

TESTIMONIUM VI (1983)

“From the Revealed
and from the Hidden”



TESTIMONIO UC

In cooperation
with the Symphony Orchestra
Jerusalem

TESTIMONIUM

was founded in 1966 by Recha Freier and the composer Roman Haubenstock-Ramati in order to give musical expression to historical events and spiritual creations during two millenia of exile of the Jewish People. The compositions are commissioned from local and foreign composers, Jewish and non-Jewish, and their world première are performed at the Testimonium festivals.

Testimonium is supported by the Ministry of Education and Culture and the Foreign Ministry of Israel, the Foreign Ministry of the Federal Republic of Germany, the Jerusalem Foundation, and additional institutions and individuals in Israel, and abroad.

Directory council of Testimonium: Prof. David Flusser, Recha Freier, Prof. Edith Gerson-Kiwi, Hanna Meron, Prof. Dan Pagis, Leo Savir, Prof. Amnon Shiloah,

LIST OF SPONSORS AND HONORARY MEMBERS

ISRAEL

Alice Arbel
The late Israel Barzilay
Dr. Bathja Bayer
Prof. Haim Beinart
Gary Bertini
Dr. Josef Burg
Prof. André N. Chouraqui
the late Eliahu Eliachar
Dr. Walter Eytan
Prof. David Flusser
Recha Freier
Prof. Edith Gerson-Kiwi
the late Dr. Nahum Goldmann
Dr. Israel Goldstein
Gideon Hausner
Dr. Paul J. Jacobi
Moshe Kol
Teddy Kollek
Arie Lifschitz
Hanna Meron
Dr. Itzhak A. Nebenzahl
Prof. Dan Pagis
the late Ödön Partos
Nathan Peled
Daniel Recanati
Prof. Itzhak Sadai
Prof. Rivka Schatz
Prof. Amnon Shiloah
Yeshayahu Spiro
the late Dr. Moshe Spitzer
Josef Tal
the late Meyer Weisgall

AUSTRIA

Gottfried von Einem
Roman Haubenstock-Ramati

BRITAIN

the late Prof. Norman Bentwich
Alexander Goehr
Juan Pablo Izquierdo
the late Lord Janner of Leicester
Yehudi Menuhin

CHILE

Prof. Günter Boehm

FRANCE

Gilbert Amy
the late Vladimir Fedorov
Ianiis Xenakis
Olivier Messiaen
Emmanuel Nunes
Baron Philippe de Rothschild
the late Baroness
Philippe de Rothschild

GERMANY

the late Boris Blacher
Dr. Wolfgang Becker
Dr. Per and Josepha Fischer
H.J. Hespos
Mauricio Kagel
the late Bruno Maderna
the late Carl Orff
the late Dr. Alfons Ott

Uwe Scholz
Klaus Schütz
Axel Springer
Karlheinz Stockhausen
the late Prof. Heinrich Strobel
Prof. Hans H. Stuckenschmidt
Dr. Barthold Witte

ITALY

Emma Cantoni
the late Luigi Dallapiccola

NETHERLANDS

Phia Berghout

SPAIN

Cristobal Halffter
Tomas Marco
Josep Maria Mestres Quadreny

U.S.A.

Leonard Bernstein
Lukas Foss
Prof. Alexander L. Ringer
George Rochberg
Prof. Albert B. Sabin

PAST PERFORMANCES

TESTIMONIUM I **Jerusalem** (1968)

July 30, Jerusalem, 30. Jerusalem, Citadel (opening feature of the Israel Festival).

Composers: Zvi Avni, Roman Haubenstock-Ramati, Yehoshua Lakner, Sergiu Natra, Yitzhak Sadai

Conductors: Gary Bertini, Mendi Rodan.

TESTIMONIUM II: **The Middle Ages** (1971)

January 4/5, Tel-Aviv, Soldiers' House / Jerusalem, Wise Auditorium.

Composers: Luigi Dallapiccola, Abel Ehrlich, Lukas Foss, Alexander Goehr, André Hajdu, Ben-Zion Orgad, George Rochberg.

Conductors: Gary Bertini, Yoav Talmi

TESTIMONIUM III: **De profundis** (1974)

February 26/27, Jerusalem Theatre / Wise Auditorium

Composers: Lukas Foss, Yaacov Gilboa, Leon Schidlowsky, Arnold Schoenberg, (in memoriam performance).

Conductor: Juan Pablo Izquierdo.

TESTIMONIUM IV: **Lucem cum fulgeret** (1976)

February 16/17, Jerusalem Theatre / Tel-Aviv Museum.

Composers: Samuel Adler, Luigi Dallapiccola, Edy Halpern, Roman Haubenstock-Ramati, Josep Maria Mestres Quadreny, Leon Schidlowski

Conductor: Juan Pablo Izquierdo.

TESTIMONIUM V (1979) **The Jews of Spain**

October 16/20 Jerusalem Theatre / Tel-Aviv Museum

Composers: Yitzhak Sadai, Alexandre Tansman, Gilbert Amy, Mauricio Kagel, Karlheinz Stockhausen, Cristobal Halffter, Emanuel Nunes.

Conductor: Juan Pablo Izquierdo

"KAGEL EVENING"

Tel-Aviv — Tel-Aviv Museum

October 24, 1983

Jerusalem — Jerusalem Theatre

January 25, 1983

Conductors: Juan Pablo Izquierdo,
Thomas Baldner

Stage Directors: Uwe Scholz, Mauricio Kagel

Stage Designer: David Sharir

Design: Zvi Steiner

TESTIMONIUM VI (1983)

"From the Revealed
and from the Hidden"

Tel-Aviv — Tel-Aviv Museum

January 30, 1983

Iannis Xenakis: on text "The Horrible Deed of Josef dela Reina"

Tomas Marco: "Concert of the Soul"

Leon Schidlowsky: Ode

Tel-Aviv — Tel-Aviv Museum

January 31, 1983

H.Y. Hespos: "Homage to Testimonium"
"PLEUK"

Mark Kopytman: 16 scenes of chamber music
on "Süsskind von Trimberg" (opera)

Jerusalem — Jerusalem Theatre

February 2, 1983

H.Y. Hespos: "Homage to Testimonium"
"PLEUK"

Mark Kopytman: 16 scenes of chamber music
on "Süsskind von Trimberg"

Jerusalem — Jerusalem Theatre

February 3, 1983

I. Xenakis chamber music on "The Horrible
Deed of Josef dela Reina"

Tomas Marco: "Concert of the Soul"

Leon Schidlowsky: Ode

THE THIRD TESTIMONIUM:

by DAVID FLUSSER

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 sufferings, 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 experiences 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 Testimonium is due to her fascinating personality.

ON TESTIMONIUM II (1971)

GARY BERTINI

Testimonium is a rare international event of deep meaning. The subject is specific and Jewish, but, as it unfolds, the framework widens and a far-reaching cultural meaning is discovered, for we all live in a civilization that was born of a Judeo-Christian conception, from the continuity and reconciliation, as well as from the pivotal and cruel conflict which are entailed.

Testimonium of 1971 has unearthed something of the huge literary material — largely forgotten — of Jewish history, bringing it to life again, not for the purpose of research, but for the purpose of creation; it is used as a source of inspiration for a living art that, whilst confronted with subjects of the past, it actually confronts the problems of today.

The composer Alexander Goehr, for example, has no connection with Judaism. But when I met him I could see how strongly he was taken

by the subject suggested to him, whether it be an old chronicle, or an ancient lament of the Jews of Bagdad who followed an illusionary Messiah and who longed for Jerusalem. Who ever heard of this tragic and charming legend? Such incidents in Jewish history and lore were hardly ever written about, neither in literature nor in music. The usual subjects dealt with are Biblical ones or those that belong to more recent history, including the accepted religious ritual of the last two thousand years and, of course, the present rebuilding of the country. Testimonium is, therefore, a challenge to creative men to turn their thoughts to those fifteen hundred years that lie between the Essenes and recent centuries. Here lies an immense treasure of dramatic subjects which touch upon the basic question of human existence. Not material for study. Living matter.

Each of the composers had to struggle with this matter in his own way. The Jews do not have a continuous musical-artistic tradition: the composers, therefore, could not try to stick to "the spirit of the age" musically. Each expressed his creative experience in contemporary language, as he is apt to do, and created tension by the meeting of different epochs, in addition to the tension created by the meeting of different cultures. A common theme of the Age and Idea in the widest sense runs through the compositions, but there is no connection as to the means of carrying out the various expressions presented. Each

composer was completely free to choose his own combination of approach and construction, instruments and voices. So we get compositions requiring choirs and orchestras and others that can simply not be classified, for they contain pantomime, dramatic acting, the use of ancient oriental instruments, ultra-modern tape and electronic systems.

Thus Testimonium has achieved something which it did not consciously set out to do: it has broken through the accepted forms of the concert. This is not a rebellion for the sake of being rebellious. This was dictated by the character and meaning of the compositions. Its effects, however, had been to add an additional experimental interest to the venture and this might point to further interesting developments in the discarding of existing definitions and to the creation of a combined concert-theatre-musical-recital.

Amnon Shiloah

It was fifteen years ago that the first Testimonium appeared on the musical scene of Israel. It was the idea of an outstanding woman who wished to present a living testimonium through word and sound of events from the past of the people of Israel. This initiative developed in the course of time into a permanent and impressive work which

demonstrates the bond that joins the generations, the might of faith, the power of life and that belief with the help of which Israel overcame its trials. There is a sort of symbolism in the fact that the first Testimonium was performed in the shadow of "David's Tower" that looks from the top of the fortress scene of historical past on one side and on the other into the rejuvenated city.

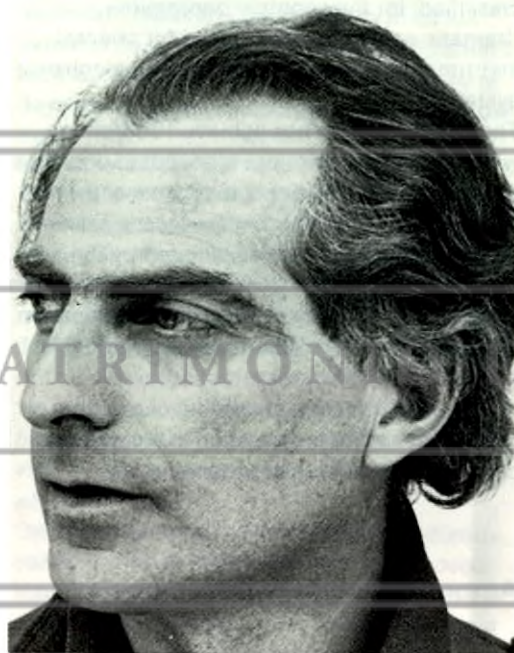
Testimonium has, since its first performance in 1968, striven to harmonise the story of our rich past in the dying of modern music. Contemporary composers have endeavoured to express in music their perception of events which were the highlights of Jewish history for many centuries and to perpetuate the testimony of our fathers who were scattered to the four ends of the earth. Tonight we are celebrating the 6th Testimonium. Many composers, including some of the most outstanding ones of our days from Israel and abroad, Jews and non-Jews alike, have become imbued with enthusiasm for Testimonium as conceived by Recha Freier. They have contributed creations which were written specifically for Testimonium. Their works have become part of a splendid monument which have acquired an honourable place in contemporary music. How beautiful is the fact that some of our best modern composers are eager to participate in a programme which conjures up memories of Israel's past. It is as if the universality promised by our prophets is coming true.

The Conductor

Juan Pablo Izquierdo

Born in 1935 in Santiago de Chile. After graduating in Composition at the University of Chile he studied at the Music Academy of Vienna, and with Hermann Scherchen in Gravesano, Switzerland. In 1961 he became Director of the Music Department at the Catholic University of Santiago where he organized and conducted concert and opera series dedicated mainly to contemporary music. For this work he was given in 1962 the National Critics Award. Since then he appears regularly as guest conductor of the National Symphony and Philharmonic Orchestras of Chile.

In 1966 he was awarded the First Prize in the Dimitri Mitropoulos International Competition for Conductors in New York and became Leonard Bernstein's Assistant Conductor at The New York Philharmonic. During 1967-69 he was Resident Conductor for Opera and Concerts at Indiana University. His first European appearance was in Holland in 1969, and since then he has been active as an international conductor. In 1976-7 he was chief conductor of the Gulbenkian Orchestra in Lisbon. His residence at present is in London. Since 1974 Izquierdo has been the conductor of TESTIMONIUM. For the 1976/7 season he received the performance award of the Israel Council for Culture and the Arts for conducting Israeli Music.

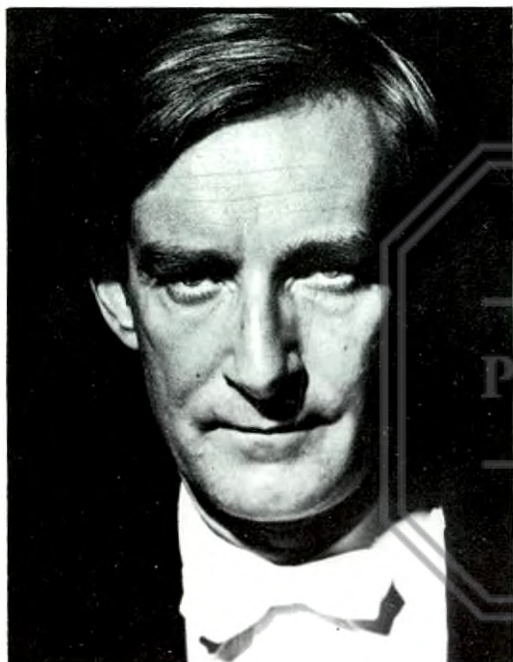


The Conductor

Thomas Baldner

Born 1928 in Berlin, son of cellist Max Baldner, studied music since early childhood privately in Berlin. Further studies took place at the Berlin Academy of Music. He began professional activities as conductor while still studying in Berlin and Freiburg. With a series of scholarships he later obtained the two diplomas, Bachelor of Music, and Mater of Music from the Indiana University, U.S.A. In 1953 Baldner took up studying with Pierre Monteux and in 1954 founded the Greenwich Philharmonia Orchestra of which he was principal conductor for four years. Upon his return to Europe, he was guest conductor of many of the most famous orchestras including the Berlin Philharmonic, the London Philharmonic, Philharmonic Orchestra of London, Berlin Radio Symphonic Orchestra, Stuttgart Philharmonic, Santa Cecilia Orchestra, etc. In 1960 Baldner was laureate in the International Competition for Conductors of the Santa Cecilia Music Academy in Rome. From 1963 to 1971 he was Principal Conductor and Artistic Director of the Rheinisches Kammerorchester in Cologne, Germany, and from 1971 to 1976 he was guest conductor of numerous orchestras in Europe, the U.S.A. South America and Asia, including the NIRT Chamber Orchestra. This is Baldner's fourth return engagement with the NIRT Chamber Orchestra, his last tenure in Iran having

culminated with a concert tour of the Soviet Union in 1974. In 1976, Thomas Baldner was appointed to University of Indiana (U.S.A.) School of Music, as Head of its Conducting Department.



The Stage Director

Uwe Scholz

has a different concept of his work since he staged the sensational production of "Aï'da" more than a year ago.

Today Uwe Scholz, 23 years old, can look back upon 20 creations and is much in demand.

Though his "Septett" is not easily accessible, Béjart invited him to Brussels immediately after the first night. Later this year he will go to Jerusalem, invited by Testimonium Festival to stage the opera "Süsskind von Trimberg" (music by Mark Kopytman). This invitation is most welcome to Scholz since he conceived of dance as a component of a total work of art and because this land has become for him indeed the Promised Land.

(from Stuttgarter Nachrichten 1.9.82)



Mauricio Kagel

dedicated the version concertante of his Opera, the Waning of the World (Die Erschöpfung der Welt) to Testimonium 6. And these are Mr. Kagel's words in his letter from 7.7.81:

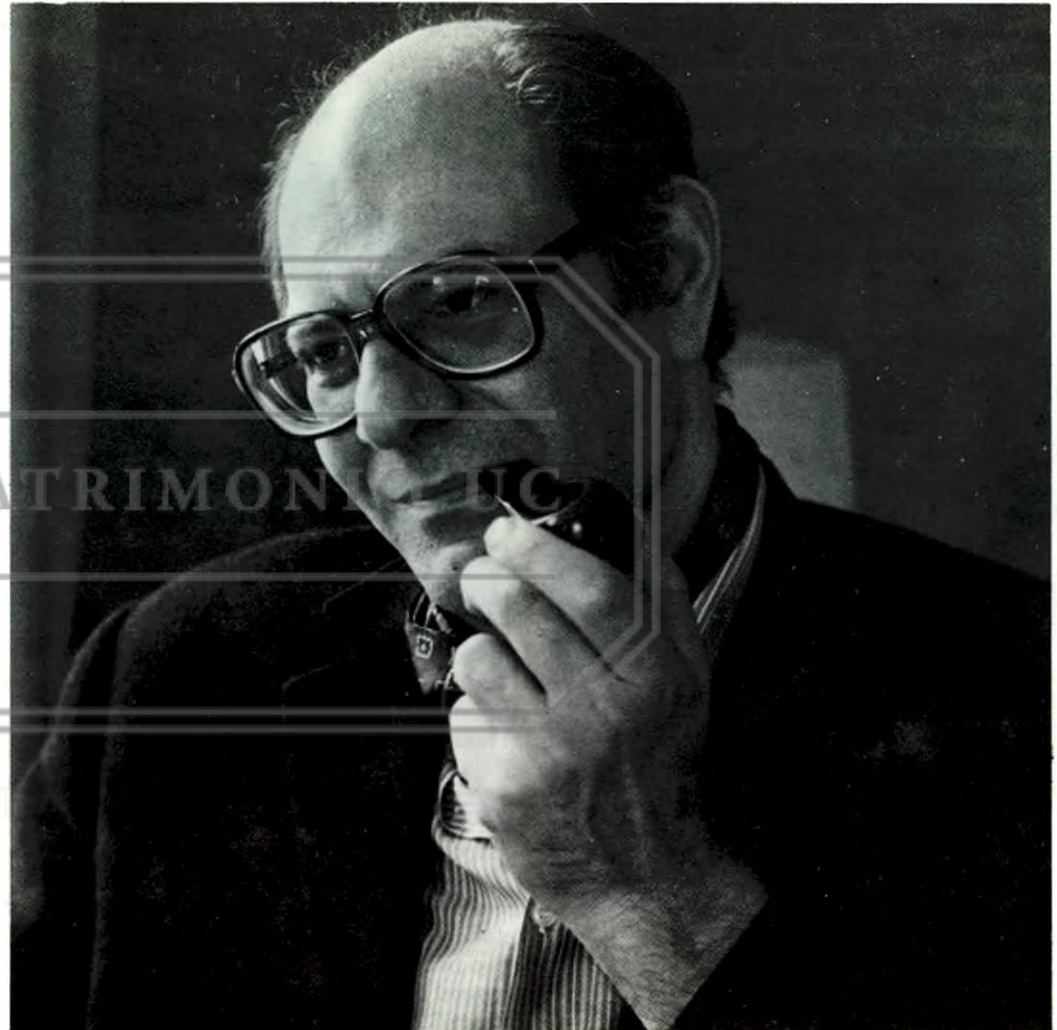
"I wished the version concertante of "the Waning of the World" to be performed as world première by Testimonium 6. It would be wonderful for me to have the biblical work played and heard in Israel."

Several deplorable circumstances did not allow us to begin with the preparatory work in time. And when we could begin — it was too late to find a first-class choir able to perform this difficult part — too late!

On the other side, it was too late too for the composer to write another work for Testimonium 6. So Kagel wished to compensate the Israel public for the disappointment, a public to which he is bound with all his heart. He granted us the privilege of performing four of his works at a "Kagel Evening" in Jerusalem and Tel Aviv, during the "Testimonium Festival" 6.

We hope that we can perform the music of "the Waning of the World" in Testimonium 7.

The list of M. Kagel's works — all categories of music, film, theatre a.s. on news a special programme-booklet. so we leave it altogether. Every one interested in this list, may address to Testimonium and can lend it from there.



“Kagel Evening”

“Szenario” string orchestra, band, (81/82)

The composition was commissioned by Swiss Television as sound accompaniment for the videotape “Un Chien Andalou” (1929) by Luis Bunuel and Salvador Dali. The title suggested the combination of sound qualities for my piece. I adopted the literal meaning of “Un Chien Andalou”, as though the ominous dog were a central theme of the anecdote which makes up the film. I tried a surrealistic approach, as did Bruñuel and Dali in assigning the title to their film. There is a contrast between the tape, from which a blend individual dog-sounds are emitted and the string orchestra as a source of sound, both conventional and rich in tradition. In so doing, I aspired at a musical form, which is reminiscent of a symphonic creation, but on closer hearing confronts the parallel course of a piece of **absolute music** with a series of **concrete events**, put out by the loudspeaker. An ostinato on the alternating notes E and F in the low register of the cello and double-basses leads through the piece, from beginning and almost to the end. This motif is varied in articulation and sound quality throughout, in sections of unequal lengths. The frequent change in the manner of drawing the bow, as well as variations in finger and bow pressure of the ostinato, are supported by the remaining strings with broadly spaced chords and noisy accentuations.

Before writing the music, I saw the film about 40 times in succession within two days, until I had imbibed the rhythmic structure of the setting and the inner pace of the pictures. Every detail — whether visible or only hinted at — had by then become so familiar, as though I had conceived of it myself. I wanted this absolute familiarity in order to obviate, at the time of composing, the need for controlling progressively exact synchronisation. For, such practice produces an impoverishment of the whole, when you start to add picture and sound at a later stage. There are two places, where I pay homage to Buñuel and his original music. At one point, I quote the initial four chords of the prelude to “Tristan”, and towards the end a timid tango is heard, which I have written around a theme of my own. Thus ends the piece, which in its dedication makes the necessary distinction between Luis Bunuel's creation and his agnosticism:

a L.B., a su obra, with reverence



Boris Carmeli

“Prince Igor, Stravinsky”

Bass-Solo, chamber orchestra (1982)
was performed 5.10.82 beside Stravinsky's grave in Venice

Bass: Boris Carmeli

In view of the up-coming Stravinsky Jubilee in 1982, Mario Messini asked me in September 1981 to contribute a composition at the Music-Biennale in Venice. In reply, I had to reject “Until then I shall have no time at all and I am afraid I cannot accept the commission.” However, the moment I declined, I knew exactly that I wanted to compose, as though the occasion had only served a latent wish to come into the open. I knew I wanted to write a composition for a vocal chamber ensemble, and in the Russian language, which should have its first performance in the Church of San Michele in Isola, the cemetery in which Stravinsky is buried. The listeners, I imagined, would be ferried across in boats, towed by a gondola studded with white flowers. I also at once knew the name of the piece, as though it were inseparably linked to the idea. I knew that 1982 was not a special anniversary of Stravinsky's death (In 1981, on the occasion of the conversation, ten years had passed since he departed), but that the planned performance would be close to his birthday. With composers who are gone, there is a dual choice of date for a **in memoriam**. It can be either their birthday or day of death, and one has some licence in the matter.

Immediately upon my return to Germany, I began to pore over "Prince Igor" by Alexander Borodin. The aria of Igor in the second act holds the key, so it seemed to me, for the understanding of the entire opera. The text communicates most convincingly the situation and longings of the person, the tragedy of the events, the rendering of the dramatic evolution, but above all the pent-up compulsion of slavonic action. Strangely, I thought of Stravinsky more and more, as I penetrated the meaning of the text through its superficial aspect.

Much of it could have been said by Stravinsky — or has indeed been said by him in veiled fashion, while he was alive. As it is, Russian literature is multidimensional; yesterday may mean today, today may point to the morrow, personages and historic actions often have a symbolic, timeless quality. The interpretation is always left to the present which obtains at the time.

However, when I saw for the first time in April of this year in Toronto, and quite by chance, photographs of Stravinsky's funeral in Santi Giovanni e Paolo of Venice, the funeral gondola (List's Piano Piece!!) with wreaths of flowers, its passage through Pont del Cavallo and Rio dei Hedicanti, the procession of boats for the guests across the Laguna in direction of San Micheli, it was then that I knew finally, that there was no discernible difference between anticipation and reconstruction, between homage and idea. Intuition had mapped it all out for me. I **had to** compose this Piece.

Mauricio Kagel

Intermission

Variations without fuga for big orchestra upon variations with fuga upon a theme of Händel for piano (24) by Johannes Brahms (1861/2) Mauricio Kagel (1971/72)

Johannes Brahms: Walter Tschernish —
Berlin
Friedrich Georg Händel Roger Levi
Staged by M. Kagel



Walter Tschernish



Roger Levi

Excerptions from an exchange of letters between Johannes Brahms and Mauricio Kagel

Kagel to Brahms Hamburg, 11th May 1971
... I do not know, what you think about my possible participation at the Brahms-Festival which is coming up. Of course, I can hardly bring myself to composing a new piece. I should not think, it is proper to do so only for this purpose...

Brahms to Kagel () Sunday
Let me confess that I felt more embarrassment than joy on receiving your last letter. Life up here is terrible, and in addition you have a Heaven which cannot be heated. I much regret my disinclination to communicate by writing. For, I cannot hope letters will substitute successfully for an enlightening conversation. Let me therefore only say this today, that I derive much pleasure from busying myself with your writings, but should be gratified to have the chance of discussing with you the one or other particular. You write, as though in a hurry.

Kagel to Brahms Cologne, 3rd October 1971
Revered Master,
After all, I have agreed to write a new piece for the purpose and am frankly tempted to copy one of your compositions and introduce some insignificant changes. But now it teems with dissonances, and I wonder how you would feel about it. I assure you that I do not intend to

tamper with the rhythmic course of your composition. It is only the sequence of variations and harmonics which I should like to arrange differently — without however causing the essence of your ideas to become unrecognizable. I should have really asked someone else to take up my concept, someone who knows the orchestra more intimately than I do. It is really a different thing to be writing for instruments, whose quality and sound you grasp and hear within you than to be composing for a contrivance which becomes more complex and questionable from year to year.

Kagel to Brahms

Kronenburg, 8th November 1972

I am afraid, I forgot to ask you to confirm, with one word at least, that the score "Variations without Fugue" has arrived. I am not really worried, but would appreciate your confirmation. The première of which I advised you cannot be put off. I need your reply urgently.

Brahms to Kagel

() Wednesday

Thank you most cordially for sending me your variations. It is pleasing to think that also another composer is so intimately occupied with your own theme. A melody surely engages your heart, if you keep on singing it. However, I should have chosen another title: Variations and something else, such as "Phantasievariationen", or whatever one commonly calls such variations nowadays. Perhaps they should rather be called: "Modifications without Fugue" (Beethoven,

too, uses rightly the word "Aenderungen"). Of course, I have as little objection to your attitude as I have to your music, but I should be careful to call by a different name, what is different in kind.

P.S. A propos. Where do you get this beautiful paper for writing music.

Kagel to Brahms Vienna, 4th March 1973

You need not fear discomfort of any kind. Just come down from above and let yourself be carried. The comforting amiability of the music lovers of Hamburg is well known to you and you praised it yourself in the past. You may still decide not to turn down my entreaty.

P.S. I have vainly tried to reach Händel. Will you please put in a good word for me, in the meantime.

Brahms' monologue (from "Variations without fuga") (soft, calm)

I am here for a few days (long pause)

In recent weeks I was much on the road and have come back here only a short while ago, I am much drawn to you (long pause)

There is much that attracts me to Hamburg but equally there is much to keep me away (pause) too many relations that I do not at all want and yet cannot sever. (long pause)

In general my works are regrettably more agreeable than I and one finds in them less which needs corrolation. But (pause) I cannot get rid of a sad thought (pause)

I always am longing for Hamburg and these are my most beautiful though melancholy hours when I am sitting alone in the evening (interval) and remember

(very long pause, contemplating walls, ceiling and candlesticks of the Hall — then dreamy):

Yes, this is beautiful (pause) It is deserved being in Berlin (pause) Excuse my confused speech. I really have a few questions: What does the Elbe look like? (immediately continuing) Is it fortified and protected against French ships? Have you made sure of flags and do you illuminate often? (long pause)

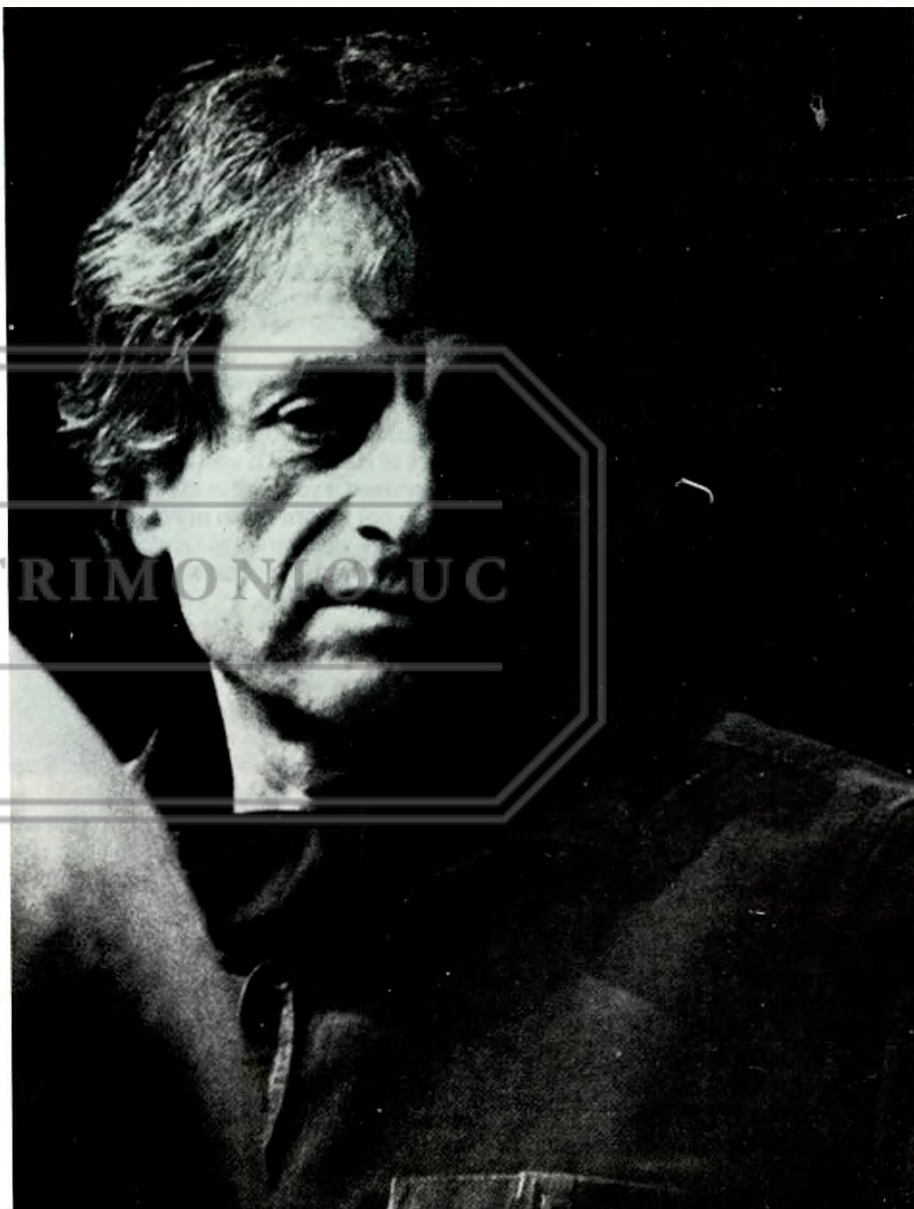
Who knows when I shall be coming to Hamburg again. I feel uncomfortable about many things here, which I cannot well report (long pause)

One must not feel inwards (pause) but outwards. Thus I do not say out loud what I softly (short stop) wish and hope for. (pause). I was overcome by a great longing (short stop) for Germany for each and everyone there and also for you, for everything we now have it (pause) in the age of the phonograph (continues immediately. (with a light Viennese accent) I have had occasion of listening to it often and relaxed. It so happens that everything turns out different than intended (long pause)

This is an event much sadder than they think and can conceive. I am a somewhat (short stop) old fashioned person, also in as much as I am no cosmopolitan, but like to a mother (short stop) am attached to my home-town. (long pause) They shall be able to say after all (short stop) that gratitude on earth is not extinct (pause). Hamburg (short stop) I shall not, I think, soon see again.

Biography of Iannis Xenakis

XENAKIS IANNIS, composer, architect, civil engineer. B. Romania of Greek parentage; ed. Polytechnic School of Athens; music composition studies with Hermann Scherchen, Olivier Messiaen, and Darius Milhaud in France and Switzerland; Doctor of Letters and Human Sciences, Université de Paris I (Sorbonne), 1976. Greek Resistance fighter, World War II; condemned to death, political refugee in France since 1947; French citizenship, 1965. Architectural collaborator for 12 years with Le Corbusier, Paris, participating in the conception and design of many projects of that period such as the Convent of Tourette, stadium in Bagdad, Chandigarh Assembly; innovator of stochastic music and symbolic music through introduction of probability calculus and set theory into instrumental, electroacoustic, and computerized musical composition; inventor of several of the compositional techniques constituting the *lingua franca* of the avant-garde. Founder and director: Centre d'Etudes de Mathématique et Automatique Musicales (CEMAMU; since 1966, Paris), and Center of Mathematical and Automated Music (1967-72, Indiana University); associate professor of music, Indiana University (1967-72); member, Centre National de Recherche Scientifique, France (1970-72); professor at the Université de Paris I (Sorbonne), France. Maurice Ravel Gold Medal Recipient in 1974. Elected honorary member of The American Academy of Arts & Letters and of the National Institute of Arts & Letters. Gresham Professor of the City



University of London. 1977 Betthoven Prize from the City of Bonn, West Germany. Officer of the "Ordre des Arts et Lettres", France, 1981. Awarded the "Légion d'Honneur" Medal by the French Government, and the Medals of the Cities of Marseille and Vendôme, 1982. 75 compositions to date for all media, internationally performed and recorded, including: *Metastasis* (orch., 1955), *Pithoprakta* (mainly string orch., 1957), *Achorripsis* (21 instr., 1958), *Syrmos* (18 string instr., 1959), *Analogiques* (9 string instr. & magnetic tape, 1959), *ST/10-080262* (10 instr., 1957-62), *ST/4-2* (string quartet, 1962), *Stratégie* (2 orch., 1959-62), *Atrées* (Hommage à Pascal: 10 instr., 1962), *Duel* (54 instr. & 2 conductors, 1963), *Eonta* (piano & brasses, 1963), *Akrata* (16 winds, 1965), *Terretektorh* (orch., 1966), *Nuits* (12-member mixed appella chorus, 1967), *Nomos Gamma* (orch., 1968), *Persephassa* (6 percussionists, 1969), *Cendrées* (chorus and orch., 1973), *Empreintes* (orch., 1975), *Jonchales* (orch., 1977), *Ais* (solo percussion, amplified baritone, et orch., 1980), *Komboi* (harpsichord and percussion, 1981), *Nekuia* (chorus and orch., 1981), etc.; several works for magnetic tape: *Diamorphoses* (1967), *Orient-Occident* (1960), *Bohor* (1962), *Hibiki-Hana-Ma* (12 tracks distributed kinematically over 800 loudspeakers, 1970), *Mycenae-Alpha* (1978; first composition on the CEMAMu), *Legend of Eer* (music on 7-track tape for the *Diatope*, 1978), *Pour la Paix* (computer tape music, mixed chorus, and reciters, 1982), etc.

TESTIMONIUM VI

"from the Revealed and
from the Hidden"

Iannis Xenakis: Music upon text:
"The horrible deed of Josef de la Reina"

Shaar (Gate)

Dedicated to Recha Freier

PATRIMONIO U

With their hosts of demons around thm Samael and Lilith ride over the earth and wild and unchaste is their ride. Whereupon they look — there arises lust, orgy, shamelessness Whereupon the demons scatter foul seed arises brawl, violene, hatred, crime. The Earth is mening, the earth is writhing, the earth is screaming to Heaven — and there is no response De la Reina is sitting in his night-dark cave. Blue light is shining upon the volumes, the Holy Scriptures of Mystic and Magic. He will bring the redemption to the suffering mankind. He will vanquish Samael the invincible. He learns all rules, he fasts 40 days and nights, he performs all rites, he goes through all trials, he chastises soul and body until they become all

purity and transparence — Then he gets up. De la Reina (and his five disciples who decided never to leave him) went to a remote field and there immersed in deep prayer and devotion and he applied to the phophet Eliyahu and conjured his spirit — and Eliyahu appeared. Jossef (and his 5 disciples) fell upon their faces. from great are But then de la Reina got up and bowed to Eliyahu twice and asked him for advice and help for his hard mission. And Eliyahu spoke and said: Stay in this remote field and no man or beast be with you, and do not eat nor drink and dive 28 times a dary while thinking of the Holy Name of 42 letters and if the Seraphs who guard it and cover your face and conjure the Angel SANDELFUN and strengthen yourselves with incense for his sight is terrible and you will faint before his voice which is thunder. Then smell the incense. And de Reina conjured the Angel Sandelfun and Heaven opened and Sandelfun appeared in a thunderstorm and fiery horses and a great host of Angels around him. And de la Reina and his disciples fell upon their faces and trembled badly from fear and weakness. And furiously Sandelfun addressed to Yossef de la Reina for having conjured him. And de la Reina got up and blessed Sandelfun and told him about his mission. But Sandelfun could not help — help could give only the highest Angels from near the Throne.

And Jossef de la Reina conjured Akatriel one of the Angels near the Throne — and Heaven opened and Akatriel appeared with Metatron and their hosts of angels and their view was horrible and the rest of Reina's spirit and of his disciples vanished and he smelled the odour of the incense and gathered his last forces and told the Angels about his mission and asked their help. Akatriel told him the way to Samael and conjured him not to give to Samael neither food nor drink. And the Angels vanished. Jossef and his disciples got up and prepared for their way with great joy and haste and Jossef took with him 2 plaques of lead with the Holy Name engraved in them, which the Angels had given him.

So they got up and went through the desert and slept in a cave and stayed there 40 days and dived 28 times every day and they forgot all about Earth and they put their hands together and thought intensely the Holy Name, mute as they were for they had no more power over their voices.

They came to Mount Seir and a troop of black dogs came running and would fall over them. But Josef thought of the Holy Name and the dogs retired and were not seen nevermore. And they went on. On the 3rd day they stood before a big wild sea and the billows went up unto Heaven and they thought of the Holy Name and went through the sea as if it were a field. And on the 4th day they reached the Iron Wall that went from Earth up to Heaven and Jossef took the knife that the Angels had given

him and the Holy Name engraved in it and he cut he iron and they entered. And there were many ruins und great barking of dogs and they entered the first ruin — there werē black big dogs male and female and they jumped upon them and Jossef put the plaques on their heads with the Holy Name and chains round their necks for the knew that they were Samael and Lilith and they changed their forms and stood there as two men with white wings.

And they started. Jossef and his disciples in highest spirits and with thanksgiving and jubilee and behind them Samael and Lilith weeping and moaning with all their demons crying around them. And Samael implored Jossef that he may give him something to eat and to drink for he felt badly weak. But Jossef did not. And as he did not cease to implore him and to lament, Jossef gave him a grain of incense to smell it but then fire blew from Samael's mouth and consumed the incense and he broke the chains and shook off the plaques and stood up he and Lilith and all the demons, and Samael reached until the clouds and he laughed a horrible laughter and killed two of the disciples and confused the spirit of two more and only one was spafed.

And Jossef Samael's slave indulged in all vices, tired and sad until death. By his magic knowledge he knew about a narrow secret gate that leads out of the world. Through it he went.—

Text based on the source: Recha Freier



Tomás Marco:

CONCIERTO DEL ALMA
(Concerto of the soul).

This work was composed in 1982 as commission of the Festival Testimonium of Israel and is scored for solo violin and string orchestra. The spirit of the piece its based on a anonymous text speaking about the human soul and God. There is no descriptive intention, only an spiritual attitude in face of the text. The roles of violin and the orchestra are clearly differenciaded but the composition is conceived as a whole. The composition is divided in several sections but is heard as a unity. As in many others of my works this is music based on culturals experiences and in the psychology of hearing searching to obtain a self-form.

The Text:

I shall give thanks to the Lord who tests the heart when the morning stars sing together.

Take care of the soul, she is turquoise, agate and jasper. Her light is like the light of the sun like the light of seven mornings at once.

She was hewn from the throne of Glory sent to live in a desert land to deliver it from fire to shine upon in the early morning.

(from "Hebrew Verse" T. Carmi who remarks "included in the morning "Prayer before Prayer" of some rites")



Tomás Marco:

was born in Madrid in 1942.

Since 1981 General Manager of the "Orchestra Nacional" of Spain. Lectures at universities and Music-Centers of Europe and America.

Main works Opera "Selene" Orchestrats, Choirs, Chamber ensembles, Chamber music etc.



Yigal Tuna

Leon Schidlowsky: "Ode"

Dedicated to Recha Freier

10 Soprani 10 Alti 10 Violin I

10 Violin II 7 Viola 7 Celli

4 Contrabass 4 Percussion

1 Trombon 1 Harp

Piano Celesta Harmonium (Organ)

Text:

And then His Kingdom shall appear
throughout all His Creation

And then Satan shall be no more
And the Earth shall tremble
to its confines shall it be shaken
And the high mountains shall be low
And the sun shall not give his light
And the horns of the Moon shall be broken
and he will be turned into darkness
and the circle of the stars will be disturbed
and the sea shall
retire into the abyss.

From Pseudepigrapha:
"Ascension of Moses"
Translated by R.H. Charles
Oxford 1913

Tuba Mirabilis mundi
arouses the dreaming —
Israel awakes
rubs the sleep from his eyes
and shakes off the dust

From a poem
of Recha Freier

Open the gates to us when the gates are being
closed for the day is about to set

(from Hebrew Verse T. Carmi
who remarks: "chanted as the
sun is setting on the Day of
Atonement during the closing
service.

Refers to the closing of the
Temple gates at dusk and by
extension to the closing of the
heavenly gates. The poem may
be a fragment")

The earth donned corn and wine,
and every creature called out:
Go in peace, o rain

from anonymous song (15th century)



Leon Schidlowsky

was born in Santiago, 1931. He studied
Philosophy at the University of Chile. He began
his musical education studying piano at the
National Conservatory of Music. Later on, he

took harmony lessons with Juan Adolfo
Allende and composition with Free Focke. In
1952 he went to Germany in order to continue
his studies of music, staying there until 1955.
On his return he became member of the group
TONUS, interested in vanguard music; in 1959
he was elected director of this group. He
taught music at the Hebraic Institute of
Santiago, and was musical adviser of the
Pantomime theatre Group of Santiago. He was
elected Secretary of Chile's National
Association of Composers in 1961, and
appointed director of the Music Library at the
Instituto de Extención Musical of the University
of Chile. In 1962 he was appointed director of
this institute, a position he held until
September 1966. Since 1965 he has been also
Professor of Composition at the National
Conservatory of Music. In 1968 he was
commissioned by the Guggenheim Foundation
to compose an opera. In September 1969 he
came to Israel with his family and since then
has been teaching at the H. Rubín Israel
Academy of Music, of the University of Tel
Aviv.

Among his works: *Triptico for Orchestra*
(1959); *Die Kristalnacht*, Symphony for Tenor,
male choir and orchestra (1961); *De Profundis*
for Soprano, Contralto, Tenor and nine
instruments (1963); *Invocation* for Soprano,
reciter, string orchestra and percussion (1964);
Three hebrew Pieces for Choir A-Capella
(1966); *Kadish* for Violoncello and orchestra
(1967); *String Quartet* (1967); *Requiem* for 12
solo voices (1968); *Die Menschen* — an Opera
(1969); *Eli, Eli, lama azavtai* for 12 solo voices
(1970)

Hans Joachim Hespos, "Pleuk"

H.Y. Hespos

Born 1938 in Emden (Ostfriesland)
lives in Delmenhorst as a free composer. His
creations from their beginning until to-day
never had a model nor did they belong to any
escuela They are performed in Germany,
Europe, Japan, U.S.A., Brasil Australia etc.

The composer explains the name "Pleuk" (a
word of the Friesland vocabulary) as flowing,
soft running and the voices of birds' choirs at
dawn—



Mark Kopytmann

16 Scenes of Chamber music
on Süsskind von Trimberg
Opera

Dedicated to Recha Freier

2 Flutes 2 Oboe 2 Trumpets
2 Trombon 3 Percussion
Organ Cembalo

Libretto: Recha Freier
Director: Uwe Scholz,
Stage designer: David Sharir
Costumes: Tova Sadan
Coreptator: Gershon Stern

Solists:

Mezzo-Soprano: Emily Berendsen

Alto: Mira Sakkai

Bass: Boris Carmeli

Bariton: Iaron Windmuller

Tenor: Gabi Sade

Choir — "Circle"

Dancers: Jerusalem Dance Workshop

Child's Voice: Eldad Baron



Mark Kopytman



Emily Berendsen



Mira Sakkai



Gabi Sade



Iaron Windmuller



David Sharir



PATRIMONIO UC

During the Testimonium Festival Alice Arbel's Sketches on Sisskind non Trimberg will be displayed in the Foyers of the Jerusalem Theatre and Tel Aviv Museum.

While we were preparing this Programme-Pamphlet you left us, dear Dr. Moritz Moshe Spitzer. You shaped the Testimonium Programme Pamphlet and such it will remain as a tradition and a memorial. We miss your advice, your help. We miss you, dear friend.

Recha Freier



Tova Sadan



Gershon Stern



PATRIMONIO IUC