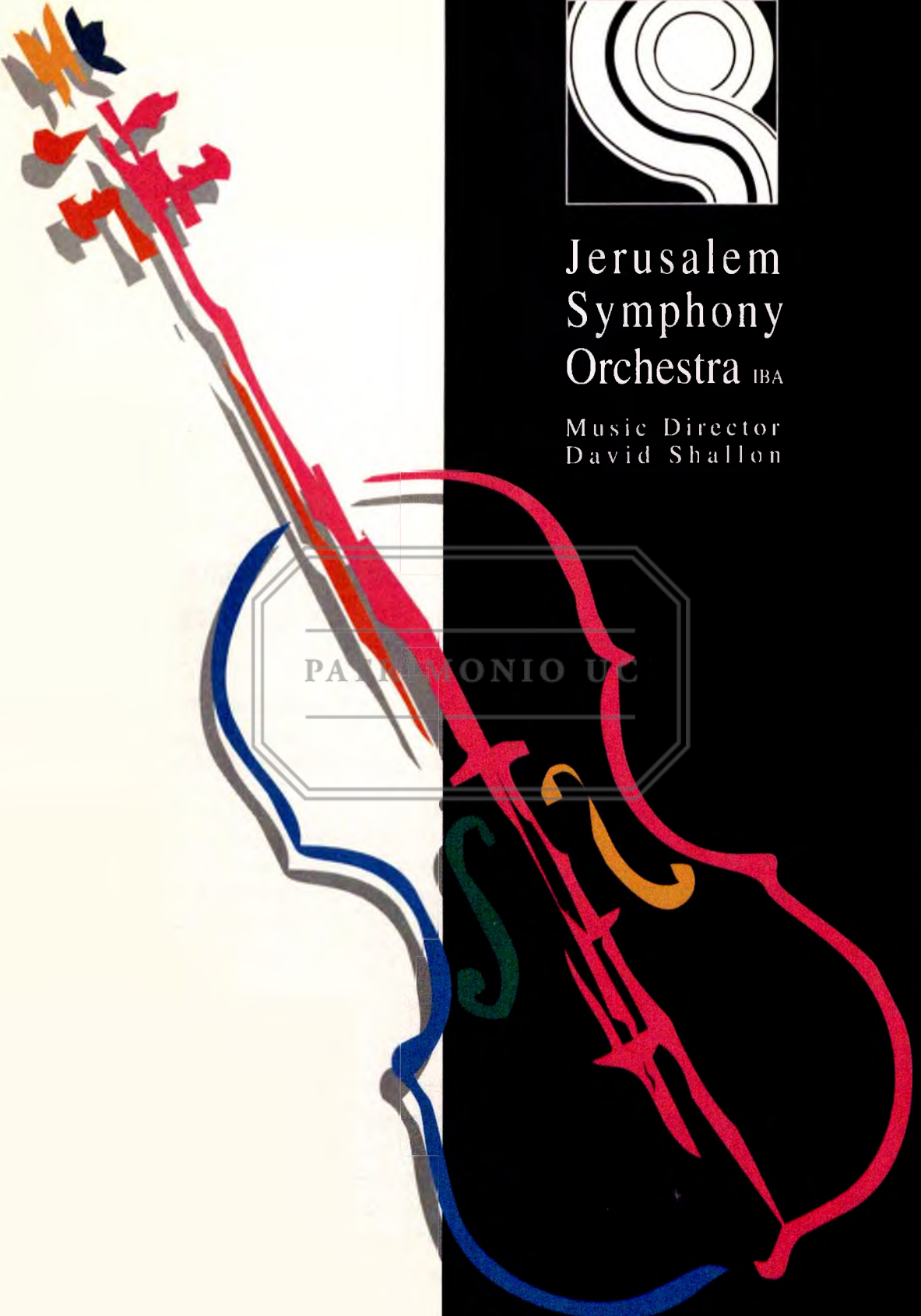




Jerusalem
Symphony
Orchestra IBA

Music Director
David Shallon



PALMIRONIO UC

The 55th Season - 1992/93



JERUSALEM SYMPHONY ORCHESTRA, IBA

55th Season, 1992/93 **DAVID SHALLON**, Music Director

GARY BERTINI, Laureate Conductor

SERGIU COMMISSIONA, Chief Guest Conductor

THE COMPLETE SUBSCRIPTION CONCERT NO. 5

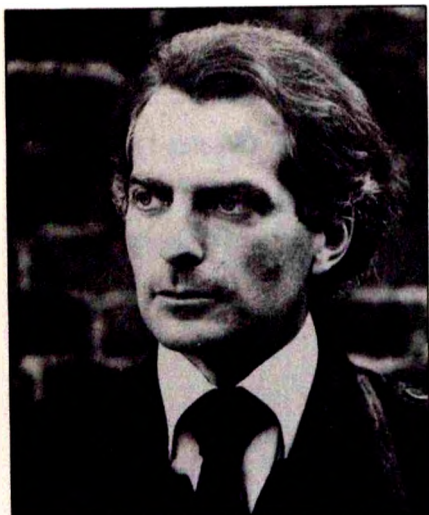
PATRIMONIO UC

Tuesday, 26.1.93 Series A

Wednesday, 27.1.93 Series B

8.00pm, at the Henry Crown Symphony Hall

The Jerusalem Symphony Orchestra, IBA is supported by
The Israel Broadcasting Authority • The Jerusalem Municipality
The Jerusalem Foundation
The Ministry of Education and Culture, Culture Administration,
Department of Culture and Art



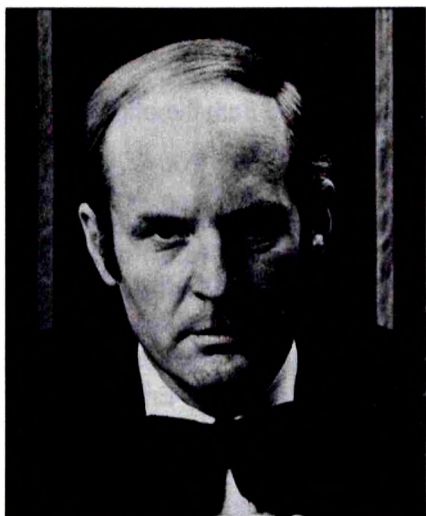
JUAN PABLO IZQUIERDO

Juan Pablo Izquierdo was born in 1935 in Santiago, Chile. After receiving his Degree in Composition at the University of Chile, he travelled to Europe to complete his studies in conducting with Hermann Scherchen with whom he stayed for three years in Switzerland. In 1961, he was appointed Director of the Music Department of the Catholic University of Chile, where he organized and conducted an extensive series of concerts and operas, giving special attention to contemporary music. He received "The Critics National Award" in 1961 for his contribution to music. Since then he regularly conducts the National Symphony and Philharmonic Orchestras of Santiago.

In 1966, he won the First International Dimitri Mitropoulos Competition for Conductors in New York, and was appointed Assistant Conductor to Leonard Bernstein and the New York Philharmonic Orchestra. During 1967-70 he was also Resident Conductor for opera and concerts at Indiana University. His first appearance in Europe was in Holland with the Orchestra of the Residence of the Hague in 1969, and since then his international career has flourished. In 1974, he was appointed Director of the Israel Testimonium Festival and in 1976, he received the National Award of the Ministry of Culture of Israel for his outstanding interpretation of Israeli Music. During the years 1976-77, he was Music Director of the Gulbenkian Orchestra in Lisbon.

Izquierdo's career ranges from Santiago, where he is Music Director of the Philharmonic Orchestra, to Europe and the USA. He is regularly invited to conduct major orchestras in Europe, such as Munich, Hamburg, Frankfurt, Berlin, Vienna, Paris, Leipzig, Dresden, Warsaw, Brussels, London and Glasgow among others.

In Israel, Juan Pablo Izquierdo has conducted the Jerusalem Symphony Orchestra and the Israel Chamber Orchestra on many occasions.



ARIE VARDI

Beginning his artistic career at the age of fifteen, Israeli born Arie Vardi has received international recognition as one of his country's finest concert pianists.

After winning the Chopin Competition in Israel, he appeared under the baton of Zubin Mehta and the Israel Philharmonic Orchestra, and upon winning the George Enescu International Competition in Bucharest, he performed in many concerts throughout Europe. He continued his piano studies with Paul Baumgartner and studied composition with Pierre Boulez and Karlheinz Stockhausen. Later on he performed widely as soloist with major orchestras under the baton of Bychkov, Comissiona, Foss, Masur, Mehta, Paray, Bertini, Zecchi, and others. His concert tours have taken him throughout Europe, the United States, Latin America, Australia and Japan. In 1992, he made his debut in Russia playing in Moscow, St. Petersburg and other cities.

Vardi performs regularly as soloist-conductor playing the complete set of concerti by Bach, Haydn and Mozart, part of which he has played on the Hammerfluegel. In recent years he has specialized in the impressionist period, including the entire piano repertoire of Debussy and Ravel. His repertoire also includes Israeli compositions, many of which were dedicated to him. His RCA records have won international acclaim.

Arie Vardi is also Professor of Piano at the Rubin Academy of Music, Tel Aviv University, of which he is a past Director, and since 1987, has taught at the Hochschule fuer Musik in Hannover. His students have won major prizes in many international competitions. Arie Vardi frequently gives master classes in other countries and participates as adjudicator at leading international piano competitions such as Leeds, Munich, Sydney, Tokyo and Vienna among others. He is chairman of the Music Committee of the Arthur Rubinstein International Master Competition.

MAURICE RAVEL "MA MERE L'OYE", SUITE

Both the orchestral suite and the ballet of this name were adapted from the original piano suite. The suite contains five movements, each illustrating a fairy tale.

The first, **Pavane de la Belle au Bois Dormant**, is very brief, and consists of a slow dance performed by the courtiers while the Princess is asleep. The second, **Petit Poucet**, tells the story of the woodcutter's son, Hop o'my Thumb, who believed he could find his way back through the wood by dropping a trail of bread-crumbs. Alas! the hungry birds ate them, and the boy and his brothers are lost. The third, **Lalderonnette, Imperatrice des Pagodes**, is a miniature Chinese scene in which a tale is told about the Empress of the Pagodas: "She laid aside her robes and entered the bath. At once the pagodas began to sing and play: some had lutes made from nut shells, others used viols made from almond-shell; for the size of the instruments had to be in proportion to the size of the players." The fourth, **La Belle et la Bete**, is a conversation between a young princess and a prince who had been turned into an ugly beast. She speaks of his kind heart, and when she agrees to become his wife, he is transformed back into a handsome young man. Last, **Le Jardin Féerique**, is a lovely musical picture of the enchanted garden, in which the Sleeping Beauty is awakened by Prince Charming with a kiss.

MAURICE RAVEL PIANO CONCERTO IN D MAJOR FOR THE LEFT HAND

Ravel composed his piano concerto for the left hand at the request of the Austrian pianist, Paul Wittgenstein, whose right arm was severed as a result of injuries sustained in The First World War . Other noted composers such as Richard Strauss, Britten, Prokofiev and Hindemith also wrote works for the left hand for Wittgenstein.

As preparation for this composition, his last large orchestral work, Ravel studied the score of the six "Etudes pour la Main Gauche" by Saint Saens. Upon concluding the composition, Ravel remarked to his friend, the music critic Dimitri Calvocoressi: "It was an interesting experience to conceive and realize the two concertos at the same time. The Concerto for Left Hand alone is quite different, from the Concerto in G and has only one movement with many jazz effects; the writing is not so simple. In a work of this sort, it is essential to avoid the impression of insufficient weight in the sound-texture, as compared to a solo part for two hands. So I have used a style which is much more in keeping with the consciously imposing style of the traditional concerto."

The Concerto is written in a single movement, but in fact comprises three parts linked to each other and played without breaks. The opening part - slow and quiet - has the character of a sarabande, contrasted by the middle section - alert, in quick and brutal rhythm like a parade in jazz style. The concerto ends in the same slow tempo as it began.

OLIVIER MESSIAEN "LES OFFRANDES OUBLIEES"

Olivier Messiaen was born in Avignon on the 10th December, 1908 and died on the 28th of April, 1992. He spent his childhood in Grenoble, and the mountains of the Dauphine are his true homeland. He composed most of his music during the summer time in this region. From 1919 to 1930, he studied at the Conservatoire de Paris, where he won several first prizes for piano accompaniment, organ and improvisation, as well as counterpoint and composition. He continued studying and researching on his own initiative the modes of Indian music, especially those of the different provinces of the past of India, Greek metrics, plain-chants of the middle-ages, theology, exotic folklore, philosophy and duration of time, and the multiple colorations of all possible sound complexes. Olivier Messiaen devoted much of his time to bird watching, which led him to create a special notation system for all the bird calls in France according to their geographical habitat.

Olivier Messiaen was awarded the Wolf Foundation Prize, by the Israeli Government in 1983. In April 1984, the Jerusalem Symphony Orchestra invited him to be present at a special concert at which four of his compositions, one of them being "Les Offrandes Oubliees", were being performed.

"Les Offrandes Oubliees" was first performed on February 19, 1931, at the Theatre des Champs Elysees in Paris under the direction of Walter Straram, when the composer had just turned 22. It was the first of his works to be played by an orchestra and his first contact with the public at large. The work is in three parts:

The Cross: lamentation of the strings, the sorrowful "neumes" which divide the melody into groups of uneven duration, cut by long mauve and grey wailings.

The Sin: presented here is a kind of "race to the abyss" at an almost "mechanized" speed. You will notice the strong flexional ending accents, whistling of the harmonics in glissando, and the incisive calls of the trumpets.

The Eucharist: long and slow phrase of the violins, which rise over a blanket of pianissimo chords, with reds, gold, blues (like a far away stained glass window), in the light of muted solo chords.

The Sin is the oblivion of God. The Cross and The Eucharist are the divine offerings. "This is my Body, given to you - this is my Blood, spilled for you".

ROBERT SCHUMANN SYMPHONY NO. 4 IN D MINOR, OPUS 120

Schumann's Fourth Symphony was originally written after his First but as he was not satisfied with it, he revised it ten years later and, as in the meantime he had written two other symphonies, the work in D Minor was designated Number Four.

By this time the composer had already written the major portion of his finest works in smaller form, songs and piano pieces. When he turned to the field of the symphony, he had to experiment in order to find his own personal manner. At one time he even called the D Minor Symphony, a "Symphonic Fantasy", stressing the fact that it is more freely organised than the customary symphony and much of that loose quality can still be sensed by today's audience. In striving to express his poetical vision, Schumann made use of some of the same themes in different parts of the symphony and not in one movement alone, as is the norm,, without being aware that he was thus the first to introduce the "cyclic form", which was later to become a firmly established pattern giving unity to the Symphony with its increasing dimensions.

A thematic connection appears through three themes of the first movement which appear later. Thus the slow introduction of the first movement of the Symphony reappears during the second movement, the Romance. The main theme of the first part is used again for the same introduction to the last movement, whilst the principal theme of this movement stems from a subsidiary theme in the first part.

The movements of this Symphony are intended to be played without a break. This is another indication of Schumann's departure from the customary symphonic form towards the form of the fantasy. He also abandoned orthodox procedure when, in the recapitulation of the first movement, only one theme appears.

The freedom of expression of his personal thoughts and feelings, together with the creation of a real symphony, make Schumann's work particularly appealing, with its wide range, from a sombre beginning to buoyant happiness, in the dreamlike Romance and the stormy Scherzo.

Dr. Uri Toepflitz

courtesy of the Israel Philharmonic Orchestra

FOR YOUR INFORMATION

All tickets for the series of subscription concerts for **Children and Family** have been completely sold out. However, due to heavy demand for tickets for the first two concerts, the Orchestra has decided to repeat each performance, starting from Subscription Concert No.3, on 9th February 1993. The additional concert will take place the next day, 10th February 1993, at 5 p.m. All the concerts in this series are being recorded for both radio and television. The sale of tickets is in progress now.

Subscription Concert No.7, Series A and B, is a choral concert devoted to compositions relating to the **Psalms**, conducted by Avner Itai, with the participation of soloists and the Rinat and Ihud Choirs. This concert will take place on 31 March 1993, in the Sherover Theatre. The programme will consist of:

Zelenka "When Israel came out of Egypt"

Mendelssohn "When Israel came out of Egypt"

Zvi Avni "Deep Callesth unto Deep", Cantata

Handel "Laudate, pueri, Dominum"

A small number of single tickets are still available.

All the members of the Jerusalem Symphony Orchestra received a "thank you" gift from Jewish Museum of Athens, for the successful concert they performed in that City last October, under the baton of Mendi Rodan. The concert, which was arranged by the Friends of the Museum, together with the Israel Ambassador to Greece, was a resounding cultural and social success which aroused enormous interest. During the course of their tour of Greece the Orchestra performed a number of concerts in Saloniki within the framework of the Annual Dimitria Festival.

"Bonus" coupons held by subscribers of Series A - E can be exchanged as follows:

- * Any concert of your choice within the framework of the Jerusalem Symphony Orchestra subscription concert series,
 - * Any concert of your choice performed by other orchestras at the Jerusalem Theatre
- It may be necessary to add an additional sum of money for certain concert tickets.

Cancellation of tickets will not be accepted by telephone.

Tickets must be returned to the Orchestra's Box Office, no later than one hour before the performance. A credit note will be issued which can be exchanged for any other concert in the subscription series.

The Orchestra's Box Office - tel. 611498 and 611499 is open as follows:

Sunday-Thursday 4 pm - 7 pm Friday 10 am - 1 pm.

The Box office remains open until the doors are closed on concert evening.

Tickets can be ordered and paid for by credit card on the telephone.

THE JERUSALEM SYMPHONY ORCHESTRA
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The Crown Family Foundation, USA * Henry Kravis and Carlyne Roehm, USA

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Harry Schick Fund, USA * Lois Sieff, UK * Robert and Helen Strauss, USA * Anne Werner, USA

Special absorption grants for immigrant musicians:

The Jerusalem Municipality Edward Kosovich (violin)
The Jerusalem Foundation Eleonora Lutski (violin)
"Yad Avi Ha-Yishuv" Alexander Tomarinson (Viola) and Vassill Tollankin (Double Bass)

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THE JERUSALEM SYMPHONY ORCHESTRA 1992/93 Season

Violin 1

Shmit, Motl, Concertmaster
Savaldi-Kohlberg,

Bat-

Sheva, Concertmaster

* Yoffe, Albert
* Ben-Ary, Yehuda
Bilgorai, Moti
Fabrikant, Olga
Frolov, Ina
Golderman, Ester
Lehner, Carmen
Lutski, Elenora
Marku, Leon
Rodan, Zusia
Sharon-Krishan, Bea
Weisser, Israela

Cello

*** Joost, Ina
♦ Assayas, Irit
* Bar-On, Gershon
Adar, Emil
Dlogetman, Mark
Faur, Cornel
Kazewman, Emilya
Malka, Yagi
Mendelssohn, Tzalel

Bass Clarinet

Tschaikov, Alan

Bassoon

*** Paley, Richard
Perisc, Zarko
Schmutzler, Barbara-Ann

Contra Bassoon

Schmutzler, Barbara-Ann

Double Bass

*** Rezonov, Edward
** Reich, Eitan
Gerlich, Ehud
Kaufman, Harvey
Manor, Lea
Toliantkin, Vassili

Horn

*** Vilner, Eyal
Edut, Eli
** Della Posta, Sara
Solstein, Pall
Roseman, Ruth

Violin 2

*** Fradkin, Daniel
** Solomon, Victor
* Bardenstein, Mark
* Rivkin, Raphael
Bugitch, Adrian
o Cohen, Moti
Etzion, Yehoshua
Grodan, Igor
Kosovich, Edward
Melnik, Semion
Rozler, Nehama
Skurkovich, Alla
Zinkin, Michael

Flute

*** Zeidel, Nahum
*** Buchman, Noam
Tal, Rami
Silva, Vladimir

Trumpet

*** Cox, Kenneth
** Berlin, Richard
Eshkar, Addi

Piccolo

Silva, Vladimir

Trombone

*** Ross, Mitchell
Rinot, Liron
Aharoni, Eliezer

Oboe

*** Avichail, Ehud
*** Haas, George-Luis
Engel, Ronald
Zeidman-Haas, Mina

Bass Trombone

Aharoni, Eliezer

Viola

*** Haimsohn, Jean
*** Assayas, Richard
** Damian, Michael
* Leva'ot, Rashi
* Ferdman, Michael
Friedman, Nikolai
Haimovitch, Joseph
Israeli, Menashe
Lifshitz, Moshe
Richter, Alma
Tomarinson, Alexander

Cor Anglais

Zeidman-Haas, Mina

Tuba

*** Yuhas, Dan

Timpani

*** Lipshitz, Yoav
** Cohen, Yehuda

Clarinet

*** Zamir, Amnon
*** Dembinsky, Gershon
Beazley, Desmond

Percussion

*** Zhukov, Valerie
o Jones, Pamela
Cohen, Yehuda
Shiloah, Eldad

Piccolo Clarinet

Dembinsky, Gershon
Beazley, Desmond

Harp

*** Kessler, Irena

Gideon Paz,
Managing Director

Personnel Manager: **Dan Bleicher**
Music Administrator: **Alexandra Melamed**
Librarian: **Yitzhak Hoffman**
Stage Manager: **Haim Oz**
Accounting: **Ahouva Azoulai**

*** Principal or Co-Principal
** Assistant Principal
* Deputy Principal
♦ Associate Principal
o On Sabbatical

TONIGHT'S PROGRAMME

JUAN PABLO IZQUIERDO, conductor
ARIE VARDI, soloist

MAURICE RAVEL
(1875-1935)

"MA MERE L'OYE", SUITE (16')
Pavane de la Belle au bois dormant
Petite Poucet
Laideronnette, Imperatrice des Pagodes
La Belle et la Bete
Le Jardin feerique

PIANO CONCERTO FOR THE LEFT HAND (19')
(in one Movement)

I n t e r m i s s i o n

OLIVIER MESSIAEN
(1908-1992)

"LES OFFRANDES OUBLIEES", (12')
Meditation Symphonique

ROBERT SCHUMANN
(1810-1856)

SYMPHONY NO. 4 IN D MINOR, OPUS 120 (29')
Ziemlich langsam - lebhaft, attacca
Romanze: Ziemlich langsam, attacca
Scherzo: Lebhaft, attacca
Lebhaft

Next Week:

OPEN STUDIO

SERGE KHANUKAYEV, conductor
VADIM MONASTIRSKY, soloist

SMETANA "Tabor", Symphonic Poem from "Ma Vlast"
POULENC Choreographic Concerto for Piano and 18 Instruments
MOZART Symphony No. 34 in C major, K. 338

Tuesday, **2.2.93**, at 1.00pm, at the Henry Crown Symphony Hall
Standard price tickets of 10 Shekels, from Sunday, 31.1 hours 4-7

תוכנית הערב

חואן פבלו איסקיירדו, מנצח
אריה ורדי, סולן

- (16') מוריס ראול (1937-1875) "אמא מספרת", סויטה
פאבאן של היפיפיה הנמה
אצבעוני
ליידרונט, קיסרית הפאגודות
שיחה בין היפיפיה והחייה
גן הפיות
- (19') קונצ'רטו ברה מג'ור לפסנתר ביד שמאל ותזמורת
(בפרק אחד)

ה פ ס ק ה

- (12') אוליבייה מסיאן "מינחות נשכחות", הרהור סימפוני
(1992-1908)
- (29') סימפוניה מס' 4 ברה מינור, אופוס 120
אטי למד, עירני, אטאקה
רומנסה: אטית למדי, אטאקה
סקרצו: עירני, אטאקה
עירני

בשבוע הבא:

אולפן פתוח

סרגיי חונכאייב, מנצח
ואדים מונסטירסקי, סולן

סמטנה "תאבור", פואמה סימפונית מתוך "מולדתי"
פולנק קונצ'רטו כוריאוגרפי לפסנתר ו-18 כלים
מוצארט סימפוניה מס' 34, בדו מג'ור, ק. 338

יום שלישי, 2.2.93, בשעה 1.00 בצהריים, באולם הקונצרטים ע"ש הנרי קראון
כרטיסים במחיר אחיד של 10 ש"ח - בקופת התזמורת, מיום א', 31.1 בשעות 4-7

הצגת המחקר:

בשנת 1881 - 1882, נעשה מחקר היסטורי על ידי משרד המבחן והמבחן, אשר נעשה על ידי משרד המבחן והמבחן.

המחקר והמחקר:

המחקר והמחקר (המחקר והמחקר) נעשה על ידי משרד המבחן והמבחן, אשר נעשה על ידי משרד המבחן והמבחן.

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המחקר והמחקר (המחקר והמחקר) נעשה על ידי משרד המבחן והמבחן, אשר נעשה על ידי משרד המבחן והמבחן.

המחקר והמחקר:

המחקר והמחקר (המחקר והמחקר) נעשה על ידי משרד המבחן והמבחן, אשר נעשה על ידי משרד המבחן והמבחן.

המחקר והמחקר:

מ'האָרדע, געבאָרען

געבאָרען אין אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם

און אין אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם
און אין אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם פאר אַ פאָרעם
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תזמורת
סימפונית
ירושלים
רשות השידור
מנהל מוסיקלי - דוד שלון

