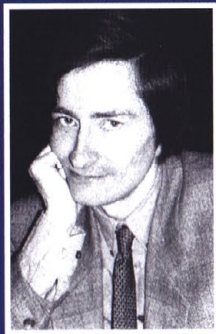


Allen Brings

NEW MUSIC for ORCHESTRA



Betty Beath



Maximilian Kreuz



Tsippi Fleischer

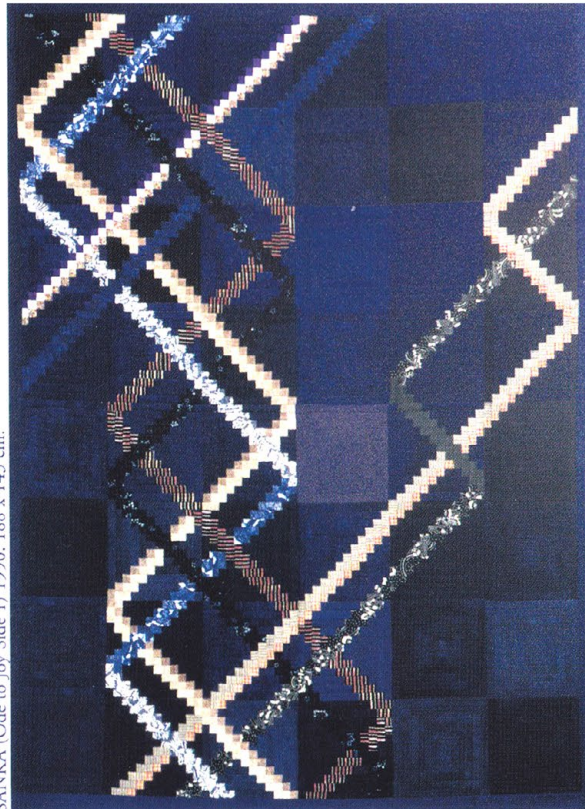


3053



Sonja Grossner

Emiko Toda Loeb, b. 1949, Japan/USA
SANKA (Ode to Joy Side 1) 1990, 188 x 143 cm.



DDD

VIENNA MODERN MASTERS

BRINGS
Scherzi musicali
KREUZ
Mouvement
symphonique No. 3
BEATH
Woman's Song ~

FLEISCHER
Symphony No. 4

GROSSNER
From Dark to Light

MUSIC FROM SIX CONTINENTS 2001 SERIES

MORAVIAN
PHILHARMONIC
Toshiyuki Shimada

WIENER
KAMMERORCHESTER
Alexander Liebreich

PRAGUE PHILHARMONIC
PLAYERS
Jiri Mikula



3053

THE COMPOSERS

TSIPPI FLEISCHER, born in Haifa, Israel in 1946, is the first established woman composer from the Middle East. She studied at the Rubin Academy of Music in Jerusalem, received an M.S. in Music Education from New York University and a Ph.D. in Musicology from Bar-Ilan University in Israel. She also holds degrees in Semitic Linguistics and Hebrew and Arabic Philology.

Her many prizes and awards include the Israel Prime Minister's Prize on the occasion of Israel's 50th anniversary, the Unesco-Paris (Rostrum) Prize for Composition, Israel's Public Council for Culture and Art Prize, "First Career-Woman of Israel for 1993 in the Field of Music," the Acum Prize (Israel Composers and Publishers), awards from the governments of Finland and the USA, and from the Brahms Gesellschaft of Germany and the Canadian Electro-Acoustic Community. She lectures in musicology at Bar-Ilan University and at the Levinsky Institute in Tel Aviv.

THE MUSIC

Composers' Commentary

SYMPHONY NO. 4: A Passing Shadow, completed in 2000, is dedicated to Max Schubel, president of the American record company, Opus One. A *symphonie concertante* in the oriental style, it was inspired by the playing of Ross Daly the amazing Irish virtuoso of string and plucked instruments of the Near East and the Mediterranean Basin whom I first heard in Jerusalem. In one movement with five continuous sections, it is scored for folk wind and percussion soloists and chamber orchestra.

SYMPHONY NO. 4 is a single breathing organism which progresses from the quietness of the Utopian East to anxious dynamism, a progression toward crisis. Its basic texture consists of strings in fourths and fifths, linked to several oriental scales. The first two sections, which are quite tranquil, feature the Indian *bansuri* accompanied by the Nigerian *udu*; both soloists are heard performing a variety of Oriental glissandi. Two minutes of improvisation lead to a third section in which the Turkish clarinet is heard playing *con moto* above the strings. The music becomes increasingly energetic in the fourth section, which features the *mazhar* performing as soloist in a 10/8 *sama'i* rhythm. The forceful asymmetry of the last section leads to the intense turmoil of the Finale. The symphony, which began softly, has moved continuously to its fortissimo close.

The work's overall texture may be described as a pyramid with double bass and harp at the base, strings presenting the melodic line in the middle region, then at the top level the obligati of the two soloists. Each performance of the symphony will be unique because of the soloists' imaginative improvisation. "The Passing Shadow" motive is heard in parallel three-note clusters performed by the oboes. It symbolizes a desire for an end to the conflict and danger of life in the Middle East.

Tsippi Fleischer

THE SOLOISTS

EYAL SELA performs on a variety of ethnic wind instruments including Turkish clarinet, Indian bamboo flutes, Irish penny whistle, Norwegian *österdal* and Armenian *duduk*. A graduate of the Music Academy of Tel Aviv University, he is also an accomplished clarinet and saxophone performer. On this recording of **SYMPHONY NO. 4** by Tsippi Fleischer, he begins with the Indian *bansuri* and after an interlude of solo improvisation, he is heard playing the Persian *zarb*, Nigerian *uchi* Pakistani tambourined *darbuka*, turkish *mazhar* and Spanish *Kahun*.

Percussionist **YINON MUALLEM** began his career in Latin music, playing African congas, bongos and Brazilian percussion instruments. The child of Iraqi-born parents, he has gradually been drawn back to the oriental music of his forebears. He has appeared in concerts around the world, performing with such musicians as Ross Daly, Eyal Sela and Alim Gasimov. In **SYMPHONY NO. 4** he performs on Persian *zarb*, Nigerian *udu*, Pakistani tambourined *darbuka*, Turkish *mazhar* and Spanish *kahun*.

Credits: Executive Producer: Nancy Van de Vate; **Sound engineering and editing:** Frantisek Poul and Vaclav Frkal (Brings, Beath, and Grossner), Michael Renner (Kreuz); Yuval Carin and Jiri Zobac (Fleischer); **Photos:** Michael Faeder (SANKA); **Booklet design and editing:** Nancy Van de Vate; **CD master:** Frantisek Poul.
