

Tsippi Fleischer
*1946

Oasis
op. 71a, 2010 (40')

A Children's Opera
English Version



FURORE-Edition 2601

Tsippi Fleischer

OASIS

(op. 71, 2010)

A Children's Opera

Story, Plot and Libretto: Yael Medini.

English Version: Gila Abrahamson

ca: 40:00

Score in C (sounds as written)

Originally composed in German

| | | | |
|--------|----------------------|------------------------------------|-------------|
| Chorus | Father | Children of the desert (Bedouins), | Sc. 1 p. 2 |
| | Mother | brother and sister: | Sc. 2 p. 26 |
| | Elon (their son) | Laila | Sc. 3 p. 63 |
| | Noa (their daughter) | Ali | Sc. 4 p. 77 |

12 Instrumentalists:

Flute (Piccolo), Oboe, 2 Clarinets in B \flat , Guitar, 4 Violins, Violoncello, Double Bass
Percussion (One player): Tamb. gr., Susp. Cymbal, Oriental Drum, Sleigh-Bells

Numbers of lines of libretto are inserted

Preface

Oasis op. 71, 2010 (40')

A Children's Opera in four scenes

Story, Plot and Libretto: Yael Medini

For Children's chorus including six soloists (father, mother, Elon, Noa, Laila, Ali) and 12 instrumentalists:
Flute (Piccolo), Oboe, 2 Clarinets in B, Guitar, 4 Violins, Violoncello, Double-bass, Percussion – 1 player: Tamb.
gr./Djambe, Susp. Cymbal, Oriental drum, Sleigh-bells

Originally composed and sung in German

Translation and Editing: Tsippi Fleischer and Adina Stern

English version (equirhythmic): Gila Abrahamson

The world premiere onstage took place on November 12, 2010. OASIS was commissioned and produced by the "Cantus-Juvenum Karlsruhe" youth choir (Germany) in cooperation with the Paladio Players, and took place in the Evangelische Stadtkirche, conducted by Hans-Joerg Kalmbach.

This world-premiere production was initiated by the stage director Sebastian Stiebert, with the encouragement of Furore Verlag, Kassel.

Tsippi Fleischer's music was received with great acclaim.

"I composed this opera in the Sinai Desert. I had travelled there for a purpose. This was in my blissful spring months of 2010. While living in a completely authentic Bedouin tent near Nuweiba, I felt connected both to the nomadic tent of the Israelites and to the oasis of the local inhabitants. The warm breeze caressed me and the magical encounter between the four undaunted children, far away in time and in location, came alive for me. The human aspect having triumphed, once more a spark rekindled in me: perhaps we shall still attain this serenity and contentment?"

Tsippi Fleischer

Biography

Tsippi Fleischer was born in Haifa, Israel, in 1946. As a three-year-old she was already improvising at the piano. In time she studied piano and theory formally at the Rubin Conservatory of Music, Haifa. The first beginnings in the 70s are typified by a search for a compositional style in which to incorporate her oriental studies. The 80s brought the formation and crystallization of this style, marked by a finely-honed sonority and images of the Israeli landscape. A spurt of creativity in the 90s found expression in daring musical textures inspired by ancient, far-distant Semitic sources. The listener is impressed by the tonal landscapes and ancient Semitic languages – by the human, feminine imagination and drama, together forming a moving panorama. It is this local view of the Semitic Mediterranean East in the language of the avant-garde and the personal, original and feminine stamp characterizing Fleischer's works that have gained her significant international acclaim. Tsippi Fleischer has received numerous prizes and awards for her works which are performed all over the world.

Synopsis of the Four Scenes

Scene 1: The Israelites, wandering in the arid desert, are running out of water in their camp. The mischievous Elon and Noa, always playing far away from the camp, have revived a little bird during one of their expeditions, and have also noticed a green patch in the distance. They think that this may be a sign of water, but their father makes fun of their "illusions".

Scene 2: (the central scene) Noa and Elon steal away from the camp during the night in order to search for water. Again they see the elusive green patch from afar. The difficulties of their journey increase, they become exhausted and lose consciousness. Suddenly Ali and Laila, Bedouins, children of the desert, appear. For the first time we hear the "Song of the Oasis" which serves as a leitmotiv. Ali and Laila revive Noa and Elon with fresh water; the meeting of the four children in the middle of the desert is moving. Ali and Laila lead Elon and Noa to their oasis – the same green patch they had seen in the distance – where they are treated to food and water. The joyful life in the oasis is revealed; the leitmotiv is performed in a dance in the style of both debka and hora.

Scene 3: Sadness and anxiety prevail in the Israelite tent; where are Noa and Elon this time? But here they are, returning to their parents' tent, accompanied by Ali and Laila. Each child is carrying a jar of water. First the children of the desert hide and only the jars of water are revealed; the parents' thirst is quenched. Then Ali and Laila show themselves. All are overjoyed! The "Song of the Oasis" leitmotiv is heard once more. The Israelite parents wish to adopt Ali and Laila.

Scene 4: It would be good to go with you, say Ali and Laila, but we will not be able to, states Laila after serious consideration. The brother and sister, children of the desert, sing of their "duty and tradition", and of their need to remain in the desert for generations to come, so as to provide water for those who thirst; the Israelites state that, on their way to the Land of Canaan, they will never forget the kindness shown them in the desert. In the Finale they all sing sadly of their parting, mixed with the hope that each would live in his own tradition, in freedom and in peace.

The chorus moves the plot forward, opening and closing the Opera, and their singing often accompanies the six soloists.

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(op. 71, 2010)

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SCENE I

Prologue of the Israelites' Wandering

Scene of the Little Bird

(Silence. In front of stage Elon and Noa are playing with ants, stones and beetles. Props are exaggeratedly large)

Introduction

Ad lib.

12''

Tsippi Fleischer

Flute (Picc.)

Oboe

Clarinet in B \flat I, II

Mother

Chorus

Guitar

Violins I, II

Violins III, IV

Violoncello

Double Bass

Tamb. gr. / Djambe

Percussion

Other Instruments

Fl. *(f)* *mp* *p* *pp* *vanishes*

1. The Mantra of Wandering I (Chorus)

Chorus enters *p* *l* *♩. = 74*

(1) * AS FAR AS THE EYE CAN SEE JUST DE - SERT JUST DE - (S) - SERT
always exaggerate (S) in Desert

Perc. Tamb. gr. / Djambe *pp* *optional till b. 38*

Ch. 13
(2) FAR YEL-LOW AND DRY (3) THE IS - RAEL - ITES ARE WAN-DER-ING IN THE DE - SERT (4) FROM WHERE? TO WHERE?

Perc. Tamb. gr. / Djambe

Cls I, II 27 *f* *mf* *mp* *mp* *p*

Ch. (5) FROM SLA - VER - Y TO FREE - DOM (6) FROM E - GYPT TO THE LAND OF CA-NAAN (7) THE LAND OF THEIR

Perc. Tamb. gr. / Djambe

* a soft - percussive effect is created by the steps.
It is also possible to "drum"/step with hand-palms on foot.

Moving cluster of chorus enters - whisper, speak, whistle, and sing
in 5 groups of children (5 talented children will lead the 5 groups).
No unison, No chord. The whistling without rhythm.
Another option, instead of 5 groups of children: 'free controlled pitch.'

The choir moves / steps lightly.

38 *p*

Ch. FA-THERS (8) AS FAR AS THE EYE CAN SEE JUST DE - SERT JUST DE - (S) - SERT

Vlns I, II *p* *mp* *p* *mf*

Vlns III, IV *p* *mp* *p* *mf*

Vcl. *p* *mp* *p* *mf*

Perc. Tamb. gr. / Djambe *p*

52 Keep walking

Cls I, II *mf*

Ch. (9) FAR YEL - LOW AND DRY (10) THE IS - RAEL - ITES ARE WAN - DER - ING IN THE DE - SERT (11) IN A

Vlns I, II *p* *mp* *p* *detache*

Vlns III, IV *mp* *p* *detache*

Vcl. *mp* *p* *detache*

Perc. Tamb. gr. / Djambe