

## A CELEBRATION WITH MUSIC OF TSIPPI FLEISCHER

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Tracks 6 - 9 [10:40] *GIRL-BUTTERFLY-GIRL* - Song-cycle for Mezzo-soprano, Flute and Cello 1977/1996

Tracks 10 - 19 [10:05] *TEN FRAGMENTS FOR OBOE, CLARINET AND BASSOON* 1984

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## Israel at 50



175 CD



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A Celebration with Music of Tsippi Fleischer

# ISRAEL AT 50

A CELEBRATION WITH MUSIC OF  
**TSIPPI FLEISCHER**

OPUS ONE number 175 CD

Total Duration ~ 69:00

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Publisher: Israel Music Institute, Tel-Aviv

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Publisher: Israel Music Institute, Tel-Aviv

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Publisher: Israeli Music Center, Tel-Aviv

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**OPUS ONE** number 175  
CD

"It is with great pleasure that I am writing this introduction and explanatory notes for this CD, which celebrates outstanding Israeli performances of my works in a parade of superb musicians with which I am proud to work. The Prime Minister's prize for composition I won this important year - the 50<sup>th</sup> anniversary of the State of Israel - made this possible.

In the center of the CD is the *Hexaptychon* (1996-1997) - six pieces based on a poem by the major Arab poet Jabra Ibrahim Jabra. My most recent work, as of this writing, *As a Diamond* (January 1998) is also included. It is a piece for two singers and a symphonic orchestra setting to music a lyric by Yehuda Amichai - a major poet in the rejuvenating Hebrew poetry. The direct - poignant - personal poetic statements are common to both poems. The imprint of Jabra's drama and philosophy is evident in the *Hexaptychon* (a series of works of about twenty-five minutes), whereas Amichai's lyricism and nostalgia were stamped in the two-minute short and condensed expression of *As a Diamond*. For 'dessert', a chamber instrumental piece, also internationally premiered - *Spielmobil* (1995) concludes the CD in a rather humorist mood.

Beside these new works, the CD is introduced by three of my past works in renewed performances.

I have only one comment to make about the stylistic feature that unifies my past and present compositions: the Middle Eastern flavor seeps in once more, and nothing can exemplify it better than the function of the violoncello. Both in *Girl-Butterfly-Girl* in the present version as well as in the *Hexaptychon* (no. 2) the player is asked to play without any vibrato, and this even fits the Baroque violoncello.

My greetings to the important guest soloists from Europe - the Mezzo-soprano singer from Rome, Patricia Adkins Chiti, and the organ player from Duesseldorf, Friedemann Herz".

Tsippi Fleischer  
April 29, 1998

Israeli composer Tsippi Fleischer has become well-known for her innovative creative mind. Her roots are nurtured in the cultural pluralism of the narrow strip of the land of Israel. In her works she combines the knowledge of the indigenous cultures of her homeland with the firm foundation of knowledge of Western culture which she absorbed during her studies. Tsippi Fleischer is also known as an educator, and some of her students have become composers and well-known conductors.

She has set Arabic poetry to contemporary music and has achieved a unique synthesis of East and West. Her sensitivity for color and sonority has been compared to that of Maurice Ravel and George Crumb.

One of her most unmistakable qualities is her ability to be involved simultaneously in seemingly dissimilar areas. Spending much of her time travelling in connection with the performance of her works, she is always attracted to the beauty of folklore music, but she would not miss an opportunity to organize events of contemporary music in Israel. She holds academic degrees Semitic Linguistics and Hebrew and Arabic philology, in addition to her degrees in Music Theory and Composition. She received her MA in Music Education from New York University and holds a PhD degree in Musicology from Bar-Ilan University in Israel.



Tsippi Fleischer's works are performed regularly in Israel. Her works with dancer-choreographer Ruth Eshel were performed in Canada in 1987 with great success. Performances of *Lamentation* took place in 1988 in Germany (Duesseldorf and Bremen) and again in Los Angeles in 1990. That same year her cantata *Like Two Branches* after a text by a Bedouin Poetess of the sixth century was premiered.

1989 was an intensive year for Fleischer's performances in the United States, including a performance of her *Madrigals* at Merkin Concert Hall in New York and in Washington, Philadelphia, Boston and Chicago.

Her song cycle *Girl-Butterfly-Girl* was premiered in London in June 1992, followed by performances in Paris, Rome and Amsterdam. The same year she was commissioned by both the Canadian Electroacoustic Community (CEC) in Montreal and by the Warsaw Philharmonic to compose new works completed in 1993-94.

Her *Oratorio 1492-1992*, commemorating the 500th anniversary of the expulsion of the Jews from Spain, was premiered in Israel in February, 1992, and gained tremendous success. That same year she travelled to Tokyo, New York, Montreal, Washington and Rotterdam, to be present during the performance of her works.

During the first half of the 1990s she created several multimedia works based on ancient Semitic myths (*Daniel in the Den of Lions* in Coptic, *The Judgment of Solomon* in Biblical Hebrew, to mention just a few). She made her debut in the symphonic dimension with her first symphony, *Salt Crystals*, which had its world-premiere recording by the Warsaw Philharmonic in 1996, and was commissioned by the VIENNA MODERN MASTERS label - catalog numbers 2023 and 3038.

Among the many prizes Tsippi Fleischer was awarded, are notably her representation of Israel in the ROSTRUM of composers, Unesco - Paris with *The Gown Of Night* and *In the Mountains of Armenia*; scholarships and endowments from the governments of Finland and the USA, the Brahms Society (Baden-Baden), Villa Montalvo (California's 'Historic Estate for the Arts') and the Canadian Electro-Acoustic Community (Montreal). She has been awarded the Prime Minister's Israeli Prize for composition - the most prestigious recognition in the creative arts. She also received the Globes' "First Career Woman of Israel in the Field of Music" Award, the ACUM Prize for *Like Two Branches* and the National Council for Art and Culture's official prize for her *Oratorio 1492-1992*. Her *Madrigal No. 1* from the *Scenes of Israel - Six Madrigals* won the first annual Cambridge (Mass.) Madrigal Singers Choral Composition Competition. All of her compositions are being recorded on CD in Germany, Switzerland, Austria, Israel, the USA and Japan. Ms. Fleischer intends to focus in the future on the composition of symphonies and operas.

*Resuscitation* (1980), opus 6 - five miniatures for cello solo, was recorded by Yfaat Weltman. It's five sections are: *Presto*, *Moderato*, *Allegro alla scherza*, *Furioso* and *Lento (molto espressivo)*.

The five miniatures are in fact "five drops of mood". Between miniatures II and III there is no intermission; miniature V unexpectedly introduces a calm and lyrical mood at the end. The piece has a very spontaneous nature. The composer remarks that working on this piece helped her overcome a personal tragedy.

One of the international performances of the piece was recorded on a VIENNA MODERN MASTERS CD (no. 2023) titled "Around the World with Tsippi Fleischer"; it was SSMC Helen's excellent rendering in a post-concert production of the composer's works in Merlin Hall (NYC) on February 26, 1998. Yfaat Weltman's performance here was recorded specially for a radio recital in Israel on April 1, 1997. This was broadcast on December 4, 1997.

**Yfaat Weltman** was born in Jerusalem in 1971. She first started to play the piano, but at the age of ten decided that she preferred the cello. She soon obtained wide recognition in Israel and abroad. She was given annual grants from the America-Israel Cultural Foundation to support her studies.

Ms. Weltman has appeared as soloist with several well-known orchestras, including the London Philharmonic, the Israel Philharmonic, the Berlin Sinfonietta, the Jerusalem Symphony and the Israel Chamber Orchestra. Ms. Weltman received her BM degree from the Jerusalem Rubin Academy of Music and Dance.



Yfaat Weltman - cello

*Girl- Butterfly-Girl* (1977/1996), Opus 4, is a song cycle, sung in Arabic, for alto, flute and violoncello. It is here sung by Patricia Adkins Chiti, with Deborah Kruzansky flutist, and Leonardo Massa, cellist. The four songs are: *Pieces of Earth* (words by Fu'ad Rifka of Syria), *Eyelids* (words by Shawqi Abi-Shaqra of Lebanon), *The Coffin with Its Lid Remote* (words by Muhammad al Maghut of Syria), and *Girl-Butterfly-Girl* (words by Unsi al-Hajj of Lebanon).

The song cycle was originally composed in 1977 for soprano with the accompaniment of oriental violin (or *nay*) and *ud* (or *qanun*). It is often performed all over the world in Arabic/Hebrew/English and is Fleischer's most frequently performed work and was considered her hallmark for many years. The surrealist-folklorist atmosphere evoked by the text of the poems is mirrored in the musical language. The Arab keys (*maqamat*) are used as scales possessing common melodic figures, and the scales give rise to a particular harmonic functionality. The impressive timbre of the Italian Patricia Adkins Chiti intensifies the dramatic vein of the cycle, whereas the special use of the flute and the Baroque cello (lacking vibrato) compliment the prominent extra-European aspect of the work.

The first song expresses the loneliness of a man who has built himself a place of refuge in the sands of the desert. In the second song this loneliness becomes the anguish of a wanderer who cannot find rest and is being thrown about. In the third his distress is at its height; the person has lost his life's direction, and is standing on the brink of madness, searching frantically for anything, be it only a nail to clutch at. The fourth song is the calm after the storm, bringing a spark of optimism. It is sung unaccompanied, as if in a dream. Only after completing the song cycle did the composer discover that the word *desert* appears in the first three poems.

## Song No. 1 - PIECE OF EARTH

Text: Fu'ad Rifqa

'AD-DAY'A Fu'ad Rifqa	PIECE OF EARTH Fu'ad Rifqa	الضيعة فؤاد رفقه
fid-day'ati-lhazatin-nujum	On the piece of earth with melancholy stars	في الضيعة الحزينة النجوم
banaytu lil'ilahi	To God I built a cavern	بنيت لئله
magharatan 'ada'tuha.	Filled with light.	مغارة أضأتها
sahirtu fi ramadiha	And nights I spent in its sand	سهرت في رمادها
ma'a kahini-lmawasimi-lkhadra.	With the priest - he of the seasons of green.	مع كاهن المواسم الخضراء .
wakana min majahili-lbarari	In secret places of the desert	وكان من مجاهل البراري
mulaththaman bighaymatin 'adhra	Wrapped in a virgin cloudlet	ملثما بغيمة عذراء
yaji'uni,	To me would he then come,	يجيئني ،
ta'rifuni khuta	His feet knew me	تعرفني خطاه
ta'rifu 'anni shafatun lilhijar.	As edges of the stones, they knew me.	تعرف أني شفة للحجار .
wadhata subhin...	And behold, there was morning...	وذات صبح ....
English: Gila Abrahamson		

## Song No. 2 - EYELIDS

Text: Shawqi Abi-Shaqra

'AR-RUMUSH Shawqi Abi-Shaqra	EYELIDS Shawqi Abi-Shaqra	الرموش شوقي أبي شقرا
'akhbiru 'ummin-nahila	Will you tell my haggard mother	أخبروا أمي النحيلة
'anna 'ifritan lahu tasatu nar	A demon with a tray of fire	أن عفريتاً له طاسة نار
rashsha milhan	Sprinkled salt	رش ملحاً
fawqa 'aynayya watar.	On both my eyes, and was gone.	فوق عيني وطار .
hattani kalkurati	He threw me like a ball	حطني كالكرة
bayna siqani-lqabila	Amidst the feet of tribesmen	بين سيقان القبيلة
wal'afariti-lkibar	Amidst giant demons.	والعفاريت الكبار
labatuni 'aliyan	And they kicked me up high	لبطوني عالياً
sawba-lqifar	Towards the desert sands,	صوب القفار
'akhadhu min 'isba'i	They took from my finger	أخذوا من إصبعي
khatiman	A gift-ring	خاتماً
warumushidh-dhahabiyya.	And gold of my eyelids.	ورموش الذهبية .
English: Gila Abrahamson		

## Song No. 3 - THE COFFIN WITH ITS LID REMOTE

Text: Muhammad al-Maghut

'ANA'SH  
DHU-LGHATA-LBA'ID

Muhammad al-Maghut

'innani 'aqifu 'ala hafati-ljunun  
kama yaqifut-tiflu

'ala hafatin-nafidha

la-lqamaru fis-sama'i

la habibati fis-sarir

tufulati ba'ida

kuhulati ba'ida

watani ba'id

wa'ana 'uharwilu<...>

kanahrin darir

faqada majrahu

fi-l'asifa.

'ahsidu-lmismara

li'anna hunaka khashaban

yadummuhu

'ahsidu ['ana] hatta-ljuthathad-  
-damiyata fis-sahra

li'anna hunaka ghirbanan tu'nisuha

watan'aqu li'ajliha.

THE COFFIN  
WITH ITS LID REMOTE

Muhammad al-Maghut

I stand alone on the brink of madness  
Like an infant who stands

upon a window ledge

There's no moon in the heavens

No beloved waits in my bed

And my childhood remote

My old age is remote

My country remote

And I rush to and fro

Like a sightless stream

That has strayed from its course

in foul weather.

I am envious of the nail

That has wooden boards to embrace,

to protect it

I am envious of the corpses  
dripping blood that in the desert lie

For having blackbirds to amuse them

Shrieking out their song for them.

English: Gila Abrahamson

التعش  
ذو الغطاء البعيد

محمد الماغوط

إنني أقف على حافة الجنون  
كما يقف الطفل

على حافة النافذة

لا القمر في السماء

لا حبيبتي في السرير

طفولتي بعيدة

كهلوتي بعيدة

وطني بعيد

وأنا أهول <...>

كنهر ضريع

فقد مجراه في العاصفة.

أحمد المسمار

لأن هناك خشبا

يضمه

أحمد [أنا] حتى الجثث

الدامية في الصحراء

لأن هناك غربانا تونسها

وتتعلق لأجلها .

## Song No. 4 - GIRL-BUTTERFLY-GIRL

Text: Unsi al-Hajj

FATAT FARASHAT FATAT

Unsi al-Hajj

halimat fatatun 'annaha farashatun  
waqamat

falam ta'ud ta'rifu 'idha kanat

fatatan halimat 'annaha farashatun  
'aw

farashatun tahlamu 'annaha fatatun  
ba'da mi'atin minas-sinin

ya 'awladi

walhawa'u fil-layli

fatatun wasabiyyun yarkudani  
kafarashatin

tahlamu 'annaha fatatun wasabiyyun  
yahlamani 'annahuma farashatun

tamazzaqat fi-lkhariji

ya 'awladi

farasha.

GIRL-BUTTERFLY-GIRL

Unsi al-Hajj

A girl dreamed that she was a butterfly  
When she arose

She did not know if she was

A girl who had dreamed she was a butterfly  
Or

A butterfly dreaming that it was a girl.  
Hundreds of years went by,

Children,

In the evening, a gentle breeze -

A girl, a boy, are running  
like a butterfly

Dreaming it's a girl and boy  
Dreaming they're a butterfly...

All was torn apart outside.

Children,

A butterfly.

English: Gila Abrahamson

فتاة فراشة فتاة  
أنسي الحاج

حلمت فتاة أنها فراشة  
وقامت

فلم تعد تعرف إذا كانت

فتاة حلمت أنها فراشة  
أو

فراشة تحلم أنها فتاة  
بعد مئات من السنين

يا أولادي

والهواء في الليل

فتاة وصبي يركضان  
كفراشة

تحلم أنها فتاة وصبي  
يحلمان أنهما فراشة

تمزقت في الخارج

يا أولادي

فراشة .

Fu'ad Rifka was born in 1933 in the village of Kafrun, Syria, and studied at the American University in Beirut. In the 50s he served as an officer in the Syrian army, and after demobilization left for Germany to study. He has translated into Arabic a selection of poems by the German poet Reiner Maria Rilke, whose influence is recognizable in his work to a certain degree.

Shawqi Abi-Shaqra was born in 1935 in Mazra'at al-Shawq, Lebanon. He stood out among the poets who participated in the poetry quarterly "Shi'r" during the 60s. He was a school teacher in Beirut and later a journalist. His poetry is daring in content and language, and his syntax is always surprising, containing elements of folk speech as well as reflections of European structures. He writes both metered and free verse.

Muhammad al-Maghut was born in the village of Salmiya (near Hama) in Syria. He lives alternately in Damascus and Beirut. He has published several volumes of poetry which is rather experimental and unbound by meter or a regular rhyme scheme.

Unsi al-Hajj was born in 1939 to a family of intellectuals and writers. A prolific poet and active journalist in Beirut. He made his mark in the poetry quarterly "Shi'r" with his surprisingly free style, foreign to the spirit of Arabic poetry and unquestionably surrealistic in nature. All his poems are rhymeless and meterless, as he consistently disregards the normative rules of Arabic syntax.

**Patricia Adkins Chiti**, mezzo-soprano, is active both in the opera house and with symphony orchestras. Besides her international recognition for her performances of Shostakovich's vocal music, she premiered works by Britten, Zimmermann and Menotti. She records for broadcasting authorities in Europe and the USA a repertoire that covers Classical, Romantic and contemporary music.

Ms. Adkins Chiti has carried out musicological research since her student days. She published numerous essays and has written several books. In 1995 she founded the international festival "Donne in Musica" which takes place in September every year in Fiuggi, Italy. She produced a large series of video films about women composers from all periods, in which she included Tsippi Fleischer and her multi-media works. The two met in an international festival for women composers in Alaska in the summer of 1993, and have been keeping in close touch. The Mediterranean background of the two apparently serves them as a common source of inspiration.



Patricia Adkins Chiti - mezzo-soprano



*Ten Fragments for Oboe, Clarinet and Bassoon* (1984), opus 15, reflect a new to explore the color relationships among the three instruments, and the variety of points of contact possible among them. The piece is written in the *Saba-Zamzama* Arab scale while the

director since 1990. For the Tel Aviv Museum of Art she has directed the music programs since 1994. In 1996 she established "Tempus Fugit" - the international biennial for contemporary music at the Tel Aviv Museum of Art.

The following is an excerpt from Ms. Arnheim's introduction to the Second Biennial, which took place March 5-8, 1998, addressing the audience in a spirit of pioneering and idealism:

"What is the function of the concert hall in our age? To what extent do we, the people who determine the programs for the concert halls, create a proper balance between the preservation of the Classical and Romantic European tradition and the enhancement of the creation of music that is being composed here and now?

To what extent do we - or perhaps must we - create the proper conditions for the large-scale exposure of contemporary music, so that future generations will be able to carry out their selective choice (as was always done in the past) out of works composed in our century, in a preservable tradition?

The conclusions I have reached have prompted me to initiate - and to actually organize for the second time - a festival celebrating contemporary music, including Israeli music and musicians who will be able to meet their leading counterparts in the Western world."

**Ziv Ben**, bassoonist, studies jazz music and saxophone with Albert Piamenta. He served in the army in the IDF (Israel Defence Forces) Orchestra. He graduated from the Tel Aviv Rubin Academy of Music with the musician Mordecai Rechtman, who became his most important bassoon teacher as well as the well-known first bassoonist of the Israel Philharmonic.

After completing his studies he played five years as first bassoonist in the Royal Dutch Ballet Orchestra in Amsterdam, where he also studied chamber music and Baroque music.

He returned to Israel in 1985 and was one of the founders of the Musica Nova Consort for contemporary, the Leonardo Ensemble for Baroque music, and the Octet of the Israeli Chamber Blowers. He plays first bassoon in the Israeli chamber Orchestra. Concurrently, he adapts, orchestrates and composes for various ensembles and emcees concerts for children and youngsters. He likes to experiment in the field of computers and music.

In 1995 he opened "Shamayim" - an agency dealing with the organization, management and production of musical events. Since he started working as producer his effect on the local Israeli musical scene is gradually increasing.



Avigail Areheim  
*clarinet*



Ziv Ben  
*bassoon*



Oded Pintus  
*oboe*

*Hexaptychon* (1996-97), Op. 36-41, is a collection of Six Short Chamber Pieces, after Jabra Ibrahim Jabra's poem *I'm Sick of You*. The first and second pieces are sung in Arabic; the remaining four sections are instrumental.

The poet Jabra Ibrahim Jabra is considered one of the greatest philosophers in the Arab world. He was born in Bethlehem in 1919, received a scholarship for Oxford, England, and earned his Master's degree in English literature there. He returned to Jerusalem and was appointed lecturer of English literature at Al-Rashidie College in Jerusalem. During Israel's War of Independence he became a professor at the Baghdad Faculty of Literature. He went to Harvard in the U.S.A. for his Ph.D. His thesis dealt with "Criticism as Art". He returned to Baghdad to teach, and concurrently fulfilled a major administrative position in the Iraqi oil company.

His literary activity in Arabic encompassed the entire literary gamut including short story, novel, criticism, theatre and poetry, but he also wrote in English and painted.

Considered the father of Romanticism in Arabic fiction between the two World Wars, and the proponent of liberalism in modern Arab thought, he advocated the adoption of Western philosophy and the translation of Western masterpieces into Arabic, hoping to revolutionize Arab thought patterns.

He translated into Arabic Shakespeare's *Hamlet*, *King Lear*, *Othello*, *The Tempest*, *Macbeth*, and the *Sonnets*, As well as works by Camus, T.S. Eliot, Faulkner, Frost and others.

## I'M SICK OF YOU

Text: Jabra Ibrahim Jabra

### SA'IMTUKUM

Jabra Ibrahim Jabra

khudhu wujuhakum 'anni.  
hasbi wujihi 'ana  
la tadhaku-ddahka kullahu  
wala tabki-lbuka'a kullahu,  
wa'in takun rasinatan fal'annaha  
tattasilu bi'ahzanikum -  
wa'ahammu minha kulliha  
huzniya-l'a'maqu  
lilwujuhi-llati wara'a wujuhikum,  
wujuhin tataghafaluna 'anha  
fatasdumukum  
fi siwuy'ati 'iryikum  
fi 'ahlami-llayli-llati  
la tastati'u-nmifaqa 'awi-lkadhib.  
khudhu wujuhakum 'anni -  
sa'imtuha.

### I'M SICK OF YOU

Jabra Ibrahim Jabra

Turn your face away from me  
My own face is enough for me  
It doesn't laugh outright  
And it doesn't weep outright  
And if it is in pain that's because  
It is linked to your sorrow  
And still more important is  
my own deeper sorrow  
Because of the face behind your face  
A face which you ignore  
That's why it smites you  
in the small hours of your nakedness  
During dreams at night that  
Are unable to dissemble and tell lies.  
Turn your face away of me  
I'm sick of it.

English: Gila Abrahamson

### سأمتك

جبرا ابراهيم جبرا

خذوا وجوهكم عني  
حسبي وجوهي أنا  
لا تضحك الضحك كله  
ولا تبكي البكاء كله ،  
وان تكن رصينة فلانها  
تتصل بأحزانكم -  
وأهم منها كلها  
حزني الأعظم  
للووجه التي وراء وجوهكم ،  
وجوه تتغافلون عنها  
فتصدممكم  
في سويغات عريكم  
في أحلام الليل التي  
لا تستطيع النفاق أو الكذب .  
خذوا وجوهكم عني -  
سنمتها .

### Sources of inspiration, processes of composition

When I returned home from an intensive composition sabbatical at Villa Montalvo, California, in the summer of 1995, conductor Avner Itai approached me about choosing an Arabic poem I liked and about setting it to music for an *a cappella* choir. There was no doubt in my mind that I was going to opt for Jabra Ibrahim Jabra's compelling and poignant poem *I'm Sick of You*. While I was captivated by Jabra's poem and bound by the obligation to first of all set his words to music for an *a cappella* choir, I had already received several commissions for short chamber compositions - for string quartet, for piano four hands, for harp and for string quartet and harp. All of a sudden the Festival Shira II of 1997, directed by Ms. Ilana Zuckerman, a producer from the Israeli Radio, approached me too about a vocal-instrumental short piece. This is how the idea of composing a cycle of six chamber pieces took form - an hexptychon - all based on Jabra's poem.

Fitting the rhetorical-dramatic nature of the hexptychon, which is the upshot of the poem and characterizes all six pieces, the two vocal works and the four instrumental ones are composed according to the same musical outline. I first designed for the opening piece - the *a cappella*, choir. True, this work is an Hexptychon - reminiscent of six panels of one painting made of separate units that constitute the development of one basic coherent idea. although I made these units coexist (all the sharp-profiled ensembles), this does not necessarily mean that they are bound to lose any of their individual vitality, uniqueness and giving potential as far as the listener's perception is concerned.

The compositional process began in August 1996, in my next

residency, at the Jerusalem Mishkenot Sha'Ananim. In the midst of preparing a gala evening for *Daniel in the Den of Lions* (September 1996) and completing the multimedia *Solomon's Judgment* in advance of the premiere and filming (December 1996), I found myself furiously jotting down the basic monodic line of the *a cappella* choir and the sketches for the various ensembles generated directly from the same source.

I wrote in my diary: "I want to dare, to soar with the words, not to think too much about the form, to exhaust the essence of the Through Composed vis-a-vis the textual phrases, a direct response in the extended *maqam siga* to a given text (as I did even without any definite scale in *Mein Folk*) and then address the sonority of each ensemble, while ensuring that the skeleton idea does not lose any of its expressiveness. Jabra Ibrahim Jabra's fiery, blatant poem denouncing despised hypocrisy in human relations intensifies my courage and release, also inspired me towards my interpreted wild word-painting. As a poet it is full of symbolic eroticism, philosophy, exposed soul, thinking. In the music there will often be sharp articulations versus profundo, thinness versus density, penetrable heights versus low-spirited depressions... and some motif will reiterate in sound the ceaselessly recurring textual element of the face that keeps boasting and getting confused, the symbol of hypocrisy".

The recordings of the entire *Hexptychon* in the production were completed in Israel on December 16, 1997. Three of the pieces were world premiered in live performances - no. 2 by the contralto Haya Koren accompanied by a Baroque ensemble at the Festival Shira II in Metula on June 11, 1997; no. 6 for piano four hands on March 9, 1998 in Jerusalem in the Etnachta live broadcast radio program, and piece

no. 3 on July 1998 in a concert series of the Zamir Quartet at the Haifa Yad Labanim (Memorial Hall).

The structure and succession of the six *Hexaptychon* pieces can be described in various ways, and these descriptions sometimes criss-cross one another. I is a branchy, interlocking net of occurrences. I dare propose that the listener first listen to the entire Hexaptychon, and read the following comments afterwards.

My Oriental orientation led me to paint, in various colors, the primary idea of the percussive strokes such as: the choirs stamping on the feet, or knocking on the frame of the harp.

The textural evolution emerges from the composed improved version monodic line in the *siga huzam maqam*, and is adapted for an *a cappella* ensemble; then the Baroque ensemble appears with the contralto singing. The vocal succeeds into the instrumental, ending with a surprise piano virtuoso performance.

Through my previous compositional practice I had made an acquaintance with all the instruments I used in the Hexaptychon, and now I provided myself with a fascinating lesson in re-examination of their timbres, when the Western and non-Western flavors coexist all along.

One aspect of the evolution of the texture and the sound, then, is the development from the vocal monody adapted in various duplicates for *a cappella* choir towards a narrow harmonic thickening in the string quartet and the harp, that is gradually multiplied to a maximum in the piano four hands. There is an organic development in the harmonic domain, except for harmony dominated by intervals of a fourth in piece no. 2.

The rich interpretation as well as the brilliant virtuoso performance of all the performers without exception is note-worthy.

Another aspect of the texture and the sound may be visualized as a pyramid with the image of the *qanun* at the top: its imaginary presence presumably evokes numerous imitative sounds in the harp and the piano. The harp and the piano on both sides of the barricade seem to wish to produce the aimed-for resonance of the *qanun*, as the piano with its *qanun*-like aspect does not spare the two very active players and makes them rush around on the keyboard, whereas the harp keeps its elegant grace, a heritage of its feminine nature.

The rhythmic element, stemming from the nature of the various ensembles, is of special interest. The monodic line of an entire choir (!) is free, verging on wild: no definite tempo can be discerned over more than one bar. The stable *moderato* in piece no. 2, on the other hand, provides the ensemble with a backdrop which sets off its dramatic musical expression most favorably. All of a sudden the string quartet acquires an incredible sportive elasticity, and the music of the four string players flows very fast (piece no. 3). Their playing is moderated by the harp joining in piece no. 4, which gradually slows down the rate of the occurrences: notably chromatic complexity feeds in fact on the need for a slower rhythm. It is then that the two pianists burst forth in an unprecedented race in this *Hexaptychon*.

In this review of the occurrences it should be interesting to point out a bit from the end and a bit from the beginning. the line I first sketched in August 1996, which remained bare in the first piece for *a cappella* choir, stayed as a rigid skeletal contour, even though here and there some sub-bars were introduced for the sake of the specific medium of each piece. It is at the end of this incipient line that the



maximum variegation took place: the energetic harmony I set at the end (being the only "genetic" one) remained in its primary form in the choir (piece no. 1); it metamorphosed slightly in the strings and the harp (pieces 3,4 and 5); went through a meaningful transformation in piece no. 2 (contralto + Baroque ensemble) towards over-lyricism, and a conspicuous gesticular change stemming from the basic nature of the piano in piece no. 6 as an inherent necessity (see the introduction and the coda there).

### Comments on the individual pieces

The order of the following comments on the individual pieces was dictated by the importance of the analytical ideas rather than by the order of the pieces themselves:

Contralto singer Haya Koren's deep voice combined with her excellent Arabic accent creates the Um Kulsun-like rhetoric of song No. 2. (opus 37). The Baroque oboe's quarter tones improvisations successfully introduce the aura of an Oriental atmosphere. The connection of the fourths, seconds and sevenths in the harmonies of the harpsichord links the vocabulary of this work with my earlier works of an Arab flavor.

In no. 6 for piano four hands (opus 41) the virtuoso performance of the players functions as a vigorous statement, as an uncompromising declaration, interpreting the poet's criticism and denouncement of the hypocrisy among people. This technical virtuosity is a piano gesticulation while being also suggestive artistic playing of the *qanun*.

On the basis of the initial monodic line I constructed the massed or delicate piano textures. Thickening the line by major or minor

seconds brings us closer to the microtonal effect. Extreme differences of dynamics and registration beside the use of the pedal serve the intensive dramatic rhetoric. I insisted that the pianists always emphasize the upper line, which in most cases represents the primary melody.

Compared with the piece for piano, no. 3 for string quartet (opus 38) features in fact a harmonic reduction of tones. The original line and the extreme differences in registration and in dynamics are easily discerned. The primary line is translated into a dense or sparse language as compared to that set at the extremes of range. There is also some development in toccata style adapted in rhythmic variants. The sordino timbre as well as a brilliant cadence of the first solo violin were integrated at certain points.

I used a rich color plate in no. 5, for harp (opus 40): nail, nail plus glissando, metallic sound, guitar sound, stylized glissandi, etc. As compared to the string quartet version, what is conspicuous here is the rhythmic expansions up to a general and meaningful slowing down and pitch changes stemming from the tonal character of the harp. But all these differences do not change the basic contours; even the mellismatic Oriental ornamentation is maintained in the harp's solo playing. I have already indicated in emphatic terms the harp's aspiration to sound like a rich *qanun*. It is the aristocratic tone quality of this feminine harp wrapped in an Oriental cloak.

In working on no. 4 for harp and string quartet (opus 39) I experienced the greatest professional excitement. It was extremely fascinating, so much so that I made these notes on April 10, 1997, just after having finished the composition of the quartet. "The combination of the harp with the strings - is it like assembling and dismantling robots? Like selective erosion during bonding in nature?"

This is not a lifeless mechanical encounter but a musical crystallization. For example:

Rhythmic elasticization as a result of the different rhythmic temperament of the quartet which is wild, almost acrobatic, as compared to the slow and elegant rhythm of the harp.

Physical energy differences created varied timbres, such as foot tapping on the harp pedal as compared to the palm tapping on the violin's wooden sound-board, which gives off completely different decibels. Here volume differences almost blended as a result of the different nature of the actions of the bodily organs. In this version for harp and strings, for the sake of homogeneity, there is less use of the nails in the harp playing with the strings. The pitch almost always adapts to the harp due to this instrument's technical diatonic limitations.

I determined the changing volumes of *forte* and *piano* according to my particular wish for a specific quality in the 'cocktail' of sound: this is how I treated the balance of the dynamic and the complexity of the sound.

The way the range of the instruments is varied permanently: who pads whom, and exactly where, how much and why - these are matters of registration.

In several places along the score the encounter between the two elements (harp and strings) is more organic and effortless, and the blend results in dilution, while in other places the symbiosis is less coherent. In any case, the encounter always strives to arouse some images which are congruent with the poet's intentions - he being my 'commander.' And there are specially fine moves of a specific

instrument that dictate - obscure - overpower the ensemble at particular moments.

I was not tempted to apply the banal practice of questions and answers between the harp and the strings.

The combination we may momentarily refer to as 'total' is nevertheless metamorphic. A lifeless mechanical encounter is impossible here. It is a mutual; impact of multitudinous kinds of acoustic combinations that are constantly reexamined.

The ensemble **New Israeli Vocal Ensemble** was founded by Yuval Ben-Ozer and first performed in concert halls in June 1994. Within a short period it acquired a name of an outstanding group in the field of vocal music.

The ensemble, with its thirteen singers, has appeared in concert halls and festivals in Israel and Europe, winning the acclaim of audiences, critics and professional musicians alike.

Its performances in the Tel Aviv Museum, the Diaspora Museum, in collaboration with the Musica Nova Consort, the Upper Galilee Music Festival, the Abu-Gosh Festival, and others, have won the NIVE a central place with lovers of choral music as well as with professional musicians and critics in Israel in the years of its existence.

The NIVE participated in the Musical Sacra Festival which took place in Germany in 1996, and it appeared in January 1998 with Anthony Roley and Evelyn Tubb. In November 1998 the group won first prize of the Malta International Choir competition.

**Yuval Ben-Ozer** is one of the most outstanding young conductors in Israel. A graduate of the Jerusalem Music Academy and the School of Music of the University of Indiana, Bloomington, he specializes in conducting orchestral, opera and choral music. He served as in-house conductor of the Cameran Singers and as choir-master at the operas performed by the Israel Philharmonic Orchestra under the batons of Zubin Mehta, Daniel Barenboim and James Levine. He has conducted all the important Israeli orchestras, and has acted as assistant conductor of the Haifa Orchestra.

Besides his major work as conductor and music director of the NIVE, Ben-Ozer is the musical director of the Hakibbutz Ha'artzi Choir. He also serves as musical director of the Tel Aviv Musica de Camera Festival and the Abu-Gosh Festival during the Shavuot (Pentecost) holiday, and the *a cappella* series of the Tel Aviv Museum.

**Haya Koren**, contralto, was born in Romania. She was brought up in Israel, graduated from the Oranim Music Institute and the Tel Aviv Music College, and went for further studies in Stuttgart.

She studied voice with Rafael Dragan, Heda Turck, Dorit Atzmon, Yaron Windmueller and Friedl Teller-Blum, and further in Stuttgart at the Bach School directed by Helmut Rilling.

Ms. Koren sings as soloist with the Kibbutz Chamber Music Orchestra, the Israeli Chamber Orchestra, the Galilee Orchestra and the Kibbutz Symphonic Orchestra. She appears regularly as soloist of the Ha'Kibbutz Ha'Artzi Choir under the baton of Yuval Ben-Ozer. She has recorded one-person diversified programs for the Israeli radio.

The **Zamir String Quartet**, consisting of new immigrants from the former USSR, was established in Haifa in 1990 by the late violinist

Avigdor Zamir, who was its musical director until his death in 1996. The quartet plays a rich repertoire of classical and modern music. Each monthly program is unique and suited to the time and place of the concert. Occasionally, the quartet hosts guest players.

The members of the quartet are graduates of conservatories and Music academies in the former USSR. They are: **Ilia Yelin**, first violin. He has a Ph.D. in musicology, and is the group leader in the Haifa Symphony Orchestra. He has played in Germany, Finland, the USA and Sweden. **Alexandra Berland**, second violin, plays in various chamber ensembles, teaches violin and has played in Sweden and Holland. **Vladimir Shmulenson**, violist, played with the New Israeli Opera, and has directed the Zamir Quartet. He is a member of the Haifa Symphony Orchestra. **Lev Matukov**, cellist, plays in the Haifa Symphony and has performed in Germany and Belgium.

Daughter of composer Marc Lavry, **Efrat Lavry**, was born in Tel Aviv. As a child she studied the piano but at the age of sixteen switched over to the harp, and left for the United States to study with Marjorie Chauvel. She graduated from San Francisco State University with a Master's degree in music. She appears in various chamber ensembles and as a soloist with symphony orchestras. Ms. Lavry has been a member of the San Francisco Symphony, and is a member of the Haifa Symphony Orchestra.

In 1942, when **Bart Berman**, who was born in Rotterdam, was four years old, **Meir Wiesel** was born in Casablanca. Weisel's family immigrated to Israel in 1944. Being geographically far apart, **Duo 4** decided to start practicing the piano each on his own. They graduated from the Amsterdam and the Tel Aviv Academies respectively in 1961, both with honors. Soon Berman launched his career,

winning the Prize for Excellence and the Friends of the Concertgebouw Award in 1964, and first prize in the Gaudeamus Competition for performers of contemporary music in 1970.

Wiesel was not as determined. Following his army service he turned to mathematics, and graduated from the Jerusalem Hebrew University in 1967. But music gained the upper hand ; he graduated from The Juilliard School of Music, and received his Ph.D. in music at the City University of New York. Meanwhile Berman immigrated to Israel and continued to perform in concert halls and festivals throughout Europe and Israel. While he concentrated on chamber music, especially piano duos with the late Sara Fuxon, with whom he formed the Duo Beer Sheva, Wiesel focused on performing as a conductor and pianist throughout the U.S.A. and Israel.

Berman performed extensively with many orchestras, recorded for several radio stations, and can be heard on various recordings. Wiesel emphasized the educational aspect of music making, culminating in his work as director of Israel Jeunesses Musicales.

Finally they met. Duo 4 was established in 1994. Its aim is twofold: to perform original, rare and avant-garde works for one or two pianos, and to prepare special programs for family audiences.

The Duo 4 repertoire includes works by Bach, Mozart, Schubert, Dvorak, Bartok, Bizet as well as numerous Israeli works, some of which were especially composed for them, like this one. Duo 4 has performed in many concerts throughout Israel, released a CD as well as recorded for the Israeli Radio.

## Performers of the *Hexaptychon*



Yuval Ben-Ozer  
*conductor*



The New Israeli Vocal Ensemble



"Zamir"  
String Quartet



Haya Koren - *contralto*



Efrat Lavry - *harp*



"Duo 4"  
Bart Berman (*front*)  
Meir Wiesel (*back*)  
*pianists*

*As A Diamond* (1998), opus 40 - a requiem for Meitar, is scored for contralto, baritone and symphony orchestra. The text is by Yehuda Amihai, and is performed in this recording by Mira Zakai, contralto, Dan Ettinger, baritone and the Young Israel Philharmonic with Zeev Dorman conducting.

## AS A DIAMOND

Text: Yehuda Amihai

KEYAHALOM	AS A DIAMOND	כִּיהָלוֹם
Yehuda Amihai	Yehuda Amihai	יהודה עמיחי
Makhshevatáy melatshót	My thoughts polish	מחשבותי מלטשות את ילדותי בלי הרף
'et yaldutí bli héref	my childhood unceasingly	
'ad shene'está keyahalóm kashé	Until it becomes hard as a diamond	עד שנעשה כיהלום קשה
sheló yishavér	That will not break	
ve'efshár lakhtókh bo	and with which one may cut	שלא ישבר ואפשר לחתוך בו
'et hazkhukhít hazolá	The cheap glass	
shel yeméy bagrutí.	of my adulthood.	את הזכוכית הזולה של ימי בגרותי.
	English: Gila Abrahamson	

[From "Erev Sof Kayits B'Motza" which appeared in the collection of poems "Akhshav B'Ra'ash"  
(from the years 1963-1988), Shoken Publishers, Jerusalem & Tel Aviv, 1968]

The poet and writer **Yehuda Amihai** was born in 1924 in Germany. He came to Israel in 1936 and won the Israel Prize in 1982. As a young poet Amihai introduced to the vocabulary and syntax of the Hebrew poetry which was prevalent around the time of the establishment of the State of Israel, bold metaphors and prosaic everyday words as well as new subjects, replacing the lofty values and ornate language of his predecessors. Instead of conveying national, historical and social messages, he expressed the individual's wish to focus on his daily life, his love, home and personal grief. The same features are dominant in his prose writing (short stories, a novel, radio plays and plays).

*On June 23, 1994 we gathered together for a class reunion, all of us who had finished our schooling in the year 1964 at the Reali Hebrew School in Haifa. It was an evening that changed my life, because of the face-to-face encounter then, and in the years following, with the period of my childhood. A childhood love for a boy, one of my fellow-pupils since the age of six, had taken wings; a love which we children did not understand, even though it was there. It continued to bloom into our teens. Suddenly it faded away, the dream was over, we had grown up.*

When I found these lines of Yehuda Amihai's, I simply had to set them to music; so it was that a bitter sorrow found its way into the music.

The official commission ( in honor of the 50<sup>th</sup> anniversary of the State of Israel ) for a work in the form of a short song for two vocalists and symphony orchestra served as a catalyst for the compositional undertaking.



The pair of vocalists carry the one continuous line as an obbligato which unwinds itself until it is cut off. In the background the orchestra rages, its *Sturm und Drang* fashioned from a number of contending ostinati.

Tsippi Fleischer, end of March 1998

**Mira Zakai** was born in Jerusalem, graduated from the Faculty of the Humanities and holds the title of Master from the Rubin Academy of Music at Tel Aviv University. She has become a well-known figure in Israel through her appearances with the Israel Philharmonic and the Jerusalem Symphony orchestras, the New Israeli Opera, and numerous recitals. She has appeared around the world under such outstanding conductors as Solti, Mehta, Kubelik, Abbado, Giulini, Muti, Bertini and Levine. She is a professor of Voice and the theory of song at Tel Aviv University's Rubin Academy of Music, and teaches master classes in Germany, Belgium and the USA.

Mira Zakai has been awarded prizes by the Association of Authors, Composers and Publishers, and by the Council for Culture and Art for her contribution to Israeli music and by the Israel Broadcasting Authority for an outstanding recital of Jewish and Israeli music.

Her many recordings include Mahler's *Second Symphony* (Grammy Prize) and Schoenberg's *Moses and Aaron* with the Chicago Symphony under Solti and Moussorgsky's *Boris Godunoff* under Rostropovitch.

Recognizing her unique voice, numerous composers in Israel and abroad have written pieces especially for her to perform. In the frame of Israel's 50<sup>th</sup> anniversary festivities the Ministry of Education gave

Mira Zakai a special prize for her life long dedication to performing and promoting Israeli music.

Baritone **Dan Ettinger** made his major debut with the Israel Philharmonic Orchestra on April 22, 1993, in a spellbinding performance of Mahler's *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). This special concert came in the wake of Mr. Ettinger's winning the first prize in the most prestigious and rigorous Israeli musical competition - the Francois Shapira competition. Mr. Ettinger was immediately reengaged at the Philharmonic to sing the role of Papageno in excerpts from Mozart's *The Magic Flute*. The singer has likewise appeared with virtually every Israeli orchestra in a vastly diversified repertoire of oratorio works ranging from Baroque to contemporary music.

Dan Ettinger has been, for several seasons, a leading member of the Israel Vocal Arts Institute, a summer operatic project run in conjunction with the New Israeli Opera and the Metropolitan Opera, New York. His major roles have included 'Papageno', 'Lescaut' in *Manon*, 'Masetto' in *Don Giovanni*, 'Marullo' in *Rigoletto*, 'Silvano' in *Un Ballo in Maschera*, 'Albert' in *Werther* and 'Ottone' in Monteverdi's *L'Incoronazione di Poppea*. Since his New Israeli Opera debut in 1994 as 'Hermann' and 'Schlemil' in Offenbach's *The Tales of Hoffmann*, Mr. Ettinger has sung with the company the roles of 'Demetrius' and 'Starveling' in Britten's *A Midsummer Night's Dream*, 'Farfarello' in Prokofiev's *The Love for Three Oranges*, 'Dancairo' in *Carmen* and 'Papageno' in Mozart's *The Magic Flute*.

Born in 1971, Mr. Ettinger is graduate of the Rubin Academy of Music, Tel Aviv, where he studied voice with the eminent singer and teacher Tamar Rachum. He has done vocal master classes with such

luminaries as Hilde Zadek, Vera Rosza, Hans Hotter, Sherrill Milnes, Louis Quilico, Mignon Dunn and Joan Dornemann of the Metropolitan Opera. In addition to his vocal training, Mr. Ettinger is an accomplished pianist (accompanist and coach), and studied conducting under Mo. Steven Sloan. He was invited to join the musical staff of the Opera Company of Philadelphia's production of *Don Giovanni*. Mr. Ettinger is a staff member of the Rubin Academy of Music in Tel Aviv and Jerusalem.

**Zeev Dorman** was born in 1947 in Kibbutz Givat Brener. Since 1988 he has been Music Director and Principal Conductor of the Young Israel Philharmonic. He studied the bassoon with Walter Meroz and Mordecai Rechtman, who was Principal Bassoonist of the Israel Philharmonic Orchestra. In 1963 he joined the Gadna Orchestra as Principal Bassoonist and appeared with it as soloist in Israel and the USA. In 1969 he joined the Israel Philharmonic Orchestra, at first as Assistant Principal Bassoonist, and then as Principal Bassoonist.

He studied Musicology and Conducting at the Rubin Academy of Music, Tel Aviv University and at the Guildhall School in London, where he also conducted operas. In 1987 he won the François Shapira Prize for conducting. Zeev Dorman has conducted many orchestras in Israel, including the Israel Philharmonic Orchestra, with which he also appeared as soloist. From 1987-1992 he was Assistant Music Director of the Israel Philharmonic Orchestra. He is a regular Guest-conductor at the Harid High School of Music in Florida and is also often invited to conduct the Cluj Philharmonic Orchestra. As Music Director of the Young Israel Philharmonic, Zeev Dorman has conducted many of its concerts throughout the country and on its tours to music centers and festivals abroad.

The **Young Israel Philharmonic** (YIP) was founded in 1984 in cooperation with the Israel Philharmonic Orchestra (IPO) by the late Shalom Ronly-Riklis, who was the orchestra's Music Director from its foundation until 1988. Since 1988 Mr. Zeev Dorman has been the Music Director and Principal Conductor of the YIP.

The orchestra's main objective is cultivating and educating a generation of young musicians and preparing a reserve for the IPO. The YIP currently consists of approximately 90 players, aged 15-25, all students of music or graduates of various music institutions in Israel and abroad. Many of the players are talented young new immigrants from east European countries.

The YIP performs approximately 10-12 public concerts every season. It is considered one of the major youth orchestras in the world and tours abroad annually.

In 1988 the YIP was invited by Maestro Kurt Masur to tour Germany and played there under his baton. Then, in 1990, it participated in the Berlin Festival. In 1992 the YIP took part in the Braunschweig Festival, and in 1993 held a concert tour in Germany, performing at the Mitte Europe and the Sonoptikum Festivals. In 1994 the YIP participated in the Verbier Festival in Switzerland, and performed there under the baton of Zubin Mehta, Kent Nagano, Michel Tabachnik and Zeev Dorman.

1995 was the year of the 10<sup>th</sup> anniversary of its founding, and the YIP, and in March of that year, held a festive concert under the baton of Kurt Masur. That summer the orchestra returned to the Verbier Festival, performing under Yuri Temirkanov, Giuseppe Sinopoli, Kurt Sanderling, Ion Marin and Zeev Dorman.

In December 1996 the orchestra held a festive concert, together with the International Symphony Orchestra, in Jerusalem, as part of the IPO's 60<sup>th</sup> anniversary celebrations. In 1997 the YIP participated in the International Festival of Youth Orchestras in Valencia and in the International Festival in Segovia in Spain, and performed there under the baton of Zeev Dorman.

The Young Israel Philharmonic travelled in July, 1998 to Moscow for two festive concerts in the Frame of the International Olympiade-Forum of Youth Orchestras. One of the performances took place in the Red-Square under the baton of Valery Gergiev.

The YIP is a public foundation that funds its own activities, including scholarships for its players, and receives a national funding from the Culture Administrative and from the Tel Aviv Municipality. It is headed by a Public Management comprised of senior figures from various business sectors in Israel. The YIP is supported and financed by donations of individuals and various institutions. Since 1996 the orchestra has been sponsored by NCP (Reshet), Channel 2 of Israel TV.



Mira Zakai  
contralto



Zeev Dorman - conductor  
(Young Israel Philharmonic)



Dan Ettinger  
baritone

The twelve sections of *Spielmobil* (1995), opus 34, are: *Pick-up, Jeep, Vintage car, Old-type bus, Auto-transit, Loaded truck, Garbage van, Water sprayer, Revolving brush car, Cadillac/Mercedes, Train and Old carriage* - twelve miniatures for organ and harp, which are performed by Friedemann Herz and Sabrina Kunze.

These twelve miniatures, divided into four subsections (three miniatures in each group), Deliberately symbolize a type of mechanicalness in order to arrive at a clear-cut image. The twelve small images, also clearly defined, portray vehicles rolling along, evoking the sense of an industrial plant moving in our direction. A certain influence of minimalism is also apparent in the mechanicalness, as is the obvious intention to diverge from the familiar mental picture raised by the two instruments (the organ - ponderous, liturgical; the harp - feminine, elegant). this is not a dialogue but a duet of coherence between two instruments, with the harp and the organ providing a rhythmic/dynamic character, in the specific texture of each miniature (more in the sense of dynamics of movement than that of volume). The rich and varied timbres of the various organ registers play an important role in achieving this effect.

The first group comprises light vehicles; the second, heavy ones. In the third - municipal service cars, and the last is the most varied within itself. I concluded with a vehicle from which a certain warmth emanates - the old-fashioned carriage - with the archaic aura surrounding it, which also serves as a surprising coda to the line-up of the miniatures in general.

Regarding the pitch element, this piece consists of twelve variations on miniatures from Arnold Schoenberg's atonal subject played *pianissimo* by six clarinets, in the third of his *Four Songs for Orchestra* (1914-15), opus 22. What is quite rare for me is my

unreserved reversion, tonally speaking, to the contribution made by twentieth century German musical tradition.

The work was commissioned by AULOS for immediate recording on a CD, the third on a series Of CDs featuring virtuoso Duesseldorf organist Friedemann Herz. Having been offered the option of adding an instrument to the organ, I chose the harp.

On the front page of the manuscript score, a few hours after completing the composition, I wrote with a smile: *"Peter and the wolf get a car. Villa Montalvo gets the dedication"*. This, too, is somewhat rare for me.

Here, then, is the work that brings to an end this fruitful summer, thanks to the grant awarded me for the purpose of writing music at Villa Montalvo, California's Historic Estate for the Arts. I have lived here for two months - June and July 1995 - in an atmosphere of the total isolation, out of touch with anything but the process of composition.

Written just after completion of the piece at Villa Montalvo, California,  
July 19, 1995.

After studying church music at the Munich "High School", **Friedemann Herz** took up a private course of study as a chapel master. The following studies led him to Hans Swarowsky in Ossiach, to the Organ Academy in Haarlem, to Michel Chapuis in Pesaro, and to Siena. He worked as a repertoire and chapel master on different scenes. Since 1976 he has been an organist at the St. Suitbertus in Duesseldorf and a lecturer (docent) at the Robert Schumann Music "High School". He has taught at the summer courses of Darmstadt. A number of premiere performances of modern organ pieces were

performed by him, and he has earned a name for himself as an interpreter of contemporary organ music via numerous concerts in Germany and other countries of Western Europe and the former U.S.S.R.

**Sabrina Kunze** was born in 1970 in Duesseldorf. She studied in Germany, Holland (master classes) and France. She plays in several orchestras and has been a guest player in the Notabu Ensemble of Contemporary Music. Among her teachers has been Luciano Berio.

She has made radio broadcasts of contemporary music in Germany, Italy and Switzerland, has given solo concerts throughout Europe and has participated on several master courses in Australia, Germany and Austria.



Friedemann Herz  
*organ*



Sabrina Kunze  
*harp*

## Acknowledgments

"My grateful thanks to the St. Cornelius Church in Duelken, Germany, for the use of its famous Stockman organ for the recording of *Spielmobil*. This organ is often used for the recording of modern music in Germany. The following chart gives the cutting-edge registration of this organ":

### I. Manual, Rueckpositiv, C-g<sup>m</sup>

1. Prinzipal	8'
2. Quintade	8'
3. Grobgedackt	8'
4. Praestant	4'
5. Floete	4'
6. Quinte	2 2/3'
7. Oktave	2'
8. Quinte	1 1/3'
9. Terz 4fach	1 3/5'
10. Scharff 4fach	1'
11. Trompete	8'
12. Krummhorn	8'

### II. Manual, Hauptwerk' C-g<sup>m</sup>

13. Prinzipal	16'
14. Prinzipal	8'
15. Spillpfeiffe	8'
16. Gemmshorn	8'
17. Oktave	4'
18. Spitzfloete	4'
19. Nasat	2 2/3'
20. Waldfloete	2'
21. Prinzipal	2'
22. Grossmixtur 6-8fach	2'
23. Mixtur 4fach	1 1/3'
24. Trompete	16'
25. Trompete	8'
26. Trompete	4'



### III. Manual, Schwellwerk, C-g<sup>m</sup>

27. Pommer	16'
28. Weitprinzipal	8'
29. Rohrfloete	8'
30. Weidenpfeiffe	8'
31. Prinzipal	4'
32. Blockfloete	4'
33. Sesquialtera 2fach	2 2/3'
34. Schweizerpfeife uebbbl.2'	
35. Oktaevlein	1'
36. Mixtur 5fach	1 1/3'
37. Quintzimbel 3fach	1/2'
38. Oberton	2/7' + 2/9'
39. Dulzian	16'
40. Trompette	8'
41. Clairon Tremolo	4'

### IV. Manual, Brustwerk C-g<sup>m</sup>

42. Gedackt	8'
43. Rohrfloete	4'
44. Prinzipal	2'
45. Koppelfloete	2'
46. Spitzquinte	1 1/3'
45. Koppelfloete	2'
46. Spitzquinte	1 1/3'
47. Sedezima	1'
48. Gloeckleinton 2f4/5 '1/2/3'	
49. Terzzimbel	1/2' fach
50. Holzregal Tremolo	8'

### Pedal, C- f

51. Prinzipal	16'
52. Subbass	16'
53. Gedacktbass	16'
54. Oktave	8'
55. Weitgedacht	8'
56. Grossquinte	5 1/3'
57. Prinzipal	4'
58. Hohlfloete	4'
59. Mixtur 5fach	2'
60. Rauschwerk 3fach	2 2/3'
61. Nachthorn	2'
62. Bombarde	32'
63. Posaune	16'
64. Trompete	8'
65. Schalmey	4'
66. Singend Cornett	2'

Normalkoppeln  
vier freie Kombinationen.  
drei freie Pedalkombinationen.  
Walze. Generalkoppel.



Scores of the music are available from the publishers.

Recording studios:

1. *Resuscitation* - Israeli Radio Studios,  
Henry Crown, Jerusalem. (April 1997)
2. *Girl-Butterfly-Girl* - Radio Vaticana, Rome. (February 1996)
3. *Ten Fragments for Oboe, Clarinet and Bassoon* - Mishkenot  
Shaananim, Jerusalem. (July 1996)
4. *Hexptychon (Six Pieces)* - Municipal Music Center, Jaffa  
(April and December 1997)
5. *As A Diamond* - Mann Auditorium of the Israel  
Philharmonic Orchestra, Tel Aviv. (November 1998)
6. *Spielmobil* - St. Cornelius Church, Duellken (Germany)  
(February 1998)

All recordings are digital.

Recording supervision and final mastering: Yuval Carin (Israel)  
and Heinz Klein (AULOS Schallplatten, Germany and The Netherlands).

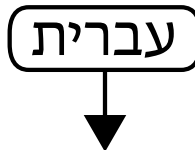
Cover design: Ronit Hollaender and Tsippi Fleischer (Israeli flowers set in a carpet-like grass frame).

Typesetting in Hebrew: TARBUT Press, Haifa

Cover printing: Bacon Printing Company, Bangor, Maine.

CD manufacture: Docdata, Sanford, Maine.

Overall production coordinator: Max Schubel.



## התאוששות - 5 מיניאטורות לצ'לו סולו 1980

1	מהיר מאוד	0:51
2	הליכי	1:35
3	ריקודי	0:38
4	בכעס	0:47
5	שירתי	0:59

יפעת ולטמן - צ'לו

המכון למוסיקה ישראלית, ת"א

## נערה - פרפר - נערה - מחזור שירים למצורסופרן,

חליל וצ'לו 1977/1996

מילים מאת משוררים מלבנון ומסוריה

6	אחווה	2:56
7	עפעפיים	1:58
8	ארון המתים שמכסהו רחוק	2:33
9	נערה - פרפר - נערה	3:11

פטריצ'ה אדקינס-קיטי - מצורסופרן

דבורה קרוז'נסקי - חליל

לאונרדו מאסה - צ'לו

המכון למוסיקה ישראלית, ת"א

## 10 רסיסים לאבוב, קלרינט ובסון 1984

10	אובליגאטו	1:00
11	קוראל בנוסח אריה	0:42
12	קלרינט סולו	1:11
13	כעין ריקוד עממי	0:40
14	בסון סולו	1:07
15	אבוב סולו	1:24

16	קלאסטרס	0:45
17	דיאלוגים בשלושה	2:11
18	פוגה בנוסח קוראל	0:28
19	קרנבל	1:04

שלושה מחברי קבוצת "מוסיקה נובה" (ת"א):

עודד פינטוס - אבוב

אביגיל ארנהיים - קלרינט

זיו בן - נסון

המרכז למוסיקה ישראלית, ת"א

## הקספטיכון -

שש יצירות קאמריות קצרות בעקבות שירו של

גִּבְרָא אִיבְרָאָהִים גִּבְרָא "מאסתי בכם" 1996/1997

20	למקהלה אקפלה (ללא ליווי)	3:41
21	לקונטרטה-אלט בליווי אנסמבל בארוק	
	(אבוב, צ'מבלו, צ'לו)	5:01
22	לרביעיית מיתרים	3:02
23	לנבל ולרביעיית מיתרים	3:53
24	לנבל סולו	4:50
25	לפסנתר בארבע ידיים	4:11

האנסמבל הווקאלי החדש

יובל בן-עוזר - מנצח

חיה קורן - קונטרטה-אלט

דן תדהר - צ'מבלו

אמיר בקמן - אבוב בארוק

אורית מסר - צ'לו בארוק

רביעיית "זמיר" (חיפה):

איליה ילין - כינור ראשון

אלכסנדרה ברלנד - כינור שני

ולדימיר שמולנסון - ויולה

לב מטוקוב - צ'לו

אפרת לברי - נבל

"דואו 4":

בארט ברמן - פסנתר

מאיר ויזל - פסנתר

המכון למוסיקה ישראלית, ת"א

**כיהלום - רקויאם ל"מיתר" 1998**

לאלט, בריטון ותזמורת סימפונית

מילים: יהודה עמיחי

26 כיהלום 2:09

מירה זכאי - אלט

דן אטינגר - בריטון

הפילהרמונית הצעירה

זאב דורמן - מנצח

המכון למוסיקה ישראלית, ת"א

**SPIELMOBIL**

**12 מיניאטורות לעוגב ונבל 1995**

27 טנדר 1:25

28 ג'יפ 1:00

29 מכונית מהסוג הישן 1:35

30 אוטובוס מהסוג הישן 1:06

31 אוטו טרנזיט גדול 1:04

32 משאית עמוסה 1:10

33 אוטו זבל 1:55

34 אוטו משפּרִיץ 0:45

35 אוטו מברשת מסתובבת 0:46

36 קדילק או מרצדס 1:08

37 רכבת 1:07

38 כרכרה ישנה 1:21

פרידמן הרץ - עוגב

סברינה קונצ'ה - נבל

המרכז למוסיקה ישראלית, ת"א

שמחה מיוחדת היא לי לכתוב היום מספר מלות פתיחה והסבר לתקליטור זה, שהוא חגיגת ביצועים ישראליים ליצירות, parade של מבצעים משובחים שאני גאה בהם. פרס רוח"מ למלחינים בו זכיתי בשנה חשובה זו, איפשר פרודוקציה זו.

במרכזו של התקליטור - ה"הקספטיכון" (7-1996) - שש יצירות קאמריות שכולן על בסיס של אותו שיר של משורר ערבי, והיצירה המאוחרת ביותר שלי עד כה (ינואר 1998) - "כיהלום" - אף היא נכללת בו - יצירה לשני זמרים ותזמורת סימפונית למלותיו של משורר מרכזי בשירה העברית המתחדשת, יהודה עמיחי. האמירות השיריות-חדות-אישיות משותפות לשתי יצירות אלו. חוֹתֵם הדרמה והפילוסופיה ניכר ב"הקספטיכון" (מצבור יצירות ארוך כ-25 דקות), בעוד הליריות והנוסטלגיה הוטבעו במבע קצר מרוכז ב"כיהלום". יצירה כלית קאמרית, אף היא בהקלטת בכורה עולמית - Spielmobil (1995) - מסיימת 'לקינוח' את התקליטור דווקא ברוח ההומור.

בצד יצירות חדשות אלה - פותחות את התקליטור שלוש יצירות מן העבר - בביצועים מחודשים.

רק הערה אחת המאחדת עבר עם הווה בהלחנותי: שוב מבצבץ לו המזרח. ואין מה שמשקף זאת טוב יותר מתפקודו של הצ'לו: הן ב"נערה-פרפר-נערה" בגרסה שכאן והן ב"הקספטיכון" (קטע מס' 2) - הנגן מתבקש לנגן בחוסר ויבראטו מובהק; וזה אפילו תואם את הצ'לו הבארוקי. הזמרה ב"נערה-פרפר-נערה" וב"הקספטיכון" היא בערבית.

ברכתי לסולנים האורחים מאירופה - זמרת המצו-סופרן Patricia Adkins Chiti מרומא והאורגניסט Friedemann Herz מדיסלדורף.

ציפי פליישר, 29 באפריל 1998, ערב יום העצמאות ה-50 למדינת ישראל

## **① התאוששות -**

### **5 מיניאטורות לצ'לו סולו (1980)**

חמש המיניאטורות הן חמש טיפות של מצב רוח. בין המיניאטורות II ו-III אין הפסקה; מיניאטורה מס' V מציגה באופן מפתיע מצב רוח לירי-שקט לסיום.

לדברי המלחינה, יצירה זו עזרה לה להתגבר על מקרה טראגי בחייה הפרטיים.

**② נערה - פרפר - נערה -**  
**מחזור שירים (1977/1996)**

1. אחוזה - פואד רפקה (סוריה)
2. עפעפיים - שאוקי אבי-שקרא (לבנון)
3. ארון המתים שמכסהו רחוק - מוחמד אל-מאגוט (סוריה)
4. נערה-פרפר-נערה - אונסי אל-חאג' (לבנון)

בשיר הראשון משתקפת בדידותו של אדם אשר בנה לו מחילת עפר בתוך המדבר; בשיר השני בדידות זו הופכת לסבל נדודים של אדם שאינו מוצא לו מנוח ונזרק לכל עבר. בשיר השלישי המצוקה בשיאה: אדם איבד את אפיק חייו, הוא עומד על סף הטירוף ומחפש ולו רק מסמר להיאחז בו. השיר הרביעי הוא השקט שלאחר הסערה, המביא את שביב האופטימיות, והוא מושר על-ידי הזמרת ללא ליווי, כבמעין חלום. רק כשסיימה להלחין את המחזור, גילתה המלחינה כי בשלושת השירים הראשונים מופיעה המלה "מדבר".

**שיר מס' 1 - אחוזה**

'AD-DAY'A  
Fu'ad Rifqa

fid-day'ati-lhazinat-in-nujum  
banaytu lil'ilahi magharatan  
'ada'tuha.  
sahirtu fi ramadiha  
ma'a kahini-lmawasimi-lkhadra.  
wakana min majahili-lbarari  
mulaththaman bighaymatin 'adhra  
yaji'uni  
ta'rifuni khuta  
ta'rifu 'anni shafatun lilhijar.  
wadhata subhin...

**אחוזה**  
פואד רפקה

**בְּאֲחֻזָּה נִוְגַת - הַכּוֹכָבִים**  
**לֵאל בְּנִיתִי מַעְרָה**  
**מוֹאֲרֶת.**  
**לִילֹת בְּלִיתִי בְּחֹלָה**  
**עִם כְּהֵנָם שְׁלֻעֹנוֹת הַיְרוּקוֹת.**  
**בְּמַסְתֹּרָיו שְׁלִמְדָּבָר**  
**עֲטִיף עֲנֹגֶת בְּתוֹלָה**  
**הִיא הוּא בָּא עָדִי**  
**רָגְלִיו יָדְעוּ אוֹתִי**  
**יָדְעוּ שֶׁשָּׁפַת הָאֲבָנִים הִנְנִי.**  
**וְהִיא הַבּוֹקֵר <...>**  
עברית: ששון סומך

**שיר מס' 2 - עפעפיים**

'AR-RUMUSH  
Shawqi Abi-Shaqra

'akhbiru 'ummin-nahila  
'anna 'ifritan lahu tasatu nar  
rashsha milhan  
fawqa 'aynayya watar.  
hattani kalkurati  
bayna siqani-lqabila  
wal'afariti-lkibar.  
labatuni 'aliyan  
sawba-lqifar,  
'akhadhu min 'isba'i  
khatiman  
warumushidh-dhahabiyya.

**עפעפיים**  
**שֹׁקִי אַבִּי-שֶׁקְרָא**

**אֶמְרוּ לְאִמָּה הַכְּחוּשָׁה**  
**שֶׁשָּׂד עִם טַס שֶׁל אֵשׁ**  
**זָרָה לִי מִלֵּחַ**  
**עַל שְׁתֵּי עֵינַי, וְטַס.**  
**זֶרְקֵנִי כְּכִדּוֹר**  
**אֶל בֵּין רָגְלֵי הַשֶּׁבֶט**  
**וּבֵין שְׂדֵי-עֵנֶק.**  
**בְּעֻטְוִי לְנִבְהִים**  
**לְעֵבֶר הַמַּדְבָּר,**  
**נָטְלוּ מֵאֲצָבָעִי**  
**טִבְעַת-שֵׁי זֹהָב**  
**שֶׁנִּי-עֶפְעָפִי.**  
עברית: ששון סומך

ארון המתים שמכסהו רחוק

מוחמד אל-מאגוט

'ANA'SH DHU-LGHATA-LBA'ID

Muhammad al-Maghut

עומד אני על סף הטרור

כפועט העומד על אדן החלון.

לא ירח בשמים

לא אהובתי במטה

ילדותי רחוקה

זקנותי רחוקה

ארצי רחוקה.

מתרוצץ אני בכה וכה

בנהר סומא שאבד אפיקו ביום סער.

'innani 'aqifu 'ala hafati-ljunun

kama yaqifut-tiflu 'ala hafatin-nafidha.

la-lqamaru fis-sama'i

la habibati fis-sarir

tufulati ba'ida

kuhulati ba'ida

watani ba'id

wa'ana 'uharwilu

kanahrin darir faqada majrahu fi-l'asifa.

מקנא אני במסמר

על שיש קרשי עץ לחבקו, לגונן עליי

מקנא ולו בגויות זבות-הדם אשר במדבר

על שיש עורבים המשעשעים אותם

הצורחים למענם.

'ahsidu-lmismara

li'anna hunaka khashaban yadummuhu

'ahsidu ['ana] hatta-ljuthathad-damiyata fis-sahra

li'anna hunaka ghirbanan tu'nisuha

watan'aqu li'ajliha.

עברית: ששון סומך

נערה-פרפר-נערה

אונסי אל-חאג'

FATAT-FARASHAT-FATAT

Unsi al-Hajj

halimat fatatun 'annaha farashatun

waqamat

falam ta'ud ta'rifu 'idha kanat

fatatan halimat 'annaha farashatun

'aw

farashatun tahlamu 'annaha fatatun.

ba'da mi'atin minas-sinin,

ya 'awladi,

walhawa'u fil-layli

fatatun wasabiyyun yarkudani kafarashatin

tahlamu 'annaha fatatun wasabiyyun

yahlamani 'annahuma farashatun,

tamazzaqat fi-lkhariji,

ya 'awladi

farasha.

חלמה נערה שהיא פרפר

ובקומה

ולא ידעה אם היא

נערה שחלמה שהיא פרפר

או

פרפר החולם שהוא נערה.

עברו מאות בשנים,

ילדים,

ובלילה נשב רוח קל

נערה ונער רצים כפרפר החולם

שהוא נערה עם נער החולמים

שהם פרפר

ובחוץ נתקרע,

ילדים,

פרפר.

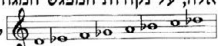
עברית: ששון סומך

③ 10 רסיסים לאבוב, קלרינט ובסון (1984)

10 הרסיסים לאבוב, קלרינט ובסון משקפים ניסיון מחודש לבדוק את יחסי הצבע בין שלושה כלים

אלה, על נקודות המפגש המגוונות שייתכנו ביניהם. היצירה כתובה במקאם (סולם) צבא זמזמה

, כאשר גוונים מן המוסיקה הערבית מתמזגים בצבעי הכלים המערביים.



#### ④ הקספטיכון - (1996-97)

שש יצירות קאמריות קצרות בעקבות שירו של ג'ברא איבראהים ג'ברא "מאסתי בכם".

מס' 1: למקהלה אקפלה (ללא ליווי)

מס' 2: לקונטרה-אלט בליווי אנסמבל בארוק (אבוב, צ'מבלו, צ'לו)

מס' 3: לרביעיית מיתרים

מס' 4: לנבל ולרביעיית מיתרים

מס' 5: לנבל סולו

מס' 6: לפסנתר בארבע ידיים

#### מאסתי בכם

ג'ברא איבראהים ג'ברא

שאו פניכם מעלי

דיי בפני שלי

אינם צוחקים את הצחוק כלו

ואינם בוכים את הבכי כלו

ואם הם כואבים זה מפני שהם

קשורים לעצבונכם

ותשוב מכל זה עצבוני העמק יותר,

בגלל הפנים שמאחורי פניכם.

פנים שאתם מתעלמים מהם

לכן הם ממים בכם בשעות הקטנות של עריתכם

בעת חלומות הלילה אשר

אינם מסגלים להתחסד ולשקר.

שאו פניכם מעלי

מאסתי בהם.

עברית: רוזה תבור

#### SA'IMTUKUM

Jabra Ibrahim Jabra

khudhu wujuhakum 'anni.

hasbi wujuhi 'ana

la tadhaku-ddahka kullahu

wala tabki-lbuka'a kullahu,

wa'in takun rasinatan fal'annaha

tattasilu bi'ahzanikum -

wa'ahammu minha kulluha huzniya-l'a'maqu

lilwujuhi-llati wara'a wujuhikum,

wujuhin tataghafaluna 'anha

fatasdumukum fi siwuy'ati 'iryikum

fi 'ahlami-llayli-llati

la tastati'u-nnifaqa 'awi-lkadhib.

khudhu wujuhakum 'anni -

sa'imtuha.

1378

#### מקורות השראה, תהליכי הלחנה

בנוסף לאופי הרטורי-דרמטי, שהוא תולדת השיר הפואטי והעובר כחוט השני בין כל שש היצירות, הן שתי היצירות הווקאליות והן ארבע האינסטרומנטליות מולחנות לפי אותו מיתאר (קונטור) מלווי אשר אותו עיצבתי לראשונה למען הקטע הפותח - למקהלה אקפלה.

ובתוך יומן זכרונותי כתבתי טרם הלחנה: "אני רוצה להעז, לעוף עם המלה, לא לחשוב יותר מדי על הצורה, להגיב ישירות במקום סגה המורחב לטקסט נתון ואז ללכת לסונוריות של כל הרכב בלא שהרעיון השלדי יאבד מהאקספרסיביות שלו.

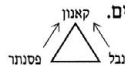
אני נמשכת ל-word painting פראי. דיבורי החוצב להבות, הבוטה, של ג.א.ג., כנגד הצביעות המאוסה ביחסי אנוש, נוסך בי את האומץ והשחרור. כמשורר הוא מלא ארטיקה מסמלת, פילוסופיה, נפש חשופה. במוסיקה יהיו לא פעם ארטיקולציות חדות אל מול profondo, צומק או שומן, גבהים חדירים לעומת נומך שקוע... ומוטיב כלשהו יחזור ויאמר בצלילים את היסוד הטקסטואלי החוזר בלי הרף של הפנים שתמיד מתרברבות ומתבלבלות, שורש הצביעות".

#### על כל המכלול: השתלשלות שש יצירות ה"הקספטיכון"

יש מספר כיוונים לתאר את מבנה המכלול. ארשה לעצמי להמליץ למאזין לשמוע ראשית את כל ה"הקספטיכון" ואחר - כך לקרוא את ההסברים.

ההשתלשלות הטקסטורלית מתחילה מקו המונודיה המולחן במאקם סגה-הזאם בגירסה משוכללת ומעובד להרכב האקפלה, דרך אנסמבל הבארוק (!) עם זמרת הסולו של הקונטרה-אלט; דהיינו: מן הווקאלי אל האינסטרומנטאלי, כשבסיומו וירטואוזיות פסנתרנית מפתיעה. השתלשלות המירקם והסאונד היא בהליכה מן המונודיה הקולית שמעובדת בהכפלות שונות למקהלה א-קפלה, אל עבר עיבוי הרמוני צר ברביעיית המיתרים ובנבל, שהולך ומתרחב עד כדי מקסימלי בפסנתר ב-4 ידיים.

פן נוסף של המירקם והסאונד ניתן לשרטט כפרימדה שבראשה ניצב הקאנון:



הוא נתן דימויים צליליים 'חקייניים' רבים בנבל ובפסנתר, והיינו: שני כלים אלה שואפים אל מצלולי הקאנון. יש לציין את עושר האינטרפרטציה כמו את ברק הביצועים ללא יוצא מן הכלל של המבצעים כולם.

יסוד הקצב, תולדת טבעם של ההרכבים השונים, מרתק. הקו המונודי של מקהלה שלמה (!) חופשי עד כדי פרוע. לעומת זאת המודרסו היציב בקטע מס' 2 מקנה את המסד לאנסמבל כולו להתבטא במיטבו. לפתע קוורטט המיתרים הוא בעל גמישות ספורטיבית רבה, וממתנת את הגמישות הצטרפותו של הנבל (קטע מס' 4). הנבל הסולן מאט עוד יותר את קצב ההתרחשויות. לבסוף מגיחים שני הפסנתרנים במרוץ חסר תקדים לענייננו, בהקספטיכון זה.

הקו אותו רשמתי בסקיצה הראשונה חשוף במערומוי בקטע מס' 1 למקהלה א-קפלה, ונשאר תמיד כשלד קונטורי. ההתגוננות המקסימלית שלו התרחשה דווקא בסופו: האקורדיקה הנמרצת שקבעתי בסיומו (מלידה!) עברה שינוי גנטי בקטע מס' 2 (קונטרה-אלט + הרכב בארוק) אל עבר ליריות-יתר, ושינוי ג'סטיקולרי בולט לטובת ישותו הווירטואוזית של הפסנתר בדרך של פסאז'ים מהירים עולים ויורדים (הן בסיום והן בפתיחה).

#### הארות לגבי יצירות ה"הקספטיכון" בנפרד

הערה: סדר היצירות שייך להתפתחות הדיון הניתוחי.

#### יצירה מס' 2: לקונטרה-אלט בליווי אנסמבל בארוק

הרטוריקה האום-כולותומית נובעת מקולה העמוק של זמרת הקונטרה-אלט חיה קורן בשילוב מבטא ערבי-נחצי מצוין; זהו לב הדרמה. אלתור אבוב הבארוק ברבעי טונים מכניס בהצלחה מעטפת של אווירה מזרחית. קשר הקוורטט, הסקונדות והספטימות בהרמוניות של הצ'מבלו מאחד את שפתה של יצירה זו עם יצירות מוקדמות יותר שלי בז'אנר הערבי.

#### יצירה מס' 6: לפסנתר בארבע ידיים

הפעולה הווירטואוזית של הנגנים מתפקדת כאמירה נמרצת, קביעה חסרת פשרות, המפרשת את קריאת התיגר של המשורר כנגד מידת הצביעות. וירטואוזיות טכנית זו היא ג'סטיקולרית פסנתרנית מחד, ומאיך

אף מזכירה במצלולים את הנגינה האמנותית בקאנון.

על בסיס הקו המונודי הבראשיתי נבנו הטקסטורות לפסנתר - עיבוי הקו על-ידי סקונדות (גדולות וקטנות) מקרב אותנו אל האפקט המיקרוטונאלי. הפרשי דינמיקה ורגיסטראציה קיצוניים בתוספת תפקוד הפדאל, משרתים את הרטוריקה הדרמטית-אינטנסיבית.

#### יצירה מס' 3: לרביעיית מיתרים

לעומת הפסנתר, יש כאן דווקא הפחתת צלילים בגושי האקורדים - ומבחינים אף כאן היטב בעיבוי הקו המקורי ובהפרשי רגיסטראציה ודינמיקה קיצוניים. לעתים נשמע אקורדיקה חלולה, לעתים פיתוחים טוקאטיים, לעתים את צבע הסורדינו, וברגע מסוים מופיעה גם קדנצה מבריקה של הכנר הראשון כסולן.

#### יצירה מס' 5: לנבל סולו

נקטתי לוח צבעים עשיר: ציפורן, ציפורן עם גליסנדו, סאונד מתכתי, סאונד גיטרה, גליסנדי מסוגננים ועוד. כבר הודגשה שאיפתו של הנבל להישמע כקאנון עשיר. זהו דיבור אציל של אותו נבל נשי הלובר אדרת מזרחית.

#### יצירה מס' 4: לנבל ולרביעיית מיתרים

כאן עברתי את 'ההתרגשות המקצוענית' הגדולה ביותר. זה היה ממש מרתק. וכך רשמתי לעצמי הרהורים רבים ב-10 בפברואר 1997, מיד עם סיום הלחנת קטע זה.

"חיבור הנבל והמיתרים - כחיבור ופירוק רובוטים? כארְזִיָה מבורכת בזמן התלכדות בטבע?

אין זה מיפגש מכאני 'מת' אלא אימפקט הנובע מהמוני סוגים של צירופים אקוסטיים. אם תרצה בלשוני עד כה - מיפגש מוסיקלי. פועלת התגמשות החומרים זה כלפי זה כשנפגשים באופנים רבים.

לדוגמא: - התגמשויות ריתמיות על שום הטמפרמנט הקצבי השונה (פראי עד כדי לולייני של הקוורטט לעומת הכבד-אלגנטי של הנבל);

- הפרשי אנרגיות פיסיות יוצרים גיוונוני-גוון כגון המכה בכף הרגל על דוושת הנבל לעומת מכת כף היד על החומר של העץ בגוף הכינור, שנותנת דְּציבלים שונים לחלוטין; כאן כמעט



ונמהלו הפרשי עוצמה מן האופי השונה של פעולת איברי הגוף. וכך עוד למשל פחות ציפורניים  
בנבל כשהוא עם המיתרים, למען ההומוגניות.

- גובה הצליל (pitch) כמעט תמיד מתיישר, במקרים של בעיה, לפי הנבל, בגלל מגבלותיו  
הטכניות-דיאטוניות.

- את העוצמות המשתנות של  $p, f$  קבעתי על-פי הרצון הספציפי לקוקטייל זה או אחר  
בטעם: איזון הדינמיקות ומורכבות הסאונד.

- ואיך מופעל המיתחם (דיאפאזון) של הכלים: מי מרפד את מי, ובדיוק היכן - כמה ולמה  
(ענייני רגיסטרציה). יש מקומות בהם המיפגש הוא יותר אורגאני של שני היסודות בלי  
שום מאמץ והחיבור נותן נְמָהלוּת, ויש מקרים של סימביוזה פחות קוהרנטית. והמיפגש  
הוא תמיד לטובת אימאזים כלשהם עפ"י כוונת המשורר שכתב את השיר והוא ה- 'commander'  
שלי כאן. ויש ג'סטות מוצלחות במיוחד בכלי מסוים שמכתכות-מאפילות-משתלטות על  
האנסמבל כולו ברגע מסוים.

לא התפתיתי לבנאליה של שאלות ותשובות בין הנבל למיתרים!

החיבור שנקרא לו לרגע 'טוטאלי' הוא בכל-זאת של מטמורפוזה. לא ייתכן כאן מיפגש מכאני 'מת'.  
זהו אימפקט הדדי הנובע מהמוני סוגים של צירופים אקוסטיים הנבחנים שוב ושוב."

## ⑤ כיהלום (1998)

רקוויאם ל"מיתר"

לאלט, בריטון ותזמורת סימפונית

מחשבותי מלטשות את ילדותי בלי הרף

עד שנעשתה כיהלום קשה

שלא ישבר ואפסר לחתך בו

את הזכוכית הזולה של ימי בגרותי.

מלים: יהודה עמיחי

מתוך "ערב סוף-קיץ במוצא", ("עכשיו בְּרַעַשׁ" - שירים מן השנים 1963-1988), הוצאת שוקן, ירושלים ות"א, 1968.

א/38

היה זה ב-23 בחודש יוני 1994. נתקבצנו כל בני המחזור שלמדו יחדיו, ילידי שנת 1946, וחגגנו את  
"כנס המחזור" בביה"ס הריאלי העברי בחיפה. היה זה ערב ששינה את חיי, בשל המפגש החזיתי בו,  
ובשנים שלאחריו, עם שנות הילדות. ואז הצמיחה לה כנפיים אהבת-ילדות עם אחד הילדים עמם למדתי  
בביה"ס מאז גיל 6. אהבה, שילדים, לא ידענו עליה, אף שהתקיימה. והיא גם פרחתה לה אל עבר עידן  
נעורים. לפתע התנדפה, ותם החלום, בשל בגרותנו.

כשמצאתי את שורותיו אלה של יהודה עמיחי לא יכולתי שלא להלחין, וכך התנתבה לה רוח הצער  
המר אל תוך הצלילים.

ההזמנה הממלכתית (לכבוד שנת ה-50 למדינה) ליצירה במתכונת של song קצר לשני זמרים ותזמורת  
סימפונית היוותה קטליטור להשלמת ההלחנה.

צמד הזמרים שר באובליגאטו את הקו ההמשכי האחד המוביל את עצמו עד אל הקטיעה, ומתחתיו  
התזמורת סוערת ב-Sturm und Drang המקורץ ממספר אוסטינטי המתעמתים זה בזה.

ציפי פליישר - אפריל 1998

**SPIELMOBIL ⑥**  
**12 מיניאטורות לעוגב ונבל (1995)**

קל	כבד	אפקטיבי	ייחודי
1. טגדר	4. אוטובוס מהסוג הישן	7. אוטו זבל	10. קדילק או מרצדס
2. ג'יפ	5. אוטו טרנזיט גדול	8. אוטו משפּרין	11. רכבת
3. מכונית מהסוג הישן	6. משאית עמוסה	9. אוטו מברשת מסתובבת	12. כרכרה ישנה

*ס'צ'א*

12 המיניאטורות ההומוריסטיות הללו, המחולקות ל-4 תת-קבוצות (בכל קבוצה 3 מיניאטורות), מסמלות איזושהי מכאניות מכוונת למען אימאז' מאוד מובהק המתחלק ל-12 אימאז'ים קטנים ומובהקים אף הם, למען ציורם של רכבים נעים על הכביש, ומתן תחושה של תעשייה הניבטת לעברנו. במכאניות הזאת גם יש משהו מהשפעת המינימליזם. יש כאן גם שאיפה די מוחצנת לחרוג מן התדמיות המקובלות של שני הכלים (אורגאן - כבד, דתי; נבל - נשי, אלגנטי). זהו דואט של קוהֶרֶנְטיות בין שני הכלים ולא של שיחות ביניהם.

בקבוצה הראשונה רכבים 'קלים', בשנייה 'כבדים', בשלישית רכבים שעושים עבודות ניקיון למען העיריה; הקבוצה האחרונה היא המגוונת ביותר בתוך תוכה - ובחרתי לסיים דווקא ברכב ש'נוטף' ממנו חום יחסי, וריח הֶנְתִּיק נושב ממנו - הכרכרה, שאף משמשת כקודה מפתיעה לשורת המיניאטורות בכללותה. אלו הן 12 מיניאטורות ואריאטיביות על הנושא האטונאלי של ארגולד שנברג בשיר השלישי מתוך ארבעת השירים לתזמורת (אופוס 22, 15-1914), שם הוא מופיע ב-*pp* ב-6 קלרניותות.

זוהי היצירה החותמת את הקיץ הפורה הזה, שנתאפשר לי הודות למילגת השהייה לצורכי הלחנה ב-Villa Montalvo (California's Historic Estate for the Arts), כשגרתי כאן במשך חודשיים (יוני-יולי 1995) באווירה של התבודדות טוטאלית ובמחיצת התהליכים הקומפוזטוריים בלבד.

ציפי פליישר - 19.7.95, קליפורניה