AVNI

**Vitrage**  
for harp (1990; IMI 6841)

#### YEHEZKEL BRAUN

**Fantasia**  
for harp solo (1990; IMI 6827)

#### LEON SCHIDLOWSKY

**Five Pieces**  
for harp (1989; IMI 6822)

#### JOSEF TAL

**Dispute**  
for harp (1989; IMI 6820)

The Israel Music Institute exhibited at the venues of the contest the extensive repertoire of works for harp published by it, including two recent publications specially prepared for the event — **Sergiu Natra's Ancient Walls** for harp and trombone (1990; IMI 6923) and **Max Stern's Psalterion of Ten Strings** for harp solo (1987; IMI 6753, see p. 25).

#### MAX STERN

Feb 13 **Piyutasia**, Fantasia on Sephardic Piyutim  
Jerusalem for flute and piano (1990)  
Concert in live broadcast, IBA  
W.Eisler-Kashy, fl; I.Berkovitch, pf

#### MEIR MINDEL

Feb 15 **Song of Songs '90**  
Kibbutz Magen for children's choir  
Meitar Municipal Children's Choir, Rehovot;  
Y.Chen, cond.

#### HAIM PERMONT

First Performance **Niggun**  
Feb 15, Rehovot for flute and string orchestra  
Feb 16, Tel Aviv (1990; IMI 6874)  
A.Marion, fl;  
The Rehovot Chamber Orchestra; A.Biron, cond.

## Postscriptum...

#### JOSEF TAL

May 20, 1991 **Concerto No.6**  
Maryland, USA for piano and electronics (1970; IMI 164)  
I.Gruenberg, pf

▼ In August 1991 the Moran Choir — Beit-Yitzhak conducted by Neomi Faran went on a concert tour of Germany, Denmark and Sweden. The choir gave 15 concerts at which it performed, among others, works by **Eyal Bat, Yehezkel Braun, Shlomo Gronich, Andre Hajdu, Menachem Wiesenberg** and **Moshe Zorman**.



## AMI MAAYANI

Sep 28, 1991  
Tel Aviv

### Two Madrigals

for harp and wind quintet (1969)  
R.Maayani, hp; Wind Quintet — 1900

On September 31, 1991 in Berlin, Germany. **Josef Tal** was guest of the "Berliner Lektionen" at the Renaissance Theater. He lectured on "Musik auf Wanderung". The same day **Tal's Bitter Line** for baritone and chamber ensemble (1991, IMI 6900 — text: Israel Eliraz) was performed at the Kammermusiksaal of the Philharmonie in the framework of an "Anti-war Anthology". Georg Christof Biller, baritone, performed the work together with an ensemble conducted by Friedrich Goldmann.

# IMI Activities

The Israel Music Institute acknowledges with gratitude the generous contribution by the S.H. & Helen R. Scheuer Family Foundation which will be used for the purchase of a computer for notation.

A Listening Centre has been reopened at the premises of the Israel Music Institute with newly acquired modern equipment. IMI management acknowledges with thanks the contribution made by the America-Israel Cultural Foundation which made the reopening of the Listening Centre possible.

The Listening Centre will be open to the public daily Sunday to Thursday from 0900-1400. In addition to scores and sheet music the library of the IMI offers CDs, LPs, tapes and cassettes of music by Israeli composers.

The following works have been recently published by the Israel Music Institute and are available:

## TZVI AVNI

### Tanduo

for two flutes (1982; IMI 6850)  
Duration: 10 minutes

## TSIPPI FLEISCHER

**Girl — Butterfly — Girl**, Song-cycle  
Version for soprano, Renaissance recorders and harpsichord (1977/87; IMI 6228-I)  
Texts: Fu'ad Rifka; Shauki Abi Shakra, Muhammad al-Maghut; Unsi al-Hajj  
Translation: Sasson Somekh  
Duration: 8 minutes

*This song cycle is one of my earliest works and reflects the inception of the oriental stylistic tendency in my music. Vocal expressionism and modal impressionism are affirmed in phrases which climb upwards sharply, in typical instrumental interludes; in the addition of chords to create a chromaticism which is a substitute for the microtones of Arab scales and in open musical forms which grow out of fidelity to the text. The musical language mirrors the surrealist-folkloristic atmosphere evoked by the words of the poems. The Arab keys (maqamat) are used as scales possessing common melodic figures, and these scales give rise to a particular harmonic functionality.*

*This work may be performed in a variety of versions: it may be sung in three languages — Hebrew, Arabic or English — and with different accompaniments, either 'oriental' or 'western'.*

*In this specific version the soprano sings in Hebrew accompanied by Renaissance instruments in which the techniques of playing complement the oriental music exceptionally well.*

*The trio "Modus Vivendi" (Gila Abrahamson — soprano, Naomi Rogel — recorders, Marisa Meckler — harpsichord/piano) initiated the present version of GIRL — BUTTERFLY — GIRL. When transposing the original version for Oriental instruments from the master-score to one fit for this ensemble, the harpsichord approaches the sonority of the oriental ud by adding notes and doubling octaves; the Renaissance recorders produce quarter-tones in glissandos so that the recorder sound approaches that of the nay — the Oriental shepherd's flute.*

*I collected the lyrics from contemporary Lebanese and Syrian poetry which I had researched during my studies with Prof. Sasson Somekh at the Tel Aviv University between the years 1970-1973.*

*I have forged a dramatic line which links the four poems I have chosen. The first song expresses the loneliness of a man who has built himself a refuge in the sands of the desert; in the second this loneliness becomes the anguish of a wanderer who can find no rest. In the third one, his distress reaches its peak: the man has lost his life's direction and is on the brink of madness frantically trying to find something to hold on to — be it only a nail! The fourth song represents the calm after the storm which brings a spark of optimism and is sung as if in a dream without accompaniment.*

(Composer's note)

## SERGIU NATRA

### Ancient Walls

for trombone and harp (1989; IMI 6923)  
Duration: 10 minutes  
Dedicated to Adina and Nitzan Har-Oz

## NOAM SHERIFF

### For Ella...

for piano (1991; IMI 6915)  
Duration: ca. 5 minutes  
Commissioned by the Arthur Rubinstein International Music Society

The following text from James Joyce's "Ulysses" serves as motto of the composition:

*...and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will yes.*

## MAX STERN

### Psalterion of Ten Strings

for harp solo (1987; IMI 6753)  
Duration: 7 minutes

*It is written: "Give thanks unto the Lord with the lyre: sing praises unto him with the harp of ten strings. Sing unto him a new song; play skilfully with sounds of joy." (Psalms 33:2-3)*

*What did the instrument of ten strings sound like? What kind of music did it perform? Were the ten strings octave duplications of the seven stringed harp used in the Temple or did its additional strings suggest a different tuning, a division of the octave into ten parts?*

*In approaching the idea of composing for a hypothetical instrument (to be performed on a contemporary seven stringed chromatic harp), the idea of playing with sounds of joy, "nagen biteruah", which in the Hebrew also implies a deep inner emotion, fascinated me. Playing "teruah" is normally associated with the shofar, a wind instrument; yet the harp is a stringed instrument. S.R.Hirsch in his comments to the Psalms clarifies the issue as follows:*

*According to Arachin 13b "nevel" (English translation — harp) is in reality a wind instrument the tones of which are produced by means of air. The tones of the harp of ten strings were so similar to those of the "nevel" in their melodiousness, that this harp (italics mine) was given the name of "nevel".*

*I conceived the form and content of the work with reference to an elongated shofar sounding: tekiah (short phrases), shevarim (broken sounds) and teruah (long proclamations). S.R.Hirsch concludes:*

*The instrument of ten strings is symbolic of the perfect harmony of the future... reserved for the song which shall rise on that day when the world that is to be will be united in one harmonious whole.*

*As it is written: "Let thy loving kindness be upon us, even as we have waited for thee" (Psalms 33:32).*

(Composer's note)

The following works have been accepted by the Israel Music Institute and will be prepared for publication:

## NETA ALONI

### The Spinning Flute

for flute and piano (1986; IMI 6925)  
Duration: 17 minutes  
Dedicated "to Tova, Inbal and Oded"

## TZVI AVNI

### A Monk Observes a Skull

for voice, violoncello and magnetic tape  
(1981; IMI 6922)  
Text: Asher Reich  
Duration: 11 minutes

*Based on a sonnet by Asher Reich this work was composed in the winter of 1981, during my stay as a guest at the Musikhochschule in Stuttgart. Inspired by a painting of El Greco, the poem speaks of the various aspects of human destiny, of time and faith.*

*My point of departure in this piece lies in the last line of the sonnet: "Time is all the Almighty has given us". The element of time is emphasized by the accompaniment, while the singer's part is mainly inspired by the more philosophical thoughts which here take shape in long melodic lines based on the pitch D.*

*The electronic tape joins the vocal-instrumental parts in five sections of the work, mainly as an added dimension of time and mood. At the end, a loop is activated, enabling the repeated motifs in the singer's part to grow and accumulate into a complex echo texture.*

(Composer's note)

## ASHER BEN-YOHANAN

### Three Piano Pieces for Beginners

(1981; IMI 6931)

Duration: ca. 6 minutes

*This is an educational work intended for pupils in early stages of study. The three short pieces differ in their character and in their didactic objective. The tempo in each piece is marked also by metronomic indications. These mark the tempo which is musically preferable but the pupil may play them more slowly if his ability demands it. The teacher may choose one piece only or two pieces out of the three if he so desires.*

(Composer's note)

## ABEL EHRlich

### For the Harvest is Ripe

for symphony orchestra (1990, IMI 6930)

Duration: 20 minutes

## ZOHAR EITAN

### Intermezzi

for two guitars (1991, IMI 6934)

Duration: 9 minutes

Dedicated "to Hanan Feinstein and Ruben Seroussi, the first performers"

### Prelude

for string trio (1991, IMI 6935)

Duration: 5 minutes

*The work is my personal reaction to Chopin's Prelude No.2.*

(Composer's note)

## HAIM ELISHA

### Metamorphosis

for brass quintet (1986, IMI 6928)

Duration: 7 minutes

*The work is dodecaphonic and has no intended thematic background of any kind. The movements are: Materials; Games; Combinations; Gestures; Expressions, Unisonos and Conclusions.*

(Composer's note)

## TSIPPI FLEISCHER

### 1992 — Oratorio

for symphonic orchestra, mixed choir and ensemble of guitars and mandolas (1991, IMI 6921)

Texts: Donash Ben-Labrat; Yehuda Halevy, Rabbi

Gershon; Shlomo Ibn-Gabriel; Moshe Ibn-Ezra;

Binyamin Ben-Avraham; Elazar Hakalini; Shmuel

Hanagid; Yehuda Ben-Shlomo Harizi; Yanai

Literary consultant: Dr. Yaffa Binyamini

Duration: 23 minutes

Commissioned by Haifa Symphony Orchestra

Dedicated to Stanley Sperber

## JAN FREIDLIN

### Sonata in Three Letters

for violin and piano (1983, IMI 6936)

Duration: 15 minutes

### 3 Serenades

for piano (1982, IMI 6937)

Duration: 12 minutes

## RACHEL GALINNE

### Depths of Light and Darkness

for percussion and string orchestra (1990, IMI 6933)

Duration: 14 minutes

*Although originally I intended to write a calm, colouristic piece, the approaching war in Iraq and the threat of death and extermination entered my mind, and there arose in my music a strong dramatic tension between strings and various kinds of drums. As in Mahler's symphonies the threat of war appeared like marching armies. The influence of Mahler, however, was limited to the use of percussion, and it merged with contemporary writing for strings. In the deepest sense, my music was inspired by thoughts of the Holocaust, and the work does not end in an optimistic mood.*

(Composer's note)

## YORAM MEYUHAS

### 3 Pieces

for piano (1987, IMI 6924)

Duration: 5 minutes

*The work is written in Schoenberg's serial method, is quiet in character but varies the treatment of the main theme (inversions, variations etc.). In the first movement (Moderato con moto) the main theme is repeated in variations and in*

*different tempi. The second movement (Passacaglia, pesante) is slow, its opening tones recall the sound of a little bell. This motif persists and comes to a peak, reverting to the opening theme, this time in a lower register. The music flows quietly except in the loud passages which stress the bell like effect. The movement ends with a short restrained canon, the sound of which dies away and is concluded by a chord built from the tones which had opened it. The third movement (A Broken Waltz) is the shortest. The effect of broken waltz is achieved by the change of metre every few bars. It resembles, in a way, the dancelike character of the first movement. (Composer's note)*

## BETTY OLIVERO

### Juego de siempre

7 Sephardic Songs

for female voice and 7 instruments (1991, IMI 6920)

Duration: 20 minutes

### Sofim (Endings)

for piano solo (1991, IMI 6929)

Duration: ca. 7 minutes

Dedicated to Michal Tal

*The work describes imaginary landscapes, which repeatedly appear and then disappear on the far horizon. At the core of it is the idea of preserving the essence of patterns which are displayed at the beginning of the work and which reappear throughout the composition in the same melodic and harmonic form but in different timbres, forms, rhythms and dynamics. The composition is written in free style and the performer may use the rhythms as he sees fit. In this way there occur extreme contrasts of dynamics and pitches. In actual fact the repetitions are endless. The title SOFIM reflects the meaning of the music. The only end is the unequivocal finale but once we use it in the plural it becomes endless.*

(Composer's note)

## BORIS PIGOVAT

### Sonata

for violin and piano (1980, IMI 6916)

Duration: 10 minutes

## LEON SCHIDLOWSKY

### Septimino

for flute, oboe, clarinet, bassoon,

horn, trumpet and trombone (1991, IMI 6911)

Duration: 12 minutes

*The 7 solo instruments used form a basic set of events in which each instrument develops in its own field. This individual variability achieved through the specific way in which each instrument is led results in a transparency of atmosphere. Nothing is left to chance. Every event is the result of the development in each one of them.*

(Composer's note)

### Arabesque

for Baroque flute (1991, IMI 6912)

Duration: 8 minutes

*The piece is characterised by a melismatic use of a musical material around certain poles of gravitation. This is like a constant cadenza in which each event undergoes a metamorphosis endowing the work with additional possibilities. This gravitation is present not only in sounds but in rhythmic cells, dynamics, attacks and tempi. The title ARABESQUE portrays the idea of movement around this points of gravitation.*

(Composer's note)

### Todesfuge

for 2 sopranos, 4 mezzo-sopranos, 2 altos

and percussion (1991, IMI 6913)

Text: Paul Celan

Duration: 15 minutes

*TODESFUGE, the famous poem by Paul Celan, is presented by a group of 8 singers. Each singer simultaneously plays a percussion instrument.*

*The drama is ever present — from whispers to shouts, from sound to noise. The quotations clash in an unusual way, in an imaginary landscape of horror and punishment, sadism and humiliation. The music is only a medium to emphasize what the poetry can no longer do ("Alter Auschwitz there is no more poetry").*

(Composer's note)

**Exhortatio** for symphony orchestra (1991, IMI 6914)

Duration: 12 minutes

*The powerful oration of a leader changes into a prayer with the approach of his demise. The monolithic treatment of the orchestra undergoes the same process. All the parameters of the musical dimension are used to this purpose — brilliant colours are preceded by dark chords; high dynamics are framed by rhythms; outbursts like pillars of fire whose power is extinguished on a day of atonement. The musical material is predominantly atonal though pivot chords or central sounds can be constantly found in its development.*

(Composer's note)

**Carrera** for narrator and orchestra (1991, IMI 6861)

Text: Pablo Neruda

Duration: 14 minutes

The text by Pablo Neruda is used in its original language (Spanish). The orchestra and the text form together an integral unit (for this reason the text is given to a narrator). My intention was to emphasize the tragic destiny of CARRERA who was shot by his own compatriots in 1810 in the war of independence of Chile. Being a fragmentary work, the exploitation of the different musical parameters is directed to the fore in order to create a dramatic atmosphere such as the text and historical events requires.

(Composer's note)

**Psalms** for narrator, mixed choir and orchestra (1992; IMI 6938)

Texts: Fragments from 7 psalms

Duration: 14 minutes

The sonorous material is treated in a multi-polyphonic way, being a harmonic, melodic, diatonic, whole-tone and chromatic device. The structure is the dramatical treatment of the voices, ranging from whispering to shouting.

(Composer's note)

## EITAN STEINBERG

### Simplicity

for mezzo-soprano, soprano-saxophone, accordion and guitar (1990; IMI 6918)

Text: Lebanese, Ladino and Bulgarian folk poems; e.e.cummings

Duration: 12 minutes

Dedicated "to Guldjan"

The work consists of arrangements of three folk-songs and two interludes. The first song is Lebanese in origin and is sung in Arabic. In it the singer compares the hearts of men to closed doors and only the heart of his beloved stands open to him. The first interlude for guitar solo is accompanied by a sustained chord played by a saxophone and an accordion. The second song is sung in Ladino: "They call you a bird, a flying bird... and when your feet touch the ground, you make me weep". The second interlude is vocal. The poem by e.e.cummings is accompanied by a guitar and is sung in English. The third song is Bulgarian, sung in Bulgarian. In it a mother asks her son whether he has a headache or is he in love.

(Composer's note)

### Songs of Love and Place

for female voice and viola (1985; IMI 6919)

Texts: Yiddish folk poem; Federico Garcia Lorca, Arabic poem, Boris Pasternak; Umberto Saba; Yona Wallach

Duration: 11 minutes

Dedicated "to Talia"

## HAYA STEINBERG

**String Quartet No.4** (1989/90; IMI 6916)

Duration: 5 minutes

## JOSEF TAL

### Symphony No.6

for symphony orchestra (1991; IMI 6910)

Duration: 21 minutes

## Awards & Anniversaries

**Naftali Lahav** and **Moshe Rasiuk** received the Composition Prize granted by ACUM (Society of Authors, Composers and Editors in Israel). **Ari Ben-Shabetai** and **Yael German** were awarded the ACUM Prize for the encouragement of publication of compositions. **Shlomo Gronich** received the Music Prize and **Menahem Zur** the Prize for concert music.

The Rishon LeZion Symphony Orchestra and its conductor **Noam Sheriff** were honoured for their performances and promotion of Israeli works. Zmira Lutzky, music editor at the Israel Broadcasting Authority, was also honoured. Singer Rema Samsonov was honoured for her life's achievement.

The above ACUM awards were presented at a ceremony on October 29, 1991 in Tel Aviv. Pianist Liora Ziv-Li performed on this occasion **Ari Ben-Shabetai's 3 Romances** for piano and **Shlomo Gronich** sang two of his songs.

**Tsippi Fleischer's** work **The Clock Wants to Sleep** for children's choir (1981) to a text by Miriam Yalan-Shtekelis received a prize of the International Contest for Music for Children organized by the Composers' League of Japan. It was performed on November 22, 1991 in Tokyo by the Tokyo Broadcasting Children's Chorus Group conducted by Fujio Furuhashi.

**Max Stern's** work for children's wind ensemble and two narrators, **Perek Shira**, based on 10th century liturgical Hebrew texts, also received a special award at this Contest. It was performed on November 23 by the Bunkyo University wind orchestra with Chihiro Ohwada from Tanpopo Children's Choir.

**Prof. Noa Eshkol** was awarded the 1991/92 General Federation of Labour in Israel — Histadrut Prize for Arts, named for Mrs. Gurit Kadman. The ceremony took place on January 19, 1992 in Tel Aviv.

Together with Mr. Abraham Wachman, **Prof. Eshkol** devoted herself since 1951 to the development of a movement notation which makes description of all phenomena in the field of movements of the human body possible. (See publications of the Israel Music Institute — "The Classical Ballet", "Physical Training Exercises" and "Seventeen Israeli Folk Dances" — IMI 3001, 3002 & 3003).

## News

On October 28, 1991 in Jerusalem in memory of the late composer and music critic **Yohanan Boehm** (1914-1986), the Israel Harp Association, together with the the Jerusalem Music Centre, Mishkenot Sha'ananim held a seminar for composers on writing for the harp. It was moderated by IPO first harpist Ms. Judith Liber, and by the composer **Sergiu Natra**.

A CD entitled "Music from Six Centuries" (Vienna Modern Masters VMM 3004) has recently been released. It includes, among others, **Tsippi Fleischer's** Symphonic poem **A Girl Named Limonad** (1977; IMI 6269) performed by the Jerusalem Symphony Orchestra conducted by Shalom Ronly-Riklis.

**Gad Avrahami's Chamber Music** for chamber orchestra (1989), **Sergiu Natra's Developments** for viola and chamber orchestra (1988; IMI 6773) and **Chaim Permont's A Return to the South** for alto and orchestra (1988; IMI 6872 — text: Aba Kovner) were recently released on a CD (Network 61.656). The disc also includes a work by Margaret Wolf. The performers are Daniel Benyamini, viola; Mira Zakai, contralto and the Israel Kibbutz Chamber Orchestra conducted by Lior Shambadal.



**Oedoen Partos'** work for flute, piano and strings, **Visions** (1957; IMI 6101), was recently released on a CD (OLYMPIA OCD 420) with Noam Buchman, flute, and Oradea Philharmonic Orchestra (Romania), conducted by Erwin Acel. The CD also contains concerti for flute and orchestra by Jacques Ibert and Carl Nielsen.

**Amnon Wolman's Forjohn** is included in a CD released together with the first issue (Vol.1 No.1 1991) of "Leonardo Music Journal" of the International Society for the Arts, Sciences and Technology, USA.

The special concert given on April 18, 1990 in Tel Aviv jointly by the Berliner Philharmoniker and the Israel Philharmonic Orchestra conducted by Maestro Zubin Mehta was recorded and released on a CD (SONY Classical SK 45968). The programme marking the first visit of the Berliner Philharmoniker in Israel included, among others, **Symphony No.1** by **Paul Ben-Haim**.

A cassette featuring the Moran Choir — Beit Yitzhak conducted by Neomi Faran was recently released. One side of the cassette is devoted to works by the following Israeli composers: **Dani Amihud, Alexander Argov, Eyal Bat, Yehezkel Braun, Shlomo Gronich, Yael Miron** and **Moshe Zorman**.

A cassette featuring songs by **Matityahu Shelem** (1904-1975) has recently been released. Gony Bar-Sela, mezzo-soprano and several musicians perform the songs arranged by **Yishai Knoll**.

## OEDOEN PARTOS

Jun  
Tel Aviv

**Maqamat**  
for flute and strings (1959; IMI 6107)  
N.Buchman, fl; B.Sevaldi, l. Weisser — vns;  
R.Assayas, va; I.Assayas, vc

## MORDECAI SETER

Jun 24, 25 & 27,  
Jul 1, 2 & 4, Tel Aviv  
Jun 28-30, Haifa

**Variations**  
for symphony orchestra (1959/85; IMI 042)  
Israel Philharmonic Orchestra;  
G.Bertini, cond.

## JOSEF TAL

Jun 27  
Jerusalem

**Bitter Line**  
for baritone and chamber ensemble  
(1991; IMI 6900)  
Text: Israel Eliraz

**String Quartet No.3** (1976; IMI 6068)

**Song**  
for baritone, flute, horn, 2 tom-toms and piano  
(1971; IMI 222)  
Texts: Collage from poems by Heinrich Heine  
The Van Leer Chamber Music Players



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