



REICHEL
CONFIGURATIONS

VAN APPELDORN
RISING NIGHT AFTER NIGHT

CONSTANTINIDES
DEDICATIONS FOR STRINGS

FLEISCHER
A GIRL NAMED LIMONAD

TANNER
AUKELE (THE SWIMMER)

POLISH RADIO AND TV
SYMPHONY ORCHESTRA
OF KRAKOW

SYMON KAWALLA

SLOVAK RADIO
SYMPHONY ORCHESTRA
BRATISLAVA CITY CHORUS
OLIVER DOHNÁNYI

JERUSALEM SYMPHONY
ORCHESTRA
SHALOM RONLY-RIKLIS

VMM
3004



DDD

VIENNA MODERN MASTERS™

CD 3004 is the fourth CD in the 1991 **Music from Six Continents™** series of unique orchestral and orchestral-choral recordings of music by living composers from around the world. The five composers represented on this compact disc live and work in Utah, Texas, Louisiana, and Hawaii in the United States and in Haifa and Tel Aviv, Israel. All compose in highly individual styles yet in a contemporary international idiom. Reichel's **Configurations** and Constantinides' **Dedications for Strings** are rather abstract works, whereas the other three compositions incorporate pictorial or extra-musical elements. Van Appledorn's **Rising Night After Night** epically celebrates, with orchestra, chorus, narration and soloists, the founding of the state of Israel after the Holocaust, fulfilling the centuries-old Jewish dream of return to a Biblical homeland. Fleischer's **A Girl Named Limonad** and Tanner's **Aukele (The Swimmer)** are straightforwardly programmatic, continuing the 19th-Century tradition of symphonic poem and program symphony. Each of the composers expresses in his or her music the conviction that music composition, more than just adherence to contemporary musical orthodoxy, is the technically adroit expression of deeply felt emotions and beliefs.

Nancy Van de Vate



TSIPPI FLEISCHER was born in 1946 in Haifa. She holds three Bachelor's degrees – in Music Theory and Composition from the Rubin Academy, Jerusalem in 1969; in Hebrew Language and History of the Middle East from Tel Aviv University in 1970; and in Arabic Language and Literature from Tel Aviv University in 1973. She completed a Master's degree in Music Education from New York University in 1975 and has completed her Ph. D. Dissertation. She lectures in the Department of Musicology at Bar-Ilan University and in the Music Department of the Levinsky Institute, Tel Aviv. Her fields of research include classical opera, Semitic linguistics, Arabic

philology, and the history and style of Hebrew songs. She has organized seminars for teachers specializing in music education, Hebrew literature, and the Arabic language at all the Israeli universities. Fostering music education among young Israelis is a special interest. With roots in the cultural pluralism of the Middle East, her music is also firmly grounded in Western culture permitting a unique synthesis of East and West. She has written in nearly all musical forms, often blending Eastern and Western musical instruments, vocal styles, and even languages. Her sensitivity to color and sonority have been compared to that of Maurice Ravel and George Crumb.

A Girl Named Limonad (1977), one of Fleischer's earliest compositions, reflects the dedicated search for an individual musical language which marks all of her works. It is based on an Arabic poem of the same name by Lebanese poet Shawqi Abi-Shaqra, a poem pervaded by surrealistic symbols stemming from the poet's own internal conflict. A traditional village son, he is also a man of the modern age. Fleischer's musical material encompasses metamorphoses of several themes of an oriental folkloric flavor. In four sections performed without pause. **Pastorale, Serenade, Misterioso, and Heroic Funeral**, the story of Limonad is represented by a recurring melody which undergoes many transformations as the

story untolds. In **Pastorale**, Limonad walks through the fields near her village, occasionally recalling the unpleasant sounds of city life. **Serenade** depicts the meeting of Limonad and her surrealistic lover. In **Misterioso**, war breaks out and Limonad dies. **Heroic Funeral**, is, in the words of the composer, a “metamorphosis” — “the physical-surrealistic being of Limonad... a fanfare to her spirit.”

Program Note based on material provided by Tsippi Fleischer

A GIRL NAMED LIMONAD

Shawqi Abi-Shaqra

Miss Limonad runs out of the orchards.
She detests goblets. She is a village tent.

Those fond of skiing, postage stamps
and sex travel to her.

Villages and hills emit the scent of her
body. She stands upright like a signet
ring.

As she laughs, I give away a bouquet of
jasmine flowers. As she cries — steel
factories kneel, and the whole world
goes on strike.

I shall enroll in a dancing studio, knock on
Harlequin's door, borrow his
light-hearted gown, come back as wide
as a garden to show her the drawings
and the surrealistic fish.

She sleeps on a silken pillow, her nose
peeping out so that the poor can see
a narrow white nose like flour.

When war breaks out — we wear
a Zeppelin, disappearing into the air.
When a partridge passes by, we would
devour it.

On board a straw-boat, she proceeds
through rocks and stones. The
shepherd and his valiant sons applaud
her.

I leave her alone. I sleep in the attic,
listening to the clamour of her flesh.
I run away from her long nails. I walk
her to the church. I cover her with
a dark light.

A fan of peacock feathers. She wanders
in the valley. A peasant girl wearing
folklore.

*English translation by permission of Professor
Sasson Somekh*

THE POLISH RADIO AND TV SYMPHONY ORCHESTRA OF KRAKOW was founded in 1947. It has made more than 6,000 recordings for broadcast and has appeared at many festivals and concerts in Poland and abroad. Contemporary works recorded by the orchestra appear on numerous American and West European labels, including Conifer (United Kingdom), Accord (France), Vienna Modern Masters (Austria), and Stradivari and Cambria (USA).

SZYMON KAWALLA, born in 1949, became Music Director of the Polish Radio and TV Symphony Orchestra of Krakow in July, 1985. He studied conducting and violin in Krakow and at the Academy of Music in Warsaw. As a conductor, he has directed the orchestral music of Polish and foreign composers on more than 35 discs and in live performance in Poland and elsewhere. He has toured widely as a violinist.

THE SLOVAK RADIO SYMPHONY ORCHESTRA from Bratislava has made many thousands of recordings since its inception in 1924 and appears on distinguished labels in Eastern and Western Europe, Asia, and North America. It frequently tours abroad and appears regularly on international festivals throughout Europe and in Asia.

THE BRATISLAVA CITY CHORUS ranks as one of Slovakia's most outstanding non-professional choruses. Founded in 1971, it includes in its repertoire choral music from all major style periods, including the 20th Century. Since 1977, **LADISLAV HOLÁSEK**, who is also chorusmaster of the Slovak National Opera in Bratislava, has been conductor and music director of the Bratislava City Chorus.

OLIVER DOHNÁNYI was born in 1955 in Trenčín, Czechoslovakia and graduated from the Bratislava Conservatory and the Academy of Musical Arts in Prague, where he studied conducting. He also later studied at the College of Music and Performing Arts in Vienna. Since 1986 he has been Chief Conductor of the National Opera in Bratislava.

THE JERUSALEM SYMPHONY ORCHESTRA was founded in 1936 as a small chamber ensemble. By 1978 it had increased to 97 musicians, and in 1988 represented Israel at its 40th Independence Anniversary celebrations in America, giving concerts in 21 cities. The JSO provides Israeli artists, particularly young musicians and recent immigrants, an opportunity to perform before large and discriminating audiences. Daniel Barenboim, Pinchas Zukerman, Shlomo Mintz, Misha Maisky, and Yefim Bronfman made their debuts with the JSO.

SHALOM RONLY-RIKLIS is the first native Israeli conductor to achieve international recognition. For 16 years Assistant Music Director of the Israel Philharmonic Orchestra, he was in 1987 appointed Chief Conductor of the Tasmanian (Australia) Symphony Orchestra. In addition to conducting, he is Professor of Conducting and Head of the Orchestral Department in Tel Aviv University.

VIENNA MODERN MASTERS™ is a nonprofit recording company devoted primarily to the production of compact discs of contemporary classical music. Our principal focus is on orchestral and orchestral-choral music by living composers worldwide. We also issue compact discs of traditional repertoire recorded by outstanding modern performers and selected chamber music recordings of new works.

VIENNA MODERN MASTERS™ has no stylistic, gender, ethnic, geographic or other bias in its choice of music to appear on the label. Its only criterion is musical merit. For the present, for the recordings we supervise, we prefer to record in Eastern Europe where superb orchestras, soloists, and ensembles are particularly accustomed to recording new music at moderate cost. Master tapes of excellent quality may be sent to us for consideration by composers, conductors, publishers, or performers from any country in the world.

Clyde Smith, President
Nancy Van de Vate, Vice-President
and Artistic Director

Cover art is by **LANE SMITH**, whose imaginative work appears frequently in major magazines and newspapers, including **Esquire**, **Rolling Stone**, **The Atlantic Monthly**, **The New York Times Magazine**, and elsewhere. He has received three Silver Medal awards from the Society of Illustrators and is illustrator of the recent best-seller, **The True Story of the Three Little Pigs!** by A. Wolf as told to Jon Scieszka. He is author and illustrator of **The Big Pets and Glasses – who needs'em?**

MOLLY LEACH is the designer of numerous compact disc covers, books, and magazines. She is principal Art Director of **Business Week's** annual magazines, **The Corporate Elite** and **The Top 1000**. Molly Leach and Lane Smith live in New York.

Credits

Executive Producers: Nancy Van de Vate, Clyde Smith
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Print Preparation: Rudolf Homer, Bratislava, ČSFR

CD Booklet Editors: Nancy Van de Vate, Clyde Smith

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VIENNA MODERN MASTERS™, Margaretenstrasse 125/15, A-1050 Vienna, Austria
