

Tsippi Fleischer

* 1946

Spielmobil

op. 34 (1995) (15')

12 Miniatures for Organ and Harp
12 Miniaturen für Orgel und Harfe

 *FURORE-Edition 4030*



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Introduction

Light	Heavy	Services	Distinctive
1. Pick-up	4. Old-Type Bus	7. Garbage Van	10. Cadillac/Mercedes
2. Jeep	5. Auto-Transit	8. Water Sprayer	11. Train
3. Vintage Car	6. Loaded Truck	9. Revolving Brush Car	12. Old Carriage

These twelve miniatures, divided into four subsections (three miniatures to 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 moving on the road, evoking the sense of an industry flowing in our direction. A certain influence of minimalism is also apparent in this mechanicalness, as is the obvious intention to diverge from the familiar mental pictures raised by the two instruments (organ – ponderous, liturgical; harp – feminine, elegant). This is a duet of coherence between the two instruments and not of dialogue between them. Both instruments, in the specific texture of each miniature, providing a rhythmic/dynamic character (more in the sense of dynamics of movement than that of volume, and usually revolving around *mf* – *f*). The timbres of the various registers, in particular those of the organ, play an important part.

The first group includes “light” vehicles, the second, “heavy” ones; in the third group – municipal service vehicles – the diminuendo – crescendo effect appears alternately and this technical/instrumental effect does much to establish the image of the “mechanisation” of the vehicles; the last group is the most varied within itself; I concluded with a vehicle from which a certain warmth emanates – an archaic aura surrounds the carriage which also serves as a surprising coda to the line-up of miniatures in general.

Regarding the pitch element, these are twelve variational miniatures of Arnold Schönberg’s atonal subject from the third of his *Four Songs for Voice and Orchestra* (op. 22, 1913–16), where it appears *pp* in six clarinets.



Theme (clarinets) from the third of the *Four Songs for Orchestra* op. 22 of Arnold Schönberg

Schönberg himself seemed to have been wallowing in the chromaticism of Wagner’s *Tristan and Isolde*. As for me, I designated the tones of the subject (all or some of them) as a row for my own elaborations – with relative fidelity to both the absolute pitches and to the order in which they appear in Schönberg’s subject (exactly or occasionally in crab motion). At times I used extended melodic ornamentation or harmonic blocks and some continuo units; I created motives and counter-motives out of which new thematic units developed. What is quite rare as far as I am concerned, is my unreserved reversion, tonally speaking, to suggestions from the contribution made by German musical tradition in the 20th century.

The work was commissioned by AULOS for immediate recording on a compact disc, the third in a series of CDs featuring the virtuoso Dusseldorf organist, Friedemann Herz. All the works for these CDs were commissioned. When I was offered the option of adding an instrument to the organ (by the initiative of the AULOS directorate), I chose the harp. The idea which came to mind, and which has been realized here, was to transcend the existing images of the harp and organ in the direction of lighter, more humorous effects.

When I met Gyorgy Ligeti about 10 years ago during his visit to Israel, I asked him to explain to me: “Why is it that I always get so deeply immersed in tragedy?” (it was after the composition of my *Lamentation* and before that of *Ballad of Expected Death in Cairo* and of *Like Two Branches* – all of which deal agonizingly with the effect of death, and were written in the second half of the 80s). Ligeti replied: “Soon, in a few years time, you’ll understand that very serious things are not at all so serious”.

On the front page of the score, after finishing its composition a few hours ago, I wrote with a smile (and this too is somewhat rare for me):

“Peter and the Wolf get a car.
Villa Montalvo gets the dedication”.

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-July 1995, in an atmosphere of total insolation, out of touch with anything but the processes of composition.

Tsippi Fleischer
19.7.1995 Villa Montalvo, California

Composed July 1995 in Villa Montalvo, California.

World premiere on stage: Tel Aviv, 25 March 2000, The International Biennial for Contemporary Music. Players: Julia Sverdlov (harp), Israel Castriano (small organ).

World premiere recording: Israel at 50 - a celebration with music of Tsippi Fleischer. Musicians: Sabrina Kunze (harp), Friedemann Herz (organ); recorded in St. Cornelian Church, Dülken, Germany, February 1998; OPUS ONE CD-175 1999.

Einleitung

Leicht	Schwer	Dienstleistend	Charakteristisch
1. Pick-up	4. Bus	7. Müllwagen	10. Cadillac/Mercedes
2. Jeep	5. Autotransporter	8. Sprühfahrzeug	11. Eisenbahn
3. Oldtimer	6. Beladener Truck	9. Kehrmaschine	12. Kutsche

Diese zwölf Miniaturen, ihrerseits in vier Gruppen (drei Miniaturen pro Gruppe) eingeteilt, symbolisieren einen bestimmten Maschinenbautyp und sollen letztendlich dessen eindeutiges Abbild geben. Die zwölf klar umrissenen kurzen Bilder beschreiben Fahrzeuge, die sich auf der Straße bewegen. So entsteht in uns die Idee einer Produktionsform, die sich auf uns zu bewegt. Ein gewisser Einfluss des Minimalismus ist in diesem Maschinenbautyp ebenfalls erkennbar. Es ist Absicht, die beiden verwendeten Instrumente von dem ihnen traditionell zukommenden Klangcharakter (die Orgel – massiver Klang, liturgisch; die Harfe – feminin, elegant) abweichen zu lassen. Somit handelt es sich um ein Duett der Stimmigkeit zwischen beiden Instrumenten, es ist keineswegs ein Dialog zwischen ihnen. In der ganz eigenen Beschaffenheit jeder einzelnen Miniatur liegt ein rhythmisch-dynamischer Charakter (mehr im Sinne der Dynamik von Bewegung als im Sinne von Lautstärke, im Allgemeinen im Bereich zwischen mf – f angesiedelt). Den Klangfarben der verschiedenen Register, vorzugsweise denjenigen der Orgel, kommt dabei eine wesentliche Bedeutung zu.

Zu der ersten Gruppe gehören „leichte“ Fahrzeuge, zur zweiten „schwere“; in der dritten Gruppe, Dienstfahrzeuge der Stadtreinigung, tritt wechselweise ein diminuendo - crescendo-Effekt auf. Diese technisch-instrumentale Wirkung trägt viel dazu bei, das Bild der „Mechanisierung“ der Fahrzeuge zu festigen. Die letzte Gruppe ist die vielseitigste. An den Schluss habe ich ein Fahrzeug gestellt, von dem eine gewisse Wärme ausgeht – eine altertümliche Aura umgibt das Fuhrwerk, das in der Reihenfolge der Miniaturen gleichzeitig als Koda überrascht.

Betrachten wir das Konstruktionselement Tonstufen genauer. Es handelt sich um zwölf variierende Miniaturen über Arnold Schönbergs atonales Thema aus dem dritten seiner *Vier Lieder für Gesang und Orchester* (op. 22, 1913–1916). Es erklingt dort in sechs Klarinetten im pp.



Klarinetten-Thema aus dem dritten der *Vier Lieder für Gesang und Orchester* op. 22 von Arnold Schönberg

Schönberg selbst schwelgte in der Chromatik von Wagners *Tristan und Isolde*. Was mich betrifft, so habe ich die Töne des Themas (alle oder einige von ihnen) für meine eigenen Ausarbeitungen in einer Reihenfolge gekennzeichnet. Ihre Wiedergabe hinsichtlich der absoluten Tonlage wie auch des Erscheinungsbildes, das sie in Schönbergs Thema (exakt oder zeitweise im Krebsgang) annehmen, ist relativ. Ab und zu benutzte ich erweiterte Ornamentik oder harmonische Blöcke und einige Continuo-Passagen. Ich kreierte Motive und Gegenmotive, aus denen sich neue thematische Abschnitte entwickelten. Für meine Verhältnisse ungewöhnlich ist die vorbehaltlose Umkehrung, tonal gesprochen, zu Anregungen, die sich aus Einflüssen der deutschen Musiktradition des 20. Jahrhunderts ergeben.

Das vorliegende Werk wurde von der AULOS-Gesellschaft für eine sofortige Einspielung auf CD in Auftrag gegeben. Es ist die dritte Aufnahme in einer CD-Reihe, die dem Düsseldorfer Orgelvirtuosen Friedemann Herz gewidmet ist. Alle Kompositionen für diese CDs sind Auftragswerke. Als mir von AULOS nahegelegt wurde, der Orgel ein weiteres Instrument an die Seite zu stellen, entschied

ich mich für die Harfe. Der Gedanke, der mir bei der Kombination der beiden Instrumente kam und der hier umgesetzt wurde, ist die Veränderung der traditionellen Rolle, die Harfe und Orgel in der Musik haben, in Richtung leichterer humorvollere Effekte.

Als ich vor 10 Jahren György Ligeti während seines Besuches in Israel traf, bat ich ihn um eine Erklärung für eines meiner Probleme: „Warum ist all‘ das, was mir kompositorisch einfällt, so sehr in Tragik verstrickt?“ (Die Begegnung fand statt nach der Komposition meines *Lamention*, vor der *Ballad of Expected Death in Cairo* und vor *Like Two Branches* – Kompositionen, die alle quälend vom Thema Tod handeln; geschrieben in der zweiten Hälfte der 80er Jahre.) Ligeti antwortete: „Bald, in wenigen Jahren, werden Sie verstehen, dass Dinge, die Ihnen heute so sehr ernsthaft vorkommen, später nicht mehr so ernst erscheinen werden.“

Auf das Titelblatt der Partitur schrieb ich (und auch das ist recht selten bei mir) nach der Fertigstellung vor wenigen Stunden mit einem Lächeln:

„Peter und der Wolf bekommen einen Wagen.
Die Villa Montalvo erhält die Widmung.“

Hier nun ist das Werk, das diesen fruchtbaren Sommer beschließt. Ich danke für die Unterstützung, die mir bei meiner Kompositionstätigkeit in der Villa Montalvo in Saratoga (Kalifornien), der historischen Stätte zur Förderung der Künste, gewährt wurde. Hier habe ich dort während der Sommermonate Juni und Juli 1995 in einer Atmosphäre gelebt, in der ich mich ohne jegliche Ablenkung ganz und gar dem Kompositionsprozess widmen konnte.

Tsippi Fleischer
19.7.1995 Villa Montalvo, Kalifornien

Komponiert Juli 1995 in der Villa Montalvo, Kalifornien.
UA: 25.3.2000 Tel Aviv, Internationales Festival für zeitgenössischen Musik. Interpreten: Julia Sverdlov (Harfe), Israel Castoriano (Kleine Orgel).
Ersteinspielung: Israel at 50 - a celebration with music of Tsippi Fleischer. Interpreten: Sabrina Kunze (Harfe), Friedemann Herz (Orgel); Aufnahme in der St.

No.1 Pick-up

Basic rhythmic impression: as
opening for the whole of 12 miniatures

1:00

Moderato ♩ = 84
Timbre: Flute, as hooting

Organ *mf*

Harp *mf* *simile*

6

Finish exactly as written

REMARKS Movement effect: not very light, comparing to the coming miniature.

No.2 Jeep

1:00-1:25

Basic rhythmic impression: how difficult it is for this vehicle to climb up the hill; there are many sandbacks, free rhythms, quasi polyrhythms, rubati.

Timbre: Flute

Organ

Harp

mf

begin playing together, continue in rubato

mf Play these intervals in free rhythms.

speed of glissandi: slow slower fast medium

For pale colours these sounds must be muffled (with the fingers) instantaneously, the given notes and all those in between.

fast medium medium very slow

Can be repeated from the beginning if organist requires.

REMARKS Each unit will stop (end) according to finish of gliss.
For Harp: it is mostly important to change speeds of glissandi; the tones themselves of the gliss. are of less importance.

For Organ: general rhythmic impression: fast + radically non symmetrical
General textural effect: airy (not condensed)
No connection between the two instruments.

No.3 Vintage Car Oldtimer

Organ Solo

1:00-1:15

Basic rhythmic impression: slow
but non heavy, a little elegant

3x *Timbre: Oboe* $\text{♩} = 120$ (not too fast)

Organ *mp-mf* (ornamental upper voice simultaneonoly) 3x *b* (an octave higher than the beginning)

Harp or Registrant *Timbre: Alto Flute / Light Bassoon / Any lower wind instrument*

etc. *heavier repeated bar* 1. *etc.* *heavier repeated bar* 2. *longer improvis. on the same units* *ff*

improvisation *f* *and from the beginning* *fff*

REMARKS 1. The length of volta 2 according to players' decision.
2. Polyhythmic and polytonal.
3. No connection between the two (high and low) elements.

Finish: stops in *ff*, according to players' decision.

No.4 Old-Type Bus

General rhythmic impression: quite heavy,
especially because of harp.

1:00

♩ = 86/92

Timbre: Cl.

The musical score is arranged in three systems. The first system features the Organ and Harp. The Organ part is written in a 3/4 time signature with a dynamic marking of *mf-f*. The Harp part is also in 3/4 time with a dynamic marking of *mf-f*. The second system continues the Organ and Harp parts, with the Organ part featuring triplet markings (3) and a dynamic marking of *mf-f*. The Harp part includes glissando markings (*gliss.*) and a dynamic marking of *mf-f*. The third system continues the Organ and Harp parts, with the Organ part featuring triplet markings (3) and a dynamic marking of *mf-f*. The Harp part includes glissando markings (*gliss.*) and a dynamic marking of *mf-f*.

REMARKS: Dull contact between the two instruments. A strong relation to the raw of Schoenberg

11

gliss.

gliss.

16

Coda
a tempo

ff

a tempo

ff

Finish exactly as written.

No.5 Auto-Transit

Autotransporter

1:00

Basic rhythmic impression: 'schwach' -
heavy, stops, heavy, stops...

Ad lib., slow (visual orientation between the two instruments)

Timbre: Fg.+Hn.+Trp. together.

Organ

Harp

sliding of pedals

chosen by harpist when wanted; becomes an image

Trp. timbre (a must)

con sordino (harpsichord sound)

Finish exactly as written

REMARKS Regarding colours and texture of Organ: (1) register: Zungen + Cymbal (2) the timbre of trumpet will dominate over all when it appears
(3) \$ special glissando with metallic sounds, produced by holding the pedal half way between two notches.

No.6 Loaded Truck

Beladener Truck

Basic rhythmic impression: heavy, very heavy,
as slow steady stepping, quite monotonic

1:00

♩ = 50
Timbre: octaves = Trb.+Trp.

Organ
Regist. 16 sounds as Trombones

* free improvisation on these four octaves

free improvisation on these four octaves

Harp
metallic sound
deciso

simile

7 bars 7-10 give the impression of more interrupted nature plus continuation of the heaviness.

REMARK Connection between the two instruments as written.
* Use breaks, not many tones, nonsymmetrical.

Finish: suddenly; can start once more from the beginning; it is preferable to repeat partially and decide where to stop.

No.7 Garbage Van Müllwagen

Basic rhythmic impression: quite slow

1:00-1:25

Andante lento ♩ = 72, quasi ad lib.

Timbre: string quartet

quasi misterioso

Organ

pp
Register: Bordon

Register: 16' 8' 2 2/3

mf

cluster ibid.

Harp

"Giusto" feeling

mf *f* *mf*

mp

8vb

8

1.

2.

senza rit.
chromatic, fast gliss.

f *mf* *f* *mp* *sub. p* *mf* *ff* *fff*

cluster ibid.

f *mf* *f* *mp* *sub. p* *mf* *ff* *fff*

f *fff*

8vb

[from the very beginning]

REMARKS The Organ creates a cresc. - decresc. effect with foot. The Organ timbre changes in this miniature drastically (Strings) in comparison to the previous miniatures.

Finish together here.
(effect of pouring of the garbage and that is the conclusion)

No.8 Water Sprayer

Sprühfahrzeug

0:50

General rhythmic impression:
intermediate, stagnatic, consistent, quite
calm [in service of the municipality]

Organ

mp/p *Regist. 4', Cymbal, Zunge 4'.*
Improvize on these tones in both hands, make own coordinative stops, don't play too much.

mp/p
Aeolian rustling: the hands, pressing the strings, are drawn slowly across them, fingers close together in the horizontal position.
The notes indicate the (approximate) point of departure of each movement.

Harp

mp

10

Falling- hail effect: by gliding in the centre of the strings, with the back of the finger-nails: in descending, the palm of the hand inward;
in ascending, the palm of the hand turned outward. (Pedals specially arranged.) This sonority is finest when played *p* and rather slowly.

8va ---, *8va* ---, *8va* ---, *8va* ---

REMARK General feeling of dynamics p-mp; quite brilliant Mandoline timbre for harp.
There is not too much connection between the two instruments.

Finish together here

Basic rhythmic impression:
quite quick.

No.9 Revolving brush car

Kehrmaschine

0:50-1:00

♩ = ~ 86
Timbre: Timpani

Organ

quasi 4/4 (deep, dark) higher / brighter **ff** **mf**

Harp

f **mf** **mf**

accel. ↔ rit.
cresc. ↔ decresc.

① ② ③ ④

Detailed description: This block contains the first four measures of the piece. The Organ part is in a quasi 4/4 time signature. Measure 1 is marked 'quasi 4/4' and 'deep, dark'. Measure 2 is marked '(deep, dark)'. Measure 3 is marked 'higher / brighter' and '**ff**'. Measure 4 is marked '**mf**'. The Harp part starts in measure 1 with a forte (**f**) chord and continues with a mezzo-forte (**mf**) accompaniment. Dynamic markings include **f**, **mf**, and **ff**. Performance instructions include 'accel. ↔ rit.' and 'cresc. ↔ decresc.'. Measure numbers 1, 2, 3, and 4 are circled at the top of the Organ staff.

Gushing chords: sliding brusquely in the center of the strings from the starting-note to the end-note, as the arrow points, upward with the third finger, downward with the thumb.

mf ← **f**

Detailed description: A diagram showing a gushing chord. It consists of a series of notes on a staff, with an arrow pointing from a mezzo-forte (**mf**) dynamic on the left to a forte (**f**) dynamic on the right, indicating a crescendo.

⑤ ⑥ ⑦ ⑧

ff **mp-p** **mf**

Detailed description: This block contains measures 5 through 8. The Organ part continues with a crescendo in measure 5, marked '**ff**', and then a decrescendo in measure 6, marked '**mp-p**', and '**mf**'. The Harp part continues with a mezzo-forte (**mf**) accompaniment. Measure numbers 5, 6, 7, and 8 are circled at the top of the Organ staff.

REMARKS The *accel.* ↔ *rit.* 'results' from the movement of the brush.

9 10 11 12

deep, dark
mf

mf *f* *ff*

13 14 15

higher / brighter
mf

biggest rit. and decresc.

ff *mp-p*

mf *f*

Fine *

Finish: here unless start again.* This is the point of finish or cut in any case

General rhythmic impression:
rapid, as if a crazy running.

No.10 Cadillac/Mercedes

1:00

Presto

Timbre: Pipes - soft and glance

Organ

mp < *mf* *mp* < *mf* *mp* ————— *ff*

instant improvisation-manipulation on a certain type of C Major scale with occidentals, in octaves.

Harp

ff

strongly metallic: produced by holding the pedal halfway between two noches

f ————— *ff* *mf* < *f* *mf* > *mp* > *p* > *pp*

ff

REMARKS Visual connection between two players according to score; Timbre-effect of a shining, modern industrial vehicle running softly and rapidly on the road - the combination of soft and shining.

again from the beginning...
Finished by fade out

No.11 Train

1:00

Basic rhythmic impression: a
'pushing moderato', percussive

♩ = ~ 96
Timbre: Trp. + Perc.

Organ *f-ff*
Register: Bass '16' - Trumpet and Zungen mixtura.

Harp

Finish: the same way as No.10 (see there).
A good point for stopping will be whenever there is ♩.
[e.g. when signed ⊗]

f-ff

3

3

finish here

con'd

Start from the beginning

REMARKS The interesting aspect here is the stability of the harp confronting the changing rhythms on the permanent 6/8 in the Organ. This creates the character of the train's riding, sometimes twisting...
The harp serves as an accompanimental element.

No.12 Old Carriage [„Coda“] Kutsche

Basic rhythmic impression: elegant
traditional slow valse; coquetic;
traditional classical atmosphere

2:00

$\text{♩} = 50$
Timbre: Flute

Glockenspiel

Organ
accomp. element

Harp
Register: Guitar, Mandoline: secco

mp *p*

1. 2.

mf

mf *sf* *mp*

REMARK The harp is of a soloistic nature and its timbre / register should be very prominent, with certain gestures

any repetitions of bars if needed - are acceptable! -----

The first system of the musical score consists of four staves. The top staff is a single treble clef staff with a few notes and rests. The second staff is a single treble clef staff with chords and rests, marked with a piano (*p*) dynamic. The third and fourth staves are grouped as a grand staff (treble and bass clefs). The third staff has a mezzo-piano (*mp*) dynamic and contains a melodic line with some accidentals. The fourth staff has a piano (*p*) dynamic in the bass clef and a mezzo-forte (*mf*) dynamic in the treble clef, featuring a rhythmic accompaniment of chords.

The second system of the musical score consists of four staves. The top two staves are empty. The third and fourth staves are grouped as a grand staff. The third staff begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*sf*) dynamic. The fourth staff has a fortissimo (*sf*) dynamic and contains a bass line with a long note. The system concludes with a ritardando (*rit.*) marking and a final chord in the third staff.

Finish exactly here as written