



ציפי פלישר
מוסיקה להרכבים קטנים

تسيفي فلايشر
موسيقى لتشكيلات صغيرة

TSIPPI FLEISCHER
MUSIC FOR SMALL ENSEMBLES



מחזור השירים **נערה פרפר נערה** (1977) הולחן למלים שבחרתי מתוך ארבעה שירים שונים של משוררים בני זמננו מלבנון ומסוריה. יצירתי חוט דרמטי המקשר ביניהם: בשיר הראשון מתבטאת בדידותו של אדם שבנה לו מחילת עפר בתוך המדבר, בשני — הופכת בדידות זו לסלל נדודים, בשלישי — המצוקה בשיאה, אדם איבד את אפיק חייו והוא עומד על סף הטירוף. בשיר הרביעי מופיע לפתע השקט שלאחר הסערה והוא מושר ע"י הזמרת ללא ליווי, מעין חלום. הגירסאות השונות נוצרו בזמנית ומבטאות כולן אותו רעיון. אני מאמינה שמאזינים שונים, בארץ ובעולם, יוכלו להתקרב ביתר קלות אל היצירה בזכות גירסאות שונות אלה.

הסוויטה לפיות הארץ (1981) מדגישה את אהבתי הגדולה לארצי. אין זו רק אהבה גשמית-ארצית של טעמים, גדלים וצורות, אלא זו גם תפיסתי את נופי הארץ כמהות פיוטית. טבעם הריתמי של ארבעת הפרקים שונה — כעין ריקודי סוויטה: הראשון — נטול קצב, השני — סוער, השלישי — כבד יחסית, והרביעי בא לסכם יסודות מן הפרקים הקודמים. היצירה כתובה לגיטרה — הכלי שאהוב היום במיוחד על הצעירים. רצוני לקרב אותם לחיפושי השפה של מוסיקה בת-זמננו דווקא באמצעות כלי המוכר להם היטב מסגנון מוסיקלי שונה — הרוק והביט.

בעשרת הרסיסים לאבוב, קלרינט ובסון (1984) ניסיתי לבדוק את יחסי הצבע בין שלושת הכלים, על נקודות המפגש המגוונות שביניהם. השתמשתי בעקביות בסולם ערבי אחד, כאשר גוונים מן המוסיקה הערבית מתמזגים בצבעי הכלים המערביים. היצירה מוקדשת למלחין ההונגרי ג'ורג'י קורטג, אותו פגשתי בבודפשט זמן קצר לפני כתיבת היצירה. מצאתי בשפתו של קורטג תימצות רב יחד עם נגיעה פיקנטית בפולקלור, כנראה בולטים יסודות אלה בעשרת האקוורלים שלי. היצירה הוזמנה ע"י הפורום למוסיקה בת-זמננו "אקוסטיק 7-11".

חמש המיניאטורות לצ'לו סולו (1980) הן חמש טיפות של מצבר-רוח עם סיום מאוד לירי (הטיפה השניה והשלישית מחוברות כאילו יחד). היצירה פרצה מתוכי באופן ספונטני ועזרה לי להתאושש ממקרה טראגי בחיי הפרטיים. מכאן שמה — **התאוששות**.

The song-cycle **Girl-Butterfly-Girl** (1977) was composed to words which I selected from four different poems by contemporary Lebanese and Syrian poets. I created a dramatic line to connect them to one another: 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, this loneliness becomes the anguish of a wanderer; 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. The fourth song is the calm after the storm and is sung unaccompanied, as if in a dream. The various versions of the song-cycle which came into being simultaneously, all express the same idea; I believe that listeners of many different origins, in Israel and throughout the world, will thus be able to approach the work more easily.

The suite **To the Fruit of My Land** (1981) embodies my great love for my country. This is not only a physical, earthy love of tastes, sizes and shapes, but rather my conception of the landscapes of Israel as a poetic quality. The rhythmic nature of the four pieces varies — the dances of a suite, as it were: the first is in free rhythm, the second is agitated, the third relatively heavy and the fourth summarizes certain elements from the previous movements. The work is written for guitar — an instrument particularly popular amongst today's youngsters. I would like to draw them nearer to contemporary music's search for a vocabulary, through an instrument very familiar to them from a different musical style — Rock and Beat.

In **Ten Fragments for Oboe, Clarinet and Bassoon** (1984), I tried to examine the colour relationships between the three instruments and the variety of points of contact possible between them. I used a single Arabic scale consistently, with the particular colour quality of Arabic music and the timbre of Western instruments blending together. The work is dedicated to the Hungarian composer György Kurtág whom I met in Budapest shortly before its composition. I found in Kurtág's language a concentrated mode of expression together with a piquant flavouring of folklore; the above elements are apparently evident in these ten aquarelles of mine. The work was commissioned by the Forum for Contemporary Music "Acoustic 7-11".

Five Miniatures for Cello Solo (1980) are five little bits of mood with an extremely lyrical ending (the second and third little bits are joined to one another). The work burst out of me spontaneously and helped me recover from a tragic event in my personal life. Hence its name — **Resuscitation**.

מجموعة أغاني فتاة فراشة فتاة (١٩٧٧)، لُحنتُ للكلمات اخترتها من أربعة قصائد مختلفة لشعراء معاصرين من لبنان وسوريا. لقد أنتجت خطأً درامياً يوصل بينها: الأغنية الأولى تعبر عن وحدة الإنسان الذي بنى مغارة في قلب الصحراء، وفي الأغنية الثانية تتحول وحدته إلى عناء التجوال، وفي الثالثة تصل الأزمة إلى ذروتها — فيفقد الإنسان مسرى حياته ويصبح على شفا الجنون. في الأغنية الرابعة يظهر فجأة، الهدوء الذي يسبق العاصفة، حيث تغنيه المطريرة لوحدها، كما في حلم. لقد تم تلحين النصوص المختلفة في نفس الوقت، وجميعها تعبر عن نفس الفكرة، وذلك لتسهيل تقريب هذه الموسيقى لمختلف المستمعين. السويطا — فاكهة الأرض (١٩٨١)، تؤكد حبي الكبير إلى بلادي. إنه ليس مجرد حب مادي للأذواق والأحجام والأشكال، إنما أدراك مشاهد الطبيعة في البلاد، كهاية شعرية. طبيعة الجرس الموسيقي لهذه الفصول الأربعة مختلفة (أشبه برقعات سويطا)، الأغنية الأولى تفتقر إلى الجرس الموسيقي، الثانية صاخبة، الثالثة ثقيلة نسبياً والرابعة تجمع بين عناصر الفصول السابقة، وهذه الموسيقى موضوعة للجيتارة، الآلة المحببة لدى الشباب بشكل خاص. رغبت في ذلك تقريبهم إلى البحث عن اللغة في الموسيقى العصرية بواسطة أداة موسيقية يعرفونها تماماً من لغة موسيقية أخرى — الروك والبيط. في العشر جزئيات للإبوا، والكَلارينيت والباسون (١٩٨٤)، حاولت فحص نسبة اللون بين الأدوات الثلاثة، حول نقاط اللقاء المتنوعة التي قد تنجم بينها. استعملت بالتتابع سلماً موسيقياً عربياً واحداً، في حين تمتاز ألوان موسيقية عربية في ألوان الأدوات الموسيقية الغربية. لقد قدمت هذه الموسيقى للملحن الهنغاري (المجري) غيورغي كورتاغ، الذي التقيت به في بودابست قبل مدة قصيرة من تأليفي لهذه الموسيقى. وجدت في لغة كورتاغ تعبيراً مركزاً مع لمسات جذابة من الفولكلور. ويبدو أن هذه العناصر بارزة في الجزئيات العشر. وقد طلبت هذه الموسيقى، فوروم الموسيقى العصرية «كوسيتيك ٧-١١». الفصول الخمسة للتشيلو (صولو) مفرد (١٩٨٠): هي خمس نقاط مزاجية مع خاتمة عاطفية جداً. (النقطة الثانية والثالثة متصلة ببعضها البعض). لقد انبثقت هذه الموسيقى من أعماقي بصورة عفوية وساعدتني على الانتعاش من مصيبة مأساوية في حياتي الخاصة، ومن هنا اسمها — انتعاش.

Tsippi Fleischer

"...Whereas a modern tradition has come into being in contemporary Arabic poetry, an equivalent musical tradition has not crystallized as yet. An Israeli — not an Arab — woman composer is performing the task"

(Oded Assaf,
Itan 77 Literary Monthly,
October 1984)

«...» في حين أنه قد
تبلور تقليد عصري في
الشعر العربي، فلم يتبلور
تقليد موسيقي مواز.
ملحنة اسرائيلية وليست عربية
هي التي تقوم بهذه المهمة»

(عودید أساف،

عتون ٧٧، تشرين أول ١٩٨٤)

"...בעוד שכבר התגבשה
מסורת מודרנית בשירה
הערבית, טרם התגבשה
מסורת מוסיקלית מקבילה.
מלחינה ישראלית, ולא
ערביה, היא העושה
את המלאכה"

(עודד אסף,
עיתון 77, אוקטובר 1984)

TSIPPI FLEISCHER MUSIC FOR SMALL ENSEMBLES

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Hebrew language editing: Atara Ofek, Ofra Peri

English: Gila Abrahamson

Arabic translation and editing: Dr. Mahmoud Abassi, Suheil Radwān

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ציפי פליישר מוסיקה להרכבים קטנים

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גילה אברהמסון

ABOUT THE COMPOSER

Tsippi Fleischer was born in Haifa, not long before the establishment of the State of Israel (1946) and belongs to the generation of composers reared in this country.

The yearning for independence before the birth of the State was accompanied by the desire to create a new musical culture. Those who laid the foundations of this culture were attempting to forge links between the various musical traditions of the past — predominantly European ones which were deeply ingrained in their very being — and could not or would not untie the knots that bound them to these traditions. In fact, they had merely transferred themselves to a new locality, and now tried to assimilate the deep impressions made by this primary encounter into their emerging style.

This was the musical background into which the composer Tsippi Fleischer was born. She, however, was not dispossessed of country and culture and her roots were nurtured in the cultural pluralism of this narrow strip of land.

Tsippi Fleischer's musical mentors were pupils of the founding generation, musicians of the in-between generation. The latter strove to expand their horizons, drawing from international currents and turning enthusiastically to the West, whereas she preferred to enrich her world with elements taken from the cultures of peoples of this region.

Belonging as she does to the third generation of Israeli composers, she has broken through, ahead of the rest of her contemporaries. In her compositions Tsippi Fleischer amalgamates all the indigenous cultures with the firm foundations of Western culture which she absorbed in her parents' home and during her student years. As she was born in Haifa — a city where Jews and minorities co-exist socially and culturally — this came naturally to her.

Tsippi Fleischer matriculated from the Reali High School in Haifa, majoring in Oriental studies. Towards the end of her school years she prepared a comprehensive ethnomusical study on Hebrew song which she subsequently extended considerably. During her school years she was always the “tarbutnik” in charge of cultural matters: in the scout movement, on the front line and in hospitals in aid of the war-wounded, she lived and breathed the cause of Hebrew song.

One of her most unmistakable qualities is her ability to be involved simultaneously in seemingly dissimilar areas; however, it is because of this that she has achieved a synthesis in her creative work in the field of serious art music.

In 1967 she graduated from the Music Teachers' College, Tel Aviv, and joined its staff, and in 1970 completed her studies in theory and composition at the Rubin Academy of Music, Jerusalem. At the same time she was attending Tel Aviv University where she obtained a Bachelor's Degree in Hebrew Language, History of the Middle East and Arabic Language and Literature.

With the encouragement of her lecturers — Yitschak Sadai, Noam Shériff, Mendi Rodan and Haim Alexander — she decided to devote herself to composition, but not before she had broadened her cultural spectrum. From now on she became a habitual traveller, wandering off the beaten track and searching for still more local colour, another smattering of a particular life-style of which she had just managed to catch a glimpse; and the more she tasted of different places, the more deeply attracted she became to folklore. During her travels she absorbed something of the cultures of the Mediterranean Basin, the Near and Far East, different parts of Africa, Australia and New Zealand, America, the North Pole, as well as the more familiar European countries. Lately she has visited Hungary and Poland and has also made more routine visits to the European capitals.

During the years 1970—1976 Tsippi Fleischer studied Semitic Philology for her Master's Degree at Tel Aviv University and at the same time also completed a Master's in Music Education at New York University. By then she had already started composing, and had established the women's vocal trio “Daughters of Eve”, an unique vocal group on the Israeli scene at the time. Work with this trio gave rise to a long-playing record* which appeared in 1973. During that year, the year of the Yom Kippur War, Miss Fleischer again visited army camps and positions on the front line with entertainment programmes for the troops. In spite of the trauma of war — the artistic after-effects of which would be felt later — she continued to concentrate on writing music for the theatre and for ballet and devoted the period between 1973—1976 to these genres. Amongst other activities, she was also music director of the newly-formed Beersheba Theatre, composed for the Inbal Dance Company, for the Children's and Youth Theatre of the Ministry of Education and Culture, and for the Kibbutz Dance Company. During this period she composed the incidental music for the plays “Aleí Kinor” (Shalom Aleichem), Shakespeare, “Alilot Miki Mahu” (Shlonsky), amongst others, and music for radio programmes.

The year 1977 was a turning-point in her musical development. This was when she felt she had become competent to compose for the concert hall. Since then her musical skills have enabled her to gain creative experience in different styles, in varied compositional techniques and in attempts at synthesis, resulting in original sonorities and perpetual renewal. “Each composition involves tackling a new challenge, and first and foremost — the colour-complex which I conjure up in my mind's eye” she says.

It was possibly the Yom Kippur War and the upheaval it caused in the whole region, that were seminal to her important work, the symphonic poem **A Girl Named Limonad** — a descriptive orchestral work to the text of the Lebanese Christian poet Shawqi Abi-Shaqra. Expressing as it does the rift which divides our region, this work reflects the credo of Tsippi Fleischer. She is revealed as a “composer of the East”, with all that this implies. Immediately after, she composed the song-cycle **Girl-Butterfly-Girl** to the words of Lebanese and Syrian poets for two different instrumental combinations — Oriental and Western.

* Hed-Arzi — 14372 BAN

Works for the concert hall to date:

- | | |
|---------|---|
| 1977 | — A Girl Named Limonad — symphonic poem (IMI)
— Girl-Butterfly-Girl — song-cycle for soprano or tenor in two different versions, Western and Oriental (IMI) |
| 1980 | — Resuscitation — five miniatures for solo cello (IMI)
— The Clock wants to sleep (text: M. Yalan-Shtekelis) for children's or women's chorus (IMP) |
| 1981 | — To the Fruit of My Land — suite for guitar solo (IMI) |
| 1981-83 | — Scenes of Israel — Six Madrigals for mixed chorus (manuscript) |
| 1984 | — Ten Fragments for Oboe, Clarinet and Bassoon (IMI) |
| 1985 | — Lamentation (text: Else Lasker-Schüler, trans. Y. Amihai) for soprano, women's chorus, two harps and percussion (manuscript)
— Iron and Wool for voice, flute and magnetic tape (ballet music) |
| 1986 | — Chromaticism for piano and contact microphone (manuscript)
— Periods of Time for violin, flute and voice (ballet music) |

In 1983 Tsippi Fleischer established the group “Composers in Search of their Roots” which undertakes concert tours where the composers discuss the workings of contemporary composition, the performers illustrate and a dialogue is pursued with the audience. Since the end of the '70's she has joined the staff of the Department of Musicology at Tel Aviv and Bar-Ilan universities. During her 20 years of teaching the theory of music, she has developed her own innovative methods which she intends publishing in the future. At the moment she is preparing a thesis in the field of research into classical opera for her Ph.D. in musicology.

Tsippi Fleischer lives in Haifa, is married to the linguist Aron Dolgopolsky and has a son.

Many of her former students are composers and conductors who have made a name for themselves in Israel and abroad.

Perry Roth

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| IMI | = Published by the Israel Music Institute, Tel Aviv |
| IMP | = Published by Israel Music Publications, Jerusalem |

GIRL - BUTTERFLY - GIRL

Translations have their own melody

(Comments of the translator from the Arabic)

The translation of poetry is a creative activity and not merely a technical transference of “meaning” from one language to another. Not only must a translator tackle problems of rhyme and metre, tone-colour and rhythm, but he or she must ensure that the elements which went into the formation of the textual continuum in the original poem are not allowed to slip through the fingers during the course of the translation. Last but not least: the translator must employ a variety of methods by which to overcome linguistic “voids” such as cultural and historical connotations existing in the original language but missing in the language into which the poem is being transferred. This holds true for every translation but where poetry is concerned, the situation is far more difficult and complex.

Contemporary Arabic poetry to this day embraces elements and norms which came to it from the early poetical heritage, starting with the pre-Islamic period and continuing for approximately 1500 years; from here sprang the splendid, linguistically pure *Qasīdas*. The Hebrew poets of Moslem Spain, in the magnificent Hebrew poetry of the Golden Age, succeeded in building a cultural and linguistic bridge between biblical writings and the Arabic language, and at times also translated early Arabic poetry into Hebrew, leaving almost nothing to be desired. However, a present-day Israeli translator of Arabic poetry throughout the ages would find it difficult to approach the linguistic depths and artifice of Yehudah Halevy and Ibn-Gabirol. A new “melody” would have to be found so that our contemporary language could reflect the early texts; unfortunately, we have not as yet been blessed with a creative translator of this calibre. Thus there are good Hebrew translations of the poetry of many different nations, but good translations of Arabic poetry are **extremely** rare. And just as it is no easy matter to translate pre-Islamic Imru Al-Qays and 10th century Al-Mutanabbi, in the same way the texts of 20th century Ahmad Shawqi and Al-Jawāhiri who wrote in the neo-classical manner, present problems.

Modern and modernistic Arabic poetry, and particularly that of the last 20 years, is a different matter. Poets such as Unsi Al-Hajj, Shawqi Abi-Shaqra, Muhammad Al-Maghut and Fu'ad Rifqa have succeeded, almost overnight, in freeing themselves from the classical Arabic formula and have adopted forms very similar to those of contemporary European and American poetry. From this point of view the translator of their poetry has a far easier task and this is perhaps why I chose to translate these poets' works in particular for my collection *Nehar Parpar* which appeared in 1973.

However, whereas these poems make few demands on the translator, the reader — unversed in the life-style and cultural norms of the Arab Orient (in this case Lebanon and Syria) — may find great difficulty in their comprehension. The juxtaposition of village scenes, everyday life and ancient local symbols within the poetic-surrealistic or imagistic texture, imposes a heavy interpretive load on the reader. I believe, however, that it is well worth making the effort.

Prof. Sasson Somekh

Four songs — Impressions of a listener

The composer selected four poems from the wealth of contemporary Arabic poetry and combined them into a unified song-cycle. After the words had made their impact on her, she created her own dramatic line.

In each of the poems the condition of Man's existence in the world — and in particular in today's world — is considered.

In **Piece of Earth** the narrator tells that he built a cavern of light to God and spent nights therein, apparently in the hope that God would appear to him. And indeed, his hope is realized. This dreamed-of revelation is the main event of the song and is placed at its centre. In the aftermath of the revelation, interaction between God and the man takes place. But then the morning comes; God disappears, never to return. Here then is the condition characteristic of Man in the modern world: he has lost his God and whoever has previously been a believer, bemoans this loss.

On listening to the music, three things impressed me particularly:

- The musical serenity which pervades throughout almost all the song and imparts an exotic atmosphere
- The large amount of high notes, expressing a ceaseless yearning for God
- The considerable increase in intensity at the words “To me would he then come”. This central line becomes the centre of musical expression of the song, and creates a type of climax, with the high notes moving fast in relation to the song generally and the words being articulated more quickly — perhaps to mark a moment of great emotion in the narrator's life.

In the second song, **Eyelids**, the narrator is disorientated, floating, detached. This detachment is a result of the demons' persecution: one demon sprinkled salt on both his eyes and threw him like a ball amidst the feet of tribesmen. Other demons kicked him up high towards the desert sands, taking from him everything that was dear to him. All this the narrator tells his haggard mother at the beginning of the song. With its short lines and its alliteration (in the Hebrew text), the song as a whole reflects the narrator's breakdown. It opens as if with a shout, perhaps a call for help, turns into an expression of fear at the height of the persecution and ends with what sounds like a subdued sigh (emphasized by the rhyme on “ai” in the Hebrew).

In Tsippi Fleischer's music, the very beginning of the song already establishes a strongly dramatic contrast to the first song. This is because of the fast, agitated notes which enter immediately after the quiet conclusion of “Piece of Earth”. The fugual texture in which melodies seem to chafe against one another, clearly evokes the game which the demons play with the terrified and helpless human being.

In the third song, **The Coffin with its Lid Remote**, the narrator declares that he is standing on the brink of madness. The image accompanying this phrase — “like an infant who stands upon a window ledge” — brings to life the immediacy of his statement. The narrator enumerates a list of things which he lacks, the loss of each of which is liable to cause him to lose his sanity: the effect of their combined loss is thus so much greater. The poem ends with a number of powerful images describing the narrator's distress and his longing for some degree of stability in his life.

In the music to this poem, the storm of madness is clearly depicted. The initial lull before the storm very soon turns into a web of notes — high and low, slow and fast, quiet and clamorous. Here there is a direct follow-through from “Eyelids”. The organic development reaches its climax with the last shout which signifies both the cawing of the blackbirds and the unrestrained outburst of an hysterical person.

The fourth poem, **Girl-Butterfly-Girl**, transports us suddenly to a world of optimism. It is like a children's fairy tale. The word “butterfly” immediately suggests concepts such as freedom, airiness, beauty and colour. The “girl” of the poem is in the midst of a lovely dream. Her awakening does not bring disillusionment in its wake; on the contrary — the object of her dream penetrates into the reality of her world, and she does not know whether she is “a girl who had dreamed she was a butterfly/or/a butterfly dreaming that it was a girl”. This condition prevails until things change: “In the evening, a gentle breeze...”. First the change is minimal and the dream-like mood continues to encompass both the girl and her companion who has come to join her. But then “all was torn apart

outside". The poem does not identify any particular tragedy as such, but the reader senses clearly that this symbolizes a destructive outside event which has a powerful influence on the individual's life.

The melody to this poem is performed by an unaccompanied voice only. Thus, after the piercing outcry accompanied by instruments to conclude "The Coffin with its Lid Remote", the fragility and intimacy of the vocal line is particularly marked. The dreamy atmosphere is reflected in the high-lying melody, the butterfly's fluttering is suggested by the vocal *melismata*. The turning-point comes with the deeply-felt low notes to the words "All was torn apart outside". The word "butterfly" retreats further and further and the listener is aware of the butterfly's dying struggle until the actual "tearing apart", represented by the distinct separation of syllables of the sung word "but-ter-fly".

From past experience in providing guidelines for teachers of literature (where different fields of art are combined, including painting and music), I recommend the inclusion of this record in literature classes at high school level. After introducing the poems the teacher should play Tsippi Fleischer's music. The words and atmosphere of the poems come to life more powerfully in the music: in this way the composer, without any intermediacy, draws the young listeners closer to the cultural world reflected in the poems. The pupils should preferably be presented with the Western version first and then with the Oriental one. The latter is a more advanced stage towards familiarization with the culture of the East. More detailed instructions appear in my article "From Arabic Poetry — How to organize Learning Materials Units and how to introduce them to High School Pupils" (Hebrew) ("AleI Siach", 1986).

Dr. Yaffa Binyamini

This music and what it says

(Stylistic analysis)

The innovation embodied in this work is the composition of contemporary art music to a contemporary Arabic text. Oded Assaf has written about it as follows:*

"...Whereas a modern tradition has come into being in contemporary Arabic poetry, an equivalent musical tradition has not crystallized as yet. An Israeli — not an Arab — woman composer is performing the task..."

The compositional process which this song-cycle with its different versions has undergone, is quite unique. It was written in 1977 to a Hebrew text for two instrumental combinations — Western and Oriental. The première took place in February 1979 at Beit Ariella, Tel Aviv, in the framework of "Composers' Forum" under the auspices of the Israel Composers' League. The Arabic version was added in May 1983 at "Tsavta" Tel Aviv, in one of the programmes of the Choir Singers' Association (part of the erstwhile Centre for Fostering Choir-singing), in an evening devoted to Arabic poetry. The première of the complete song-cycle in its Oriental version, in Arabic, took place in May 1984 with Marina Levit (soprano), Nissim Daqwar (Oriental violin) and Taysir Elias (ud), in an event celebrating a pre-première at the Listening Centre of the Israel Music Institute — and immediately after, at the Academy of Music, Tel Aviv University. This version was recorded for this record. The composer arranged song No. 4 for chorus in its Arabic version in the summer of 1984, at the request of the Tel Aviv Philharmonic Choir; since then it has become part of the choir's repertoire in its routine performances in Israel and in overseas tours.

The score also underwent a number of transformations until the final version was published by the Israel Music Institute (Cat. No. 6228). The tonic of C is shared by all the songs. Song No. 3 was originally written half a tone higher, in D \flat , and in this version was sung by Robin Weisel-Capsouto for this record. All the songs are provided with equi-rhythmic translations in three languages (Hebrew, Arabic, English) in Latin letters. The score thus includes all the possibilities for performance in each of the three languages and with either instrumental combination (Western or Oriental), to suit the musical resources available to the performers. The version for Oriental instruments is written above the vocal line and the Western version — below.

The composer sincerely hopes — since Oriental instruments are so seldom heard in the concert hall — that at least the version in Arabic will be widely performed, albeit to the accompaniment of Western instruments.

This composition has a universal field of reference, permeated as it is by vocal expressionism on the one hand, and modal impressionism on the other. The vocal expressionism may be discerned in the vocal line which hovers between declamation and free rhythmic flow and is richly chromatic — with the addition of dissonant intervals such as tritones, sevenths and augmented fifths. The picture of modal impressionism is achieved when all these are added to the harmonies in the piano part.

To this basically Western foundation is added the Arabic-Oriental flavour in linear voices; Arabic modes with their microtones and augmented seconds are used, even though the microtones may be performed as half-tones. The rhythmic structure too, generally asymmetrical, adds its own Oriental dimension.

Because of the freedom in formulating melody and harmony unbound by Western tradition, East and West blend together here in perfect accord. These elements come together in a bold attempt to put into music the particular atmosphere evoked by the words of the texts: both the folkloristic-Oriental reality inherent in them and their surrealistic imagery. The Arabic-Oriental colour is more evident in the first three songs whereas the fourth deals with more general symbols (a butterfly, children, a dream).

The flavour of the East is sensed more acutely in the Oriental version (sung in Arabic with Oriental instruments accompanying): here we have the delicate texture of linear voices combined with typical Oriental instruments, the timbres of these instruments and the distinctive diction of the Arabic language. The Western version places emphasis on the concept of voice with harmonic accompaniment.

The composer's attitude to the *maqām* in this work is conceptual on the one hand and spontaneous on the other, to quote the composer herself. Thus segments of one *maqām* or another are generally heard and there is no systematic use of *maqāmāt* (functional order, *finalis* etc.). The basic compositional idea is Western: this finds expression in the melodic line (intervals), in the harmonic grasp and in the polyphonic writing (for Oriental instruments), yet, at the same time, the composer employs colour characteristics of Arabic folk music which have insinuated themselves into her work as a result of her exposure to Arabic music.

* Oded Assaf: "A Meeting which has not yet occurred", Itan 77, Literary Monthly (in Hebrew), October 1984, p. 27.

The song-cycle, as mentioned, is made up of four different songs, each with its own melodic material, their connection to one another being one of contrast in atmosphere and in tempo. And yet the musical elements common to all the songs — and which together create a stylistic unity — may be enumerated precisely.

Concerning form

- The structure flows freely with the text, for the main part, and is unbound by traditional musical forms. In fact all the songs are *through-composed*, while the few reappearances of fragments, if there are any, do not serve as a formal element. A typical practice is the making of a new start in the middle of a song, at the beginning of the second verse and on relatively low notes (for example, at the words “In secret places of the desert” in song No. 1, and at the words “Hundreds of years went by” in song No. 4).
- The melodic-vocal phrases are interrupted by rests, while instrumental interludes “fill the space” between vocal sections (for example, the prominent interludes between “cavern of light” and “And nights I spent in its sand” in song No. 1, and between “giant demons” and “And they kicked me up” in song No. 2).

Concerning Melody

- The vocal phrases embody a typical structural characteristic: an ascent to a climax accompanied by a *crescendo*, a moment of holding, and a descent accompanied by a *diminuendo*. Here are two examples:
The vocal sentence beginning “In secret places of the desert” and ending “As the edges of the stones they knew me” in song No. 1:

mp
In sec-ret pla-ces of the des-ert Wrapped in a vir-gin cloud—let
f *mf* *mp* *p*
To me would he then come His feet knew me As ed-ges of the stones they knew me

The opening sentence of song No. 3, “I stand alone... upon a window ledge”:

mp
I stand a-lone on the brink of mad-ness like an
mf *f*
in-fant who stands up-on a win-dow ledge up-on a win-dow ledge

- Frequent changes of metre in a single musical sentence, both in vocal and instrumental interludes. See two examples from song No. 3:

(1)
(2)
(bars 16–25) “There’s no moon...”

(2)
(bars 33-40) Instrumental interlude, piano part

The next musical illustration shows how the equi-rhythmic translations of texts in a number of languages were inserted into the score published by the Israel Music Institute. The common melodic line is given in ordinary notes; the small notes indicate the deviations from this line. The words of the text in three languages, using Latin letters, appear below the vocal line. For example, here is a bar, exactly as it appears in the score:

Hebrew LO YA-RE - - AH
Arabic LA L - - QA-MA - RU
English There's no moon

Concerning Harmony and the Key System

- The unsystematic use of *maqāmāt* gave rise to the development of an unique harmonic language; this includes combinations of typical chords of fourths, fifths and seconds (including augmented seconds), making for extreme chromaticism. In the version for Western instruments, this chromaticism replaces the microtones: for example, see how, in song No. 1 (before the entry of the words “And nights I spent”), the G♯ in the qanun/ud is translated to G♯-F♯ played simultaneously in the piano:

Nay
Qanun (or Ud)
Flute
Piano
mf

- b. In spite of the complexity of the chords which prevents a clear tonal orientation, the texture remains transparent and steeped in delicate sonorities; thus it is relatively simple to follow the harmonic technique. In the Oriental version a type of three-voiced polyphony is apparent, whereas in the Western version, it is the harmony that commands a central position in the accompaniment of the voice, with close dissonance added in the piano (usually major and minor seconds) to the basic harmonic infrastructure.

Following are a number of illustrations from song No. 1 to demonstrate the technique:

The B \flat in the piano is drawn from the ud. E \flat and A \flat are chromatic to the voice. D-A in the vocal line.

The line of the ud F-E is in the alto (or tenor) of the piano. All the rest of the pitches in the piano are in relationships of 2nds (major or minor) to the pitches in the flute, voice and ud.

The bass-line in the piano is identical to the line of the ud. The F \sharp -A \flat (G \sharp)-B \flat of the first chord are in voice and instruments. E \flat is chromatic to E in the flute. In the third chord, F \sharp and A lie near to E and G \sharp in the flute in previous quarter-note beat.

- c. The particular “interpretation” of the *maqāmāt* makes for a modal colouration, both in melodic characteristics (for example, the very obvious way in which the *Kurdi maqām* resembles the Phrygian mode) and in the focusing on concealed points in which a type of tonal centre may be hidden. At times this also occurs in a bitonal combination.

On studying the score one notes that in song No. 1 there is an obvious pull to fixed centres where B (B \flat) and C \sharp (possibly included in F \sharp) are the predominant pitches. This pull expresses itself both in the linear dimension (F \sharp and C \sharp stand out in the relationships between phrases which follow on one another, and in their combination, as beginnings and ends of phrases), as well as in the vertical dimension (B/B \flat is prominent at cadential points in the bass in combination with F \sharp and C \sharp , where the “bass” is presented in the piano or ud).

Following is a discussion of the main attributes of each of the songs.

In the first song with its atmosphere of seemingly “Oriental Impressionism”, one’s attention is drawn to the fragmented phrases, the rejection of harmonic functionality, the continuous floating upwards and the total lack of formal strictures. It is interesting to note the references to the *maqāmāt* here: for example, the melody on the ud in the opening bar is based on the *Sikāh maqām* in its original form (E \flat -F-G-A/A \flat) and the vocal melody at the end of the song presents the *Kurdi maqām* (equivalent to the Phrygian mode) in transposition:

Original *Kurdi maqām* transposed

Its modification in the vocal line, at the end of the song

The piano also concludes with a Phrygian ending (see score: bar 52 C-B, equivalent to the ud C-C \flat).

Another point of interest: the interludes play an important part in the formal structure; at times they function as postludes to a vocal phrase and at times as preludes. The vocal phrases themselves have an almost uniform attribute: they rise to a climax in register and in dynamics simultaneously, and then drop in register and in dynamics.

The musical conception of the second song is based on a paradox: restless, continuous movement together with a stubborn equilibrium which creates the sensation of impending doom. The equilibrium is achieved by the use of a single *maqām* (*Rāst*) and a fixed metre throughout the song, and the restlessness, by rhythmic changes of phrase content and a continuous chafing of voices in the fugal texture.

The subject of the fugato is the opening motif in the violin

and, after the entry of the voice in imitation, this vocal line becomes the countersubject when the motif itself reappears in the instruments.

Here too the interludes play an important part in the formal structure; they separate the sections of the song designated as “verses” by the composer, even though the original text is continuous. As far as the composition is concerned, the first verse ends with the words “giant demons”, then comes a three-measure interlude, followed by the short second verse (“And they kicked me up high towards the desert sands”), again an interlude and in conclusion, there is a coda (“They took from my fingers a gift-ring, and gold of my eyelids”). The coda-element is borrowed from Western music, yet the marked lack of symmetry in the structure of this song has an undeniably Oriental flavour. In addition to their formal function, the interludes were also intended for enhancing the Arabic *Rāst maqām* and for demonstrating the inexhaustible possibilities of melodic variation inherent in it.

In the song “The Coffin with its Lid Remote”, it is the voice above all which expresses spiritual distress. The dramatic changes of mood in the narrator are faithfully expressed — from the stillness in madness at the beginning to the hysterical outburst at the end. Hence the gradually increasing intensity in all musical elements — melody, rhythm, dynamics. The deliberate melodic directionality in a continuous progression upwards is unmistakable.

Here too the song is divided into two unequal parts, this time following after the division of the text; there are also secondary divisions in the first verse. The compositional technique is based on repetition. For example, musical phrases are repeated with variation (either rhythmic or with extended register) —

First line (bars 5-7) Third line (bars 16-17)

I — stand a — lone on the brink There's no moon — in the hea-vens

Second line (bars 8-10) Fourth line (bars 18-19)

Like an in — fant who — stands No be — lo — ved waits in my bed —

Eighth line (bars 25-27)

And I rush a — bout — to and

Ninth line (bars 28-30)

Like a sight — less stream that has strayed from its

In the first verse

In the second verse:

First and second lines (bars 41-42)

Third and fourth lines (bars 44-46)

The initial impact of a seemingly conventional song, based on a melody with accompaniment where the voice predominates (in contrast to the first two songs in which the weight is evenly distributed between instruments and voice), turns out to have been misleading, after the intricacies of the harmonic content of this accompaniment have been exposed. It is worth devoting some space to what the composer calls “the capricious use of the *maqāmāt*” which is relevant here mainly as regards two of them — *Hijāzi* and *Nagrīz*.

For example, here is the first phrase, based on the *Hijāzi maqām* from G:

At the beginning of the song, where the augmented second appears in the context of a second, the authentic Oriental nuance is clearly sensed, whereas further on the *maqām* has a more “Westernized” sound, because of the broken chords which, in many cases, evoke a septachordal reverberation; see, for example, a point in the instrumental interlude, before the beginning of the second verse:

In addition to the tonal centre C which stands out all the way through together with the augmented second A \flat -B in the linear line (to resemble the harmonic minor), there is a tonal centre on E. Keeping in mind the tonally functional opening sentence, look then at the score at bars 23—25, for example: at this point there is a cadenza on E in the voice combined with C in the bass of the piano. Moreover, the chord of the fourth which ends the song, in spite of its complexity, uses C as bass note (piano and ud); E and B are also evident amongst the notes of this chord.

The fourth song — the anti-climax of the song-cycle — was chosen because it is so different. In contrast to the lack of clarity which stems from the mixture of dream and reality, a ray of light and optimism breaks through with the word “children”. The musical conception rests on the desire to symbolize the butterfly and the children by means of a light, feminine song, without strong stresses — an airy flight, so to speak. The outcome was an *a cappella* song for soprano voice, in a particularly wide register (two octaves + major second!) and in a fixed — but extremely flexible — metre.

The melody is divided into three unequal parts (the second part begins “Hundreds of years went by”, the third, with the words “All was torn apart outside”). The *Rāst maqām* appears in its original form (on C) and in transposition on A (starting with “Hundreds of years...”) and on F (starting with “All was torn apart outside”), fitting in exactly with the structural division.

As with the text which reverts to the same images many times — a dream, a butterfly, a girl, a boy — so repeated intervals recur like *leitmotifs*: in the Hebrew version, the minor seventh ascending for *chalom* (dream) or the verb *lachlom* (to dream). In the English version the seventh is also used for “girl”. In both Hebrew and English, the fifth (sometimes fourth) ascending is associated with other forms of the verb “to dream”, and the minor seventh together with the linking third, when “children”, “girl” or “boy” are in proximity to the dream. But this melodic material flows together with the text and does not repeat itself symmetrically or in a fixed pattern as in traditional forms of Western music. The many intervallic jumps — a Western characteristic — are diluted by the Oriental whirls of the butterfly motif which is sequentially repeated. For example, towards the end of the song:

Mira Joseph

TO THE FRUIT OF MY LAND

Bitter-sweet sounds

"The source of inspiration for this work is the concept of the landscape of Israel as a poetic quality", in the words of the composer. Interestingly enough, it is the landscape of the fields and citrus groves in particular which pervade this work with their colour, the juiciness of their fruit and their earthy sensuality.

The shades of colour, the forms and sizes, the scents and tastes — all combine to produce a rounded work possessing its own musical language. The colours are provided by the richness of the guitar timbre, including the innovative contemporary techniques of sound-production; the forms and sizes are reflected in the structure and the rhythmic nature of each piece (light or heavy, fast or slow) as well as in the formal relationships between the various movements; the scents and tastes — these are the resources from the point of view of the elements of pitch and articulation. In this way each movement is provided with its own distinctive atmosphere.

The taste of the fruit, ranging from sweet to sour (as, for example, from tangerine to lemon in the citrus family), is the associative idea for the comprehension of the work. This is constructed by a process of extending the tonal centres from just a few to 12 centres; that is to say, as the work progresses, the overall sound becomes more and more dodecaphonic. The composer notes: "This was an attempt to examine the concept of dodecaphony over a period of time — to cause it to come into being in the course of a single work. I also tried to examine the wealth of colour and methods of sound-production of the guitar as solo instrument while delving into its hidden potential for the composition of contemporary music. At the same time, the "traditional elements" of guitar-playing are too appealing to disregard".

The rhythmic nature of each of the four dances (movements) is different: in the first, with its free rhythmic patterns, the atmosphere of an opening is provided and its clearly improvisational character brings to mind Oriental music; the second movement is rather agitated with folkloristic undertones; the third presents fragments of fugal texture and moves relatively heavily; and in the fourth, elements from the previous movements combine into a concluding unit.

The first movement is marked by abrupt transitions from one mood to another; the compositional technique is based on a number of textural cells which burst out over and over again in various ways during the movement. There is no preordained form, it is metreless, and the quasi-Oriental improvisatory impression is reinforced by the guitar-tone which here resembles the timbre of the qanun.

The central notes of the movement are E, A and D and these are embellished by the wide range of notes provided by the chromatic scale.

Many different techniques are employed in this movement. At the very outset, for example, we come across a light *arpeggio* ending with harmonics and with a trill (on one string as well as on two strings) in order to emphasize the harsh sonority. At this point the interval of the fourth — so characteristic of the guitar because of the tuning of its strings — is prominent.



Throughout the work, the function of the trill is not decorative but rather musically structural.

In the course of the same movement a tender melody appears, played in a relatively high position and consequently sounding soft and lyrical:



and blocks of chords also appear:



Towards the end, a *pizzicato* figure adds a new shade of colour:



In the dance-like second movement, the distribution of centres of pitch is extended. The

opening motif in a harmonic mutation at the end of the work



as opposed to



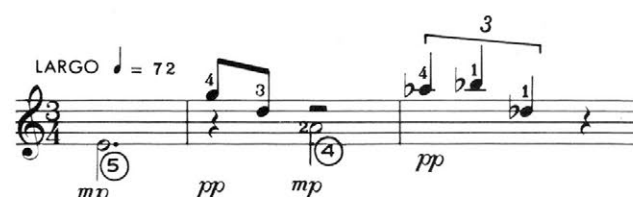
at the beginning of the work, creates the illusion of a sort of reprise. The energetic rhythmic nature and the consistent alternating metre $\frac{5}{8}$ introduce the listener to a strict rhythmic discipline, in contrast to the rhythmic freedom of the first movement. In order to stress the dance-like beat, the composer uses knocking (*golpe*) on the belly of the guitar:



The relative agitation is also expressed in the level of dynamics — usually *f*, in the selection of the repeated rhythmic fragments and in the use of a harmonically dissonant interval (playing simultaneously on two strings, rather than a trill):

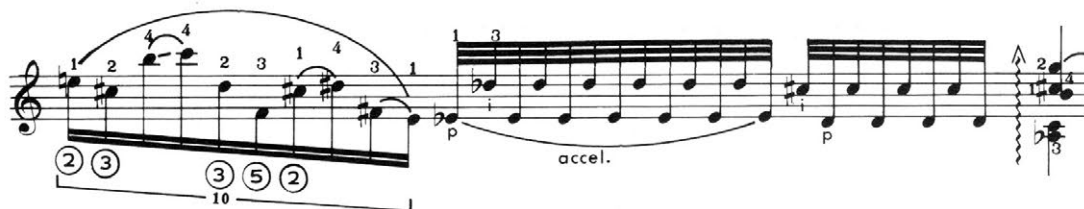


The considerable rhythmic heaviness which marks the third movement combines with a great variety of pitches and a texture of fugal fragments. This polyphony is expressed here in the repetitive element which serves as a substitute for the subject in the baroque fugue: the interval of the ascending fourth. This interval should be stressed during performance, while the various phrases — the countersubject and episodes as in traditional fugues — should be played more lightly. The following example, from the beginning of the movement, illustrates this texture:



The fourth also stands out as a significant harmonic interval — a type of harmonic element to which all the other intervals (chiefly the thirds and sixths) relate.

The fourth movement is the most virtuosic, mainly because of the almost equal usage of the 12 half-tones. Thus the chords are richer and bolder than in the previous movements, and the melodic *arpeggios* contain large and rapid jumps; see, for example, the breaking of chords and the quick repetitions of major and minor sevenths:



The changes in dynamics and mood are also rapid, the whole movement being played *ad libitum*, and thus the work comes full circle in an extended reminder of what occurred in the first movement.

The relative climax is to be found in four *ponticello* notes (stressed plucking near the bridge giving the guitar a metallic sound) before the end:



After this comes a deep hush: the work ends with four quiet *glissandi* chords, continuously ascending and descending, as if a curtain were going down on the retreating sounds.

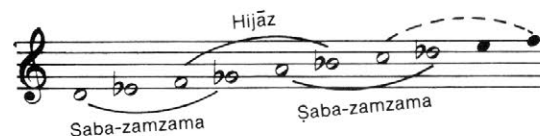
Misha Appelbaum

TEN FRAGMENTS FOR OBOE, CLARINET AND BASSOON

Bits and pieces of an Arabic maqām

This work was commissioned by the Forum for Contemporary Music “Acoustic 7-11” for a festive concert devoted to contemporary Canadian and Israeli music. Its première took place under the auspices of the Canadian Embassy at Beit Ariella, Tel Aviv. The work is dedicated to the Hungarian composer György Kurtág whom the composer met in Budapest during the summer of 1984. In her words, the ten pieces for oboe, clarinet and bassoon reflect a renewed effort to examine the colour relationships between these three instruments and the variety of points at which contact is possible between them. The work is in the Arabic *Şaba-zamzama maqām*.

The *Şaba-zamzama* is one of the *maqāmāt* (Arabic scales) which exclude microtonality. It is considered to be one of the most plaintive and melancholy scales in Arabic music and is made up of a chain of tetrachords based on the *Şaba-zamzama* tetrachord (hence its name).



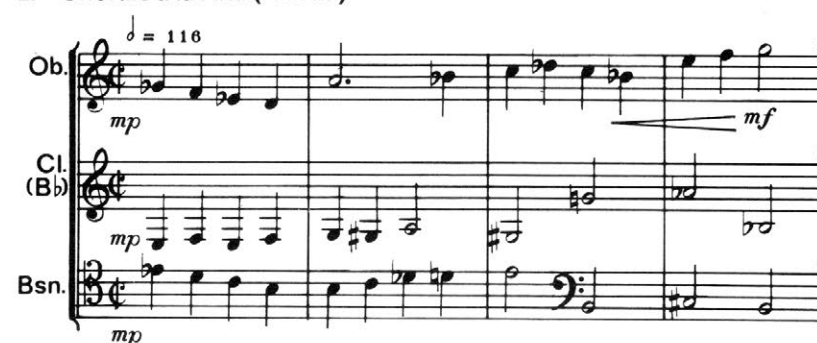
The structure of the Arabic scale is based to a large degree on melodic independence of juxtaposed tetrachords; see, for example, the note D \flat at the end of the above scale where it appears as part of a tetrachord of an independent nature, yet at the same time belongs to the scale beginning with D \sharp . In Tsippi Fleischer's *Ten Fragments for Oboe, Clarinet and Bassoon*, the *Şaba-zamzama* scale is the source from which these fragmented figures are drawn.

1. Obligato



In this, the first piece, there is a clearly stated presentation of the scale central to the entire work. While the bassoon is ending the very first D, the oboe takes over and rises slowly and surely through all the notes of the scale; having completed the scale, it passes the melody to the clarinet. The movement ends with the tone G \flat which is an intruder in the scale. Thus, already in the first movement, attention is focused on the freedom of choice of notes and the naturalness with which this choice is made.

2. Chorale à la Aria (Arietta)



The chorale — an aria — dictates the movement's AABA form; this serves effortlessly as a framework for a somewhat wave-like progression and for a graceful melody in which the Oriental melodic lines flourish happily. This form also permits the aria to assume the shape of an *aria da capo*. The main melody in the first section of the chorale is to be found in the oboe part and is formulated out of the degrees of the scale. The countersubjects to this melody, although preserving the Oriental nature of the scale, are freer; many notes slip in in imitation or as parts of a sentence which are repeated in various thematic combinations.

3. Clarinet Solo

ad lib.



A change in atmosphere results in many other changes.

This solo is made up of various elements which are woven into a fabric of sound. The listener hears firm statements in the beginning and the fragments of an elegy subsequently. This is a bit of play-acting, to a certain extent resembling Jewish "soul music" accompanied by a restrained *crescendo*; the "act" is forged out of melodic cells generated from the notes of the scale and their elaboration. In addition, the different registers of the clarinet alternate with one another in quick succession.

4. Quasi Folk-dance

$\text{♩} = 140$



There are various clear indications that this movement is rooted in folk-dance. Rhythmic figures are not too complex to be dance-like; the form is the familiar ABA; the gestures, too, are folkloric, as it were — many jumps to the interval of a third or an ascending tritone. The movement is *unisono* for all three instruments which allows for a variety of sonorities and pitches.

Emphasis here is on the use of two tetrachords of the *Şaba-zamzama maqām* as well as the *Hijāzi* tetrachord; even though the movement ends on a D, it appears more likely to be based on a scale starting on B.

5. Bassoon Solo



A moving solo on the bassoon (*largo, soffacato*) enables the composer to examine the potential of the bassoon. The scale running through the whole work — the *Şaba-zamzama* — is used, this time with the starting-note E to which all manner of ornamental accidentals are added. Two registers of the bassoon are exploited for two different modes of expression. The middle-high register serves for lyrical and melodic statements whereas the low register is for rhythmic purposes and for more active, briefer melodies. The flageolet tones in the oboe evoke a vision of distant heavens, almost obscured from the anguish of the bassoon in the depths.

6. Oboe Solo



The oboe solo calls forth the Orientalism fundamental to this work; in this movement we are thus undeniably made aware of essays into microtonality — so characteristic of Arabic music. The note G with which the previous movement concludes, sounds on into this movement and is immediately transposed — by means of lip pressure on the oboe reed — to a higher and yet a higher G, to G# in a *glissando* and to the following notes and so on. Further on the performer changes the colour and pitch of the note by means of different fingering for the same note.

This movement provides the performer with considerable freedom. It is very lyrical, improvisatory, and may be played in various ways.

The notes pile up on one another and, for example, the concluding note C, except for a brief reminder, only appears right at the end of the movement, after the accumulative use of the rest of the notes excluding itself.

7. Clusters



In this movement the harmonic-colourative potential of the scale is examined. The melody is made up of thematic stains of colour for the most. Once more the way in which the scale is used emphasizes the main tetrachords it contains (by means of chord-building). The technique of writing in clusters here is very different from that which is applied in works dating from the second half of the 20th century. In this movement the clusters are more homogenous, delicate and economical, and both their harmonic and colour effects are equally exploited.

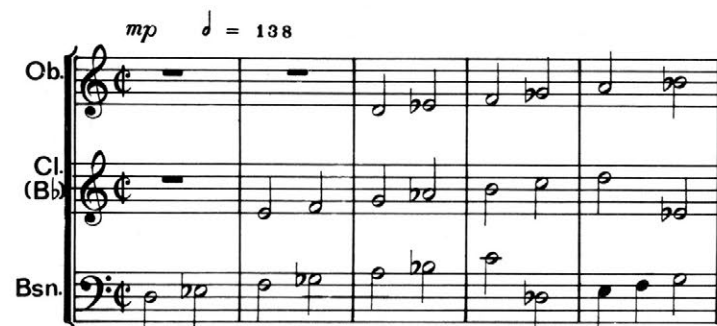
8. Dialogues for Three



As indicated by the title — dialogues (talks for two) for three: thus the movement is devoted essentially to a discussion between two main elements, presented at the outset in the clarinet and oboe and developed immediately after by the bassoon, and so on.

In these dialogues the listener will no doubt hear echoes of previous movements — the opening in the clarinet brings to mind the previous movement as well as the clarinet part in the first movement. In the oboe, figurations from the second movement are discernible; generally this movement offers a thematic summary of the work. Different figures (different instruments) interchange roles. Melodies (scales and motifs from previous movements) pass from one instrument to another and the transition to the next movement is smooth and natural.

9. Fuga à la Chorale



This is not a fugue, of course: entries of voices presenting material as if in canon, make for the seemingly unending, polyphonic progression of a fugal chorale.

The melody returns to the original *Şaba-zamzama* scale. First and foremost the notes of this *maqām* are presented in the melody and only then do the rest of the notes slip in, filling out the frame to the 12 notes of the chromatic scale. Thus — both in the first exposition when the scale is ascending as well as in the second exposition with the scale descending.

At the end of the movement, notes which originated in the tetrachords of the *Şaba-zamzama* are presented, not in a simplistic fashion, but rather with a more comprehensive grasp of the key system of the work. The movement ends with a stressing of the note D.

10. Carnival



The concluding movement discards all obligations and pressures and roudily celebrates the holiday mood of carnival. And yet, the two-measure *ostinato* in the bassoon is completely relentless...

Obviously the scale still makes its presence felt, pulling the strings of the subjects, the melodies, the harmonies and the alternating focal points of the movement, but the essence of the movement lies in the carnival itself: the fun, humour, contrasts and enjoyment which lead to the optimistic conclusion of the work.

Avishay Yaar

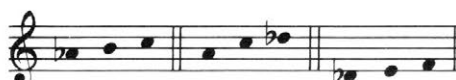
RESUSCITATION — FIVE MINIATURES FOR CELLO SOLO

The third and its Oriental connotation

On listening to this record one may well be surprised by the affinity between this work — possibly more than with the others — and the “international vocabulary” familiar to us from the ‘50’s and ‘60’s; *Resuscitation* is an introspective work and, at least superficially, cannot be linked to the indigenous Israeli or Mediterranean idiom. However, not only is Tsippi Fleischer’s characteristically indigenous, distinctive expression revealed here of itself, level upon level: but many premises of the serial and post-serial *avant-garde* have extra-European, Oriental ramifications. The focus on a limited selection of pitches and intervals, going round and round in small circles; repeated patterns with minute chromatic changes which make for a fluttering-like sound; rhythmic figures which “breathe” and are more flexible than in symmetrical, regular usage; an emphasis on colour and on colour changes — all these Oriental attributes which have penetrated the contemporary European musical currents, have revitalized composers of the Far and Near East; many Israeli musicians of various generations also turn to them in their search after synthesis between East and West.

Tsippi Fleischer’s work for cello solo was written in 1980 and thus constitutes a natural development for her: she uses contemporary idioms and techniques while at the same time preserving the components of her personal, indigenous language. The work also contains a sharp focus of expression which the composer describes as “little bits of mood” — the perpetuation of a moment of resuscitation from a tragic event in her personal life. There are five short movements; and while the composer states that the process of composition was “particularly spontaneous” in this work, the organization of elements and their arrangement into well-defined forms is evident.

The first movement — fast and dramatic — opens with a phrase which will return in mirror image before the conclusion, and immediately continues with a phrase which is repeated in full to end the movement: A five-note circle, pivoting between high and low notes, serves as the nucleus for the movement; but in the background, a cell made up of three notes seems to echo, the interval of a minor third hiding itself in a major third:

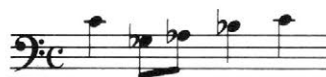


This alternation between major and minor thirds is extremely characteristic of Oriental music with its modes; it passes through the work like a *leitmotif*.

As opposed to the first movement which sometimes concentrates on a single note or on a repeated one (another Oriental trait), the second movement brings out the melodic continuity, together with reminiscences of “concealed polyphony”. A sensation of wave upon wave is produced, with the many fluctuations of metre preventing symmetry, even when the melodic patterns return. Here again there is a hint of modality, Oriental in origin — that of the whole-tone scale. In fact, this is suggested momentarily already towards the end of the first movement:



and in the present movement, right at the outset, it is very clearly stated:



Here, amongst others, there is surely the combination of two major thirds as well.

The listener is aware of certain moments of respite between the waves in this movement, most of which — including the very last — are on a G:



— and the rest on a C or a D; is this an indication of the centrality of G in a kind of hinted-at mode which accompanies this movement? The answer will be provided during the continuation of the work.

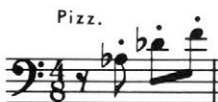
The third movement connects up with the second without a break and is *scherzo*-like. The melodic flow of the preceding movement is preserved and a new *pizzicato* colouration is added. Unlike the previous movement, the melodic patterns here are shorter and more fragmented. Right at the beginning, the major and minor thirds encountered in previous movements appear, although here they are spaced far apart:



and shortly after — for the first time in the entire work — the convergence of the same combination of major and minor thirds (introduced in the first movement) achieves some hint of melody with a very clear Oriental flavour:



As we heard earlier and will be hearing again later, the work as a whole plays about with Oriental hints such as these; the Oriental melody heard here will reappear, altered and extended, towards the end of the movement, and the thirds ring out briefly behind rather chromatic progressions. The combination of major third and fourth, near the beginning of the movement (within the compass of a sixth which sounds like the inversion of a major chord, but actually does not function as such)—

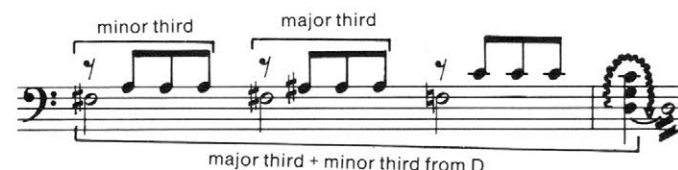


may be transformed into an extended progression such as this, at the end of the movement:



Already at this stage the listener registers all the hints of modes and scales as one overall design which may be termed “pan-modal”.

The fourth movement confirms this and continues to pull threads out of the previous movements. It is recitative-like, far more free and aggressive than its predecessors; but the interval of the fourth is focused on more as a structural element. The same give-and-take of major and minor thirds is reflected in it:



and while the *arpeggios* re-assert the interval of the fourth throughout, the whole-tone scale also raises its head again towards the end of the movement:



The low G is given great prominence (see second movement) and is to be found in the bass of the *arpeggio* which opens and closes the movement. No wonder, then, that its position is strengthened in the fifth and last movement.

It is the last movement which closes the circle with its slow tempo and sombre, lyrical expression: it opens with a D and closes on a G — in confirmation of the enigma which accompanied us during the previous movements — and its ascending and descending waves (see again the second movement for comparison) concentrate within themselves the motifs and pan-modal usages of the whole work. In this movement, for example, the major third resounds at the beginning (exactly as it opened the first movement) and the minor third B \flat —G marks the end. The listener will find this clearly discernible at the very end of the work:



Oded Assaf

Den Liederzyklus **Mädchen — Schmetterling — Mädchen** (1977) komponierte ich zu den Worten von vier Gedichten moderner libanesischer und syrischer Dichter. Ein dramatisches, von mir geschaffenes Band stellt die Verbindung zwischen ihnen her. Das erste Gedicht ist Ausdruck der Einsamkeit des Menschen, der sich inmitten der Wüste eine Höhle aus Staub baut, im zweiten verwandelt sich die Einsamkeit zu Wanderleid; im dritten hat die Not einen Höhepunkt erreicht. Der Mensch ist seiner Lebensbahn verlustig gegangen, und er steht am Rande des Wahns. Im vierten Gedicht tritt plötzlich die Ruhe nach dem Sturm ein, und eine Sängerin singt es ohne jede Begleitung, eine fast traumhafte Stimmung entsteht. Die unterschiedlichen Versionen wurden zur gleichen Zeit geschaffen, und sie drucken alle die gleiche Idee aus. Es den verschiedenen Zuhörern im In- und Ausland zu erleichtern, sich der Komposition zu nähern.

Die Suite für die Früchte des Landes (1981) ist Ausdruck meiner grossen Liebe für mein Land, eine Liebe, die sich nicht auf das Reale wie Gerüche, Dimensionen und Formen beschränkt, sondern meine Auffassung zeigen soll der Landschaften in ihrer lyrischen Bedeutung. Jeder der vier Abschnitte besitzt einen anderen Rhythmus. Ausgerechnet dem ersten mangelt es an Tempo, der zweite ist sturmisch, der dritte verhältnismäßig schwer, und der vierte wiederholt zusammenfassend die Grundthemen der vorigen Abschnitte. Das Werk wurde für Gitarre komponiert und ist hauptsächlich für die jungen Zuhörer bestimmt. Ihnen sollte die moderne Musik mit einem Instrument nahegebracht werden, das ihnen bereits aus einer anderen musikalischen Sprache, Rock und Beat, bekannt ist.

In **Zehn Splitter für Oboe, Klarinette und Fagott** (1984) experimentierte ich mit dem Farbenverhältnis zwischen den drei Instrumenten, versuchte, ihre verschiedenen möglichen Berührungspunkte herauszufinden. Dabei bediente ich mich konsequent einer arabischen Tonleiter; gleichzeitig vermischen sich die Grundtöne der arabischen Musik mit den Farben der westlichen Instrumente. Das Werk ist dem ungarischen Komponisten György Kurtág gewidmet, dem ich kurze Zeit vor dem Niederschreiben der Komposition in Budapest begegnet war. Kurtágs Sprache weist meiner Ansicht nach einen konzentrierten Ausdruck, gewürzt mit einer Prise Folklore, auf. Und anscheinend spiegeln sich diese Grundsätze auch in den vorliegenden zehn Aquarellen wider. Das Werk entstand auf Bestellung des modernen Musikforums "Akustik 7-11".

Fünf Miniaturen für ein Cello (1980) stellen fünf gutgelaunte Spritzer mit einem sehr lyrischen Abschluß dar — dabei hängen der zweite und der dritte scheinbar eng zusammen. Diese Komposition entsprang meiner Feder ganz spontan, und sie hat mir geholfen, ein tragisches Ereignis in meinem Privatleben zu überwinden. Und von hier ruht auch ihr Name **Erholung** her.

J'ai composé ma série de chansons **Fillette Papillon Fillette** (1977) sur les paroles de quatre poèmes écrits par des poètes modernes de Syrie et du Liban. J'ai créé un enchaînement dramatique entre eux: le premier poème exprime la solitude d'un homme qui s'est bâti une grotte en terre dans le désert; dans le deuxième, cette solitude se transforme en douleur de l'errance; dans le troisième, la détresse est à son comble — un homme a perdu le cours de sa vie et se trouve au bord de la folie. Dans le quatrième apparaît soudain le calme après la tempête, et il est interprété par la chanteuse sans accompagnement, comme dans une espèce de rêve. Les différentes versions ont été créées simultanément et expriment toutes la même idée, afin que les divers auditeurs, en Israël et à l'étranger, puissent s'en rapprocher plus aisément.

La **Suite des Fruits d'Israël** (1981) met en relief mon grand amour pour mon pays. Il ne s'agit pas uniquement d'un amour matériel et terrestre fait de saveurs, de tailles et de formes, mais aussi de la façon dont j'appréhende les paysages d'Israël en tant qu'essence poétique. La qualité rythmique des quatre parties est différente (comme dans la suite classique): la première est dépourvue de rythme, la deuxième est passionnée, la troisième relativement lourde et la quatrième résume les motifs des trois premières. Cette œuvre, écrite pour la guitare, est surtout destinée aux jeunes auditeurs, dans l'intention de leur faire saisir la recherche d'un langage musical contemporain à travers un instrument qui leur est parfaitement familier dans un autre langage musical: celui du rock et du beat.

Dans les **Dix Fragments pour Hautbois, Clarinette et Basson** (1984), j'ai tenté de vérifier les relations de couleur entre ces trois instruments sur les divers points de rencontre possibles entre eux. Je me suis servi de façon conséquente d'une gamme arabe de sons, mêlant des motifs musicaux arabes aux couleurs d'instruments occidentaux. Cette œuvre est dédiée au compositeur hongrois György Kurtág, que j'ai eu l'occasion de rencontrer à Budapest peu de temps avant de l'écrire. J'ai trouvé dans la langue musicale de Kurtág une expression concentrée et une relation stimulante avec le folklore. Je crois que son langage musical a influencé ces dix aquarelles. Cette œuvre a été commandée par "Acoustique 7—11", association de musique contemporaine.

Les **Cinq Miniatures pour Solo de Violoncelle** (1980) représentent cinq gouttes d'humeur avec une fin très lyrique (les deuxième et troisième gouttes semblant reliées entre elles). Cette œuvre a jailli de moi spontanément et m'a aidé à me remettre d'un événement tragique dans ma vie personnelle, d'où son nom: **Résurrection**.

La serie de canciones **Niña Mariposa Niña** (1977) fue compuesta con la letra que elegí de cuatro poesías de poetas modernos del Líbano y Siria. Entre ellas establecí una vinculación dramática que las relaciona: en la primera se expresa la soledad del hombre que ha consagrado una caverna en medio del páramo, en la segunda esa soledad se convierte en el sufrimiento de quien va errante, en la tercera el protagonista está sumido en el mayor de las angustias: de hecho, ya no decide el curso de su vida y está a punto de perder el juicio. En la cuarta aparece repentinamente la calma que sigue a la tormenta, y esa canción es interpretada por la cantante sin acompañamiento, como una suerte de sueño. Las diversas versiones fueron creadas simultáneamente y todas ellas expresan la misma idea. Ello para que quien la escucha — ya sea en Israel como en todo el mundo — pueda comprender la obra con mayor facilidad.

La **Suite de Frutos del País** (1981) señala el profundo amor que siento por mi país. No se trata meramente de un amor físico de gustos, tamaños y formas, sino que mi enfoque abraza los panoramas del país como si representaran una naturaleza poética, lírica. El carácter rítmico de los cuatros capítulos es diferente (como una suerte de suite de bailes): el primero carece precisamente de ritmo, el segundo es tormentoso, el tercero es relativamente pesado y el cuarto resume los fundamentos existentes en los capítulos anteriores. La obra ha sido compuesta para guitarra, teniendo en cuenta principalmente al público joven: quería acercarlos a una búsqueda del lenguaje de la música contemporánea precisamente a través de un instrumento que tan bien conocen de otras expresiones musicales: el rock y el beat.

En **Diez Fragmentos para Oboe, Clarinete y Fagot** (1984) he tratado de examinar la relación que es dado establecer entre esos tres instrumentos, con los diversificados puntos de contacto que pueden surgir entre ellos. He recurrido en forma constante a una escala árabe, en la que los fundamentos de esa música oriental se mezclan con las tonalidades de los instrumentos occidentales. La obra ha sido dedicada al compositor húngaro György Kurtág, a quien encontré en Budapest poco antes de escribir esa pieza musical. Percibí en el lenguaje de Kurtág una expresión concentrada junto con un toque picante de folklore; aparentemente esos elementos sobresalen en sus diez acuarelas. La obra fue encargada por el Foro de Música Contemporánea "Acoustic 7—11".

Cinco Miniaturas para Violoncelo Solo (1980). Se trata de cinco destellos de ánimo con un final lírico (el segundo y tercer destello están unidos como si fueran uno). La obra surgió de mí en forma espontánea, y me ayudó a reponerme de un suceso trágico ocurrido en mi vida privada. De allí procede su nombre **Recuperación**.

Цикл песен **Девочка — бабочка — девочка** (1977 г.) состоит из четырех песен. Для цикла я выбрала тексты четырех стихотворений современных ливанских и сирийских поэтов. Между четырьмя песнями я усматриваю драматическую связь: в первой песне находит выражение одиночество человека, уединившегося в пещере, которую он посвятил Богу, во второй песне перед нами одиночество бродяги, дошедшее до степени страдания, а в третьей кульминация страдания: одинокий человек потерял цель и направление в жизни и находится на грани безумия. В четвертой же песне наступает неожиданная тишина после бури. Эту четвертую песню певица исполняет без сопровождения, как бы во сне. Разные варианты цикла созданы одновременно и имеют то же идейное содержание. Я написала цикл в нескольких вариантах с целью облегчения восприятия его слушателями, представляющими разные культурные традиции — как в стране, так и за рубежом.

Сюита **Плоды страны моей** (1981 г.) подчеркивает мою любовь к родной земле. Это не только материально-приземленная любовь к вкусам, запахам и формам, но и отвлеченно-поэтическое восприятие родной природы. Ритмическая природа четырех частей сюиты различна (что до известной степени напоминает четыре части классической сюиты): первая часть лишена ритма, вторая часть — бурная, в третьей — относительно тяжелый и медленный ритм, а четвертая подводит итоги предыдущих частей.

Десять фрагментов для гобоя, кларнета и фagота (1984 г.) — это поиски в области соотношений красок, возникающих в ансамбле трех духовых инструментов, поиски разнообразных точек соприкосновения, которые между ними возможны. Все десять фрагментов написаны в одном и том же арабском ладу (макам), причем элементы восточной музыки увязываются с тембрами и возможностями западных инструментов. Произведение посвящено венгерскому композитору Дьердь Куртагу, с которым автору довелось встретиться в Будапеште незадолго до создания **Десяти фрагментов**. Как мне представляется, стиль этого произведения испытал влияние музыкального языка Куртага — языка концентрированной музыкальной экспрессии, соединенной с несколько пикантной фольклорной окраской. Написание **Десяти фрагментов** было приурочено к форуму современной музыки "Акустик 7—11".

Пять миниатюр для виолончели соло (1980 г.) — это пять моментальных зарисовок настроения с очень лирической концовкой. Вторая и третья миниатюры соединены между собой. Музыка эта возникла в сознании моем спонтанно и помогла мне оправиться после большого личного горя. Отсюда и второе название произведения — **Возвращение к жизни**.

Words of "Girl-Butterfly-Girl" & details about the poets
מילות "נערה פרפר נערה" ופרטים על המשוררים

Tsippi Fleischer

TSIPPI FLEISCHER

Music for Small Ensembles

Side A

GIRL-BUTTERFLY-GIRL (1977)

Song-cycle for soprano with instrumental accompaniment

Words: from poems by Lebanese and Syrian poets

1. **Girl-Butterfly-Girl** (soprano) sung in English 2:37
Robin Weisel-Capsouto — soprano
Recorded at Kolinor Recording Studios 1984
2. **1. Piece of Earth** (soprano, violin & ud) sung in Arabic 2:56
2. **Eyelids** (soprano, violin & ud) sung in Arabic 1:28
3. **The Coffin with its Lid Remote** (soprano, violin & ud) sung in Arabic 2:18
4. **Girl-Butterfly-Girl** (soprano) sung in Arabic 3:38
Marina Levit — soprano
Nissim Daqwar — Oriental violin
Taysir Elias — ud
Recorded at Kolinor Recording Studios 1984
3. **1. Piece of Earth** (soprano, flute & piano) sung in Hebrew 2:38
2. **Eyelids** (soprano, flute & piano) sung in Hebrew 1:10
3. **The Coffin with its Lid Remote** (soprano & piano) sung in Hebrew 2:06
4. **Girl-Butterfly-Girl** (soprano) sung in Hebrew 2:08
Robin Weisel-Capsouto — soprano
Amir Sela — flute
Miri Zamir-Capsouto — piano
Recorded at YMCA, Kol Yisrael Studios 1982

Side B

1. TO THE FRUIT OF MY LAND (1981)

Suite for guitar solo

1. **Introduction** 2:10
 2. **Scherzando** 1:09
 3. **Largo** 2:55
 4. **Brillante** 2:37
- Uriel Atlas — guitar
Recorded at Eshel Recording Studio 1981

2. 10 FRAGMENTS FOR OBOE, CLARINET & BASSOON (1984)

1. **Obligato**
 2. **Chorale à la Aria**
 3. **Clarinet Solo**
 4. **Quasi Folk-dance**
 5. **Bassoon Solo**
 6. **Oboe Solo**
 7. **Clusters**
 8. **Dialogues for Three**
 9. **Fuga à la Chorale**
 10. **Carnival**
- 9:40

members of the Israel Sinfonietta Woodwind Quintet:
Michal Amit — oboe
Eric Drucker — clarinet
Hillary Milne — bassoon
Recorded at YMCA, Kol Yisrael Studios 1985

3. RESUSCITATION — 5 MINIATURES FOR CELLO SOLO (1980)

1. **Presto**
 2. **Moderato**
 3. **Allegro alla scherza**
 4. **Furioso**
 5. **Lento (molto espressivo)**
- Alexander Kaganovsky — cello
Recorded at Tritone Recording Studios 1986

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تسيفي فلايشر

موسيقى لتشكيلات صغيرة
الوجه الأول

فتاة فراشة فتاة (١٩٧٧)

مجموعة أغاني لسوبرانو برفقة آلات موسيقية

كلمات: لشعراء لبنانيين وسوريين

١. فتاة فراشة فتاة (سوبرانو)
روبن وايزل كفسوتو - سوبرانو
بالانجليزية ٢:٣٧
التسجيل: ستوديو كولنور ١٩٨٤
 ٢. ١. الضيعة (سوبرانو، كمان شرقي وعود)
٢. الرموش (سوبرانو، كمان شرقي وعود)
٣. النعش ذو الغطاء البعيد (سوبرانو، كمان شرقي وعود)
٤. فتاة فراشة فتاة (سوبرانو)
٢:١٨ بالعربية
٣:٣٨ بالعربية
١٠:٢٤
مريتا لويت - سوبرانو
نسيم دقوار - كمان شرقي
تيسير الياس - عود
 ٣. ١. الضيعة (سوبرانو، فلوت وبيانو)
٢. الرموش (سوبرانو، فلوت وبيانو)
٣. النعش ذو الغطاء البعيد (سوبرانو وبيانو)
٤. فتاة فراشة فتاة (سوبرانو)
٢:٠٨ بالعربية
٨:٠٧
روبن وايزل كفسوتو - سوبرانو
أمير سيلع - فلوت
ميري زميز - كفسوتو - بيانو
- التسجيل: ستوديو الراديو، YMCA ١٩٨٢
الوجه الثاني

١. سويطا لفاكهة الارض (١٩٨١)

١. افتتاح
 ٢. راقص
 ٣. بطيء وموسع
 ٤. منساب ويراق
- ٢:١٠
٢:٠٩
٢:٥٥
٢:٣٧
٨:٥٧
اورثيل أطلس - جيتاره

٢. عشر جزئيات لأبوا، كلارينيت وباسون (١٩٨٤)
 ١. اوبليغاتو
 ٢. كورال بروج أريه
 ٣. كلارينيت صولو
 ٤. بروج رقصة شعبية
 ٥. باسون صولو
- ٩:٤٠
عازفو آلات النعش للفرقة السيمفونية الاسرائيلية:
ميخال عمت - أبوا
أريك دروكر - كلارينيت
هيلاري ميلان - باسون

التسجيل: ستوديو الراديو، YMCA ١٩٨٥

٣. انتعاش - ٥ فصول للتشيلو صولو (١٩٨٠)

١. سريع جداً
 ٢. سيري
 ٣. راقص
 ٤. غاضب
 ٥. عاطفي
- ٥:٠٦
الكسندر كاغونوفسكي - تشيلو

التسجيل: استديو تريوتون ١٩٨٦
يمكن الحصول على النوتات من معهد الموسيقى الاسرائيلية - ص.ب ١١٢٥٣ تل ابيب

الكتيب المرفق مع الاسطوانة متوفر في حوانيت الاسطوانات،
باللغات الالمانية، الفرنسية، الاسبانية والروسية.

تقطيع وطبع الاسطوانة: تلدي، المانيا
الانتاج: هتكليط - حيفا، شارع بن يهودا، ١٤٥٥٢١ - ٠٤
التوزيع: استرونيكس - تل ابيب ٤٧٣٠٨٠ - ٠٣

التصميم: شلومي روزنغر
رسم الغلاف: أهارونا راينر
التنفيذ: تريوت - حيفا

عنوان الحصول على الاسطوانة بالبريد: ص.ب ٤٦٤٦٨ حيفا
انتاج الاسطوانة: هتكليط ص.ب ٤٢٩٢ حيفا، اسرائيل ١٩٨٦

خالص الشكر الى الذين ساهوا في هذا المشروع:

قسم الثقافة العربية في المجلس القومي للآداب والفنون، بيت الكرامة حيفا،
معهد كرم القدس، المعهد اليهودي - العربي بيت بيرل،
صندوق بادر التابع للهاشومير هتسمير، متحف حيفا، مسرح بيت ليسين تل ابيب.

ציפי פליישר

מוסיקה להרכבים קטנים

צד א'

נערה פרפר נערה (1977)

מחזור שירים לסופראן בליווי כלי

מלים: מתוך שירי משוררים מלבנון ומסוריה

1. **נערה פרפר נערה** (סופראן) מושר באנגלית 2:37
רובין וייזל-קפסוטו - סופראן
הוקלט באולפני קולינור 1984
 2. 1. **אחזה** (סופראן, כינור מזרחי ועוד) מושר בערבית 2:56
2. **עפעפיים** (סופראן, כינור מזרחי ועוד) מושר בערבית 1:28
 3. **ארון המתים שמכסהו רחוק** (סופראן, כינור מזרחי ועוד) מושר בערבית 2:18
 4. **נערה פרפר נערה** (סופראן) מושר בערבית 3:38
מרינה לויט - סופראן
נסים דקוואר - כינור מזרחי
תיסיר אליאס - עוד
 3. 1. **אחזה** (סופראן, חליל ופסנתר) מושר בעברית 2:38
2. **עפעפיים** (סופראן, חליל ופסנתר) מושר בעברית 1:10
3. **ארון המתים שמכסהו רחוק** (סופראן ופסנתר) מושר בעברית 2:06
4. **נערה פרפר נערה** (סופראן) מושר בעברית 2:08
רובין וייזל-קפסוטו - סופראן
אמיר סלע - חליל
מירי זמיר-קפסוטו - פסנתר
- הוקלט באולפני הרדיו, ימק"א 1982

צד ב'

1. סוויטה לפירות הארץ (1981)

- גיטרה
 1. פתיחה
 2. ריקודי
 3. איטי ורחב
 4. חופשי ומבריק
- 2:10
1:09
2:55
2:37
8:57
אוריאל אטלס - גיטרה
הוקלט באולפני אשל 1981

2. 10 רסיסים לאבוב, קלרינט ובסון (1984)

1. אובליגאטו
 2. קוראל בנוסח אריה
 3. קלרינט סולו
 4. כעין ריקוד עממי
 5. בסון סולו
 6. אבוב סולו
 7. קלאסטרס
 8. דיאלוגים בשלושה
 9. מוזה בנוסח קוראל
 10. קרבנל
- 9:40

נגני חמשיית כלי הנשיפה של הסינפונייטה הישראלית:

מיכל עמית - אבוב
אריק דרוקר - קלרינט
הילרי מילן - בסון

הוקלט באולפני הרדיו, ימק"א 1985

3. התאוששות - 5 מיניאטורות לצ'לו סולו (1980)

1. מהיר מאוד
 2. הליכי
 3. ריקודי
 4. בכעס
 5. שירתי
- 5:06
אלכסנדר קגובסקי - צ'לו
הוקלט באולפני טריטון 1986

החבורת המצורפת לתקליט זה מצויה בחנויות התקליטים גם בשפות גרמנית, צרפתית, ספרדית, רוסית.

חיתוך והדפסת התקליט: סלדק, גרמניה
ייצור: התקליט, בן יהודה 4 חיפה, טל' 04-667720, 04-645521
הפצה: איסטרוניקס, רח' קהילות סלונקי 7 ת"א, 03-473080, 03-473275 (ת.ד. 39300 ת"א)

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תוצרת "התקליט" ת.ד. 4292 חיפה, ישראל 1986 P & C

מירב התודות למסייעים במפעל זה:

המדור לתרבות ערבית במועצה הציבורית לתרבות ולאמנות, בית הגפן חיפה,
מכון כרם ירושלים, המכון היהודי-ערבי בית ברל, קרן קדר מייסודו של
השומר הצעיר, מוזיאון חיפה, תיאטרון בית ליסין (המרתף העליון) ת"א.

ДЕЛЯНКА
Фуад Рифка

На грустнoзвездной на делянке на своей
Я Богу посвятил пещеру
И осветил ее огнем.
На пепле этом ночи проводил
Я со жрецом зеленых празднеств...

И вот из девственной таинственной пустыни,
Закутан облаком небесым
Являлся Он.
И узнавали меня стопы Его,
Зная, что край камней я.
И было утро <...>

РЕСНИЦЫ
Шауки Аби-Шафра

Скажите матери моей, старушке,
Что демон с огненной чашей
Насыпал соли
В глаза мои и улетел.
Меня он бросил словно мяч
К ногам толпы чертей
И демонов огромных,
Что стали вверх кидать меня,
Бросать в пустыню.
Дареный перстень
С руки моей сорвали,
Сорвали золото ресниц моих.

СТОЮ Я НА КРАЮ
Мухаммад аль-Магут

Стою я на краю безумья,
Словно ребенок на краю окна.
Нет для меня луны на небе,
В моей постели нет любимой...
Как далеко отсюда детство,
Как далека отсюда старость,
Как далека страна родная,
< Как далека страна чужая > ...
Мечусь повсюду и скитаюсь без цели и
без направленья
Словно поток реки слепой, что потеряла
русло в бурю.

И я завидую гвоздю:
Есть у него хотя б доска, что его
держит, защищает,
Завидую я даже трупам, в пустыне
бездыханным трупам:
Ведь и у них есть тоже кто-то —
Есть ворон, что их навещает и
громко каркает для них.

ДЕВОЧКА — БАБОЧКА — ДЕВУШКА
Унси аль-Хадж

Девушке снилось, что она бабочка,
А поутру
Никак понять не могла, кто она:
Девочка, что во сне стала бабочкой,
То ли
Бабочка, что во сне стала девушкой.

Сотни лет пронеслись с этих пор,
Милые детки мои...
Ветерок подувал вечером,
Девушка с юношей бегали словно бабочка,
Грезящая, что она —
девушка с юношей,
Грезящие, что они — это бабочка.
< Ветер крепчал,> и вот —
Разорвана
Милые деточки,
Бабочка.

Перевод А. Долгопольского

PIECE OF EARTH
By Fu'ad Rifqa

On the piece of earth with melancholy stars
To God I built a cavern
Filled with light.
And nights I spent in its sand
With the priest — he of the seasons of green.
In secret places of the desert
Wrapped in a virgin cloudlet
To me would he then come
His feet knew me
As edges of the stones, they knew me.
And behold, there was morning <...>

EYELIDS
By Shawqi Abi-Shaqra

Will you tell my haggard mother
A demon with a tray of fire
Sprinkled salt
On both my eyes, and was gone.
He threw me like a ball
Amidst the feet of tribesmen
Amidst giant demons.
And they kicked me up high
Towards the desert sands
They took from my fingers
A gift-ring,
And gold of my eyelids.

THE COFFIN WITH ITS LID REMOTE
By 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
<My exile 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.

GIRL-BUTTERFLY-GIRL
By 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

אחוזה
פואד ריפקה

בְּאַחֲזָה נוֹגַת הַכּוֹכָבִים
לֹאֵל בְּנִיתִי מַעְרָה
מִוֹאֲרָת.
לֵילוֹת בְּלִיתִי בְּחוֹלָה
עִם כֹּהֵן שְׁלֻעוֹנוֹת הִירְקוֹת.
בְּמִסְתוּרָיו שְׁלֹמֶדֶבֶר
עֶטוֹף עֲנַנֹת בְּתוֹלָה
הִינָּה הוּא כֹּא עָדִי
רַגְלָיו יָדְעוּ אוֹתִי
יָדְעוּ שְׂשֻׁפֹת הָאֲבָנִים הָעִנִּי.
וַיְהִי הַבֹּקֶר <...>

עפעפייס
שוקי אבי־שאקרא

אמרו לאמה הכחוש
ששד עם סס של אש
נרה לי מלח
על שפתי עיני, וסס.
זרקני ככדור
אל בין רגלי השבט
ובין שד־ענק.
בעטוני לגבהים
לעבר המדבר
נטלו מאצבעי
טבעת־שי
וזרב שני־עפעפי.

ארון המתים שמכסהו רחוק
מוחמד אל־מאגוט

עומד אני על סף הסורף
במנוט העומד על אדן החלון
לא נרח בשמים
לא אהובתי במטה
ילדותי רחוקה
זקנותי רחוקה
ארצי רחוקה
גלותי רחוקה
מתרועע אני בכה נכה
בנהר סומא שאבד אפיקו ביום סער.
מקנא אני במסמר
על שיש קרש־יץ לחבקו, לגונן עליו
מקנא נלו בגויות נבות־הדם אשר במדבר
על שיש עורבים המשקשעים אותם,
הצורחים למענם.

נערה פרפר נערה
אנסִי אל־חאג

חלמה נערה שהיא פרפר
ובקומה
ולא ידעה אם היא
נערה שהחלמה שהיא פרפר
או
פרפר החולם שהוא נערה.
עברי מאות בשנים,
ילדים,
ובלילה נשב רוח קל
נערה ונער רצים בפרפר
החולם שהוא נערה עם נער
<או
נערה ונער> החולמים שהם פרפר
<והרוח נבר בעולם>
ובחור נהגורע,
ילדים,
פרפר.

עברית: ששון סומך

الضيعة
فؤاد رفقہ

في الضيعة الحزينة النجوم
بنيت للاله
مقارة أضافها .
سهرت في رمادها
مع كاهن المواسم الخضراء .
وكان من مجاهل البراري
ملثا بغيمة عذراء
يجبتي ,
تعرفني خطاه
تعرف أني شقة للحجار .
وذات صبح <...>

الرموش
شوقي أبي شقرا

أخبروا أمي النحيلة
أن عفرتي له طاسة نار
رش ملحا
فوق عيني وطار
حطني كالكرة
بين سيقان القبيلة
والغفاريث الكبار
لبطوني عاليا
صوب القفار
أخذوا من إصبعي
خاتما < كان هدية >
ورموشي الذهبية .

النعوش ذو الغطاء البعيد
محمد الماغوط

إنني أقف على حافة الجنون
كما يقف الطفل على حافة النافذة .
لا القمر في السماء
<و> لا حبيتي في السرير
طفولتي بعيدة
<و> كهولتي بعيدة
وطني بعيد
<ومنتاهي بعيد>
وأنا أهرول <ذات اليمين وذات الشمال >
كنهر ضরি فقد مجراه في العاصفة .
أحسد المسار
لان هناك خشبا يضمه <وحميه>
أحسد [أنا] حجر الجثث الدامية في الصحراء
لان هناك غربانا تزنسها
وتتفق لاجلها .

فتاة فراشة فتاة
أنسي الحاج

حلمت فتاة أنها فراشة
وقامت
فلم تعد تعرف اذا 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
<أو
فتاة وصبي > يحملان أنها فراشة
< واشتدت الريح على الهواء >
تفرقت في الخارج
يا أولادي
فراشة .

LANDGUT

Fu'ad Rifqa

Auf einem Landgut trauriger Sterne
Dem Gott baute ich eine Höhle
Und stellte ein Licht hinein.
Die Nächte verbrachte ich in ihrem Sand
Mit den Priestern für die grünen Jahreszeiten.
Im Verborgenen der Wüste,
Eingehüllt in eine jungfräuliche Wolke ,
Kam Er zu mir.
Seine Füße kannten mich,
Wußten, der Rand der Steine, das bin ich.
Und es ward Morgen <...>

UN LOPIN DE TERRE

par Fouad Rifqa

Sur un lopin de terre éclairé d'étoiles tristes
J'ai bâti à Dieu une caverne
Et je l'ai éclairée.
J'y passais des nuits sur son sable
Avec le mage des vertes saisons.
Dans le secret du désert,
Drapé d'une nuée vierge
Il venait jusqu'à moi,
Ses pas me connaissaient,
Savaient que j'étais l'arête des pierres.
Et il y eut un matin <...>

TERRENO

Por Eu'ad Rifqa

En mi terreno de tristes estrellas
a Dios consagré una caverna,
que iluminé.
En su arena pasé noches
con el mago de las estaciones verdes.
En los lugares secretos del desierto
envuelto en una nubecita virgen
solía El venir a mí.
Sus pies me conocían
sabiendo que era el borde de las piedras.
Y fue la mañana <...>

فؤاد رفقه – **נולד** בשנת 1933 בכפר קפרון שבסוריה, ולמד באוניברסיטה האמריקאית בביירות. בשנות החמישים שירת כקצין בצבא הסורי, ולאחר שחרורו יצא ללמוד בגרמניה. תרגם לערבית מבחר משיריו של המשורר הגרמני ריינר מרק'ה רילקה, והשפעתו של משורר זה ניכרת במידת־מה ביצירתו.

שוקי אג'י־שקרא – נולד בשנת 1935 במזרעת אל־שוק שבלבנון, ובלט בין המשוררים הצעירים שהתפתחו במסגרת הרבעון לשירה "שער" בשנות ה־60. שימש מורה בבית ספר ואחר־כך עיתונאי בביירות. שירתו נועזת בתכניה ובלשונה ותחבירו מפתיע ומתמיד, בהיותו ממוג בתוכו יסודות מלשון העם יחד עם מבנים מלשונית אירופה. כותב שירים שקולים ושירים בפרוזה כאחד.

מוחמד אל־מאגוט – נולד בשנת 1932 בכפר קלמ'ה (ליד חמה) בסוריה. הוא מתגורר בדמשק ובביירות לסירוגין. פרסם מספר ספרי שירה. שירתו אקספרימנטאלית במידה רבה, והיא משוחררת ממשקל ומחריזה קבועה.

אונסי אל־חאג' – נולד בשנת 1939 למשפחת משכילים וסופרים. משורר מורה ועיתונאי פעיל בביירות. התבלט מעל דפי הרבעון "שער" בשירתו המפתיעה, המשוחררת, הזרה לרוח השירה הערבית והנושאת אופי סוריאליסטי מובהק. כל שיריו כתובים בלא חרוז ומשקל, והוא מרבה לחרוז מכללי התחביר הערבי הנורמאטיבי.

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

Shawqi Abi-Shaqra — born in 1935 in Mazra'at al-Shawq, Lebanon, stood out among the young poets who participated in the framework of the poetry quarterly "Shi'r" during the '60's. 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 as it does elements of folk speech as well as reflections of European structures. He writes both metered and free verse.

Muhammad al-Maghut — born in 1932 in the village of Salmiya (near Hamma) in Syria. He lives alternately in Damascus and Beirut. He has published a number of volumes of poetry which, to a large extent, is experimental and unbound by meter or a regular rhyme scheme.

Unsi al-Hajj — born in 1939 to a family of intellectuals and writers. He is 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 metreless and he consistently disregards the normative rules of Arabic syntax.

فؤاد رفقه – ولد عام ١٩٣٣ في قرية كفرون السورية . درس في الجامعة الامريكية في بيروت . كان ضابطاً في الجيش السوري، وبعد تسريحه من الخدمة العسكرية ، سافر الى المانيا لمواصلة تحصيله العلمي. ترجم الى العربية مختارات من اشعار الشاعر الالمانى راينر ماريا ريلكا ، الذي ترك انراً ما على انتاجه . له عدة مجموعات شعرية .

شوقي أبي شقرا – ولد عام ١٩٣٥ في مزرعة الشوق ، في لبنان ، من أبرز الشعراء الشباب الذين اشتهروا في اطار مجلة «شعر» الفصلية في الستينات . كان معلماً في مدرسة بيروتية . ثم اشتغل كصحفي . شعره جرىء في مقاومته واسلوبه . وهو مفاجيء دأبا لاحتوائه مزيجاً من العناصر اللغوية الشعبية والاوروبية . يكتب الشعر العمودي والحُر أيضاً . له عدة مجموعات شعرية .

محمد الماغوط – ولد عام ١٩٣٢ في قرية السلمية (قرب حماة) – في سوريا . يعيش في دمشق وبيروت بالتناوب . نشر عدة مجموعات شعرية . يعيش الماغوط تجريبياً نوعاً ما ، وهو متحرر من الوزن والقافية .

انسى الحاج – ولد سنة ١٩٣٩ في عائلة أدب وثقافة . شاعر غزير الانتاج وصحفي معروف في بيروت . عرف بما نشره في مجلة «شعر» الفصلية من قصائد رائدة ومتحررة ، وبعيدة في روحها عن الشعر العربي ، كما تحمل طابعاً سورياً لياً بامتياز . وهو لا يتفقد بالوزن والقافية في اشعاره جميعاً ، كما يكثر من الخروج على نحو العربية الكلاسيكي .

DER SARG MIT ENTFERNTEM DECKEL

Muhammad al-Maghut

Ich stehe am Rande des Wahns
Wie ein Kleinkind, das auf der Fensterbank steht.
Am Himmel kein Mond,
Im Bett keine Geliebte.
Meine Kindheit in weiter Entfernung.
Mein Alter in weiter Entfernung.
Mein Land in weiter Entfernung.
<...>
Ich laufe hin und her
Wie ein blinder Strom, der sein Bett an einem
stürmischen Tag vergaß.
Ich beneide den Nagel,
Den ein Holzbrett umarmt, ihn schützt.
Ich beneide die bluttriefenden Leichen
in der Wüste,
Daß die Raben mit ihnen spielen,
für sie krächzen.

LE CERCUEIL AU COUVERCLE DISTANT

par Muhammad al-Maghout

Me voici au bord de la folie
Comme un enfant sur le rebord d'un balcon.
Ni lune au firmament
Ni amante sur ma couche
Mon enfance est lointaine
Ma vieillesse lointaine
Ma patrie lointaine
<Mon exil lointain>
J'erre de-ci et de-là
Pareil au fleuve aveugle ayant perdu
son cours un soir d'orage.
J'envie le clou
pour les planches qui l'étreignent, le protègent
J'envie même les cadavres sanglants
gisant dans le désert
pour les corbeaux qui les amusent
et croassent pour eux.

EL FERETRO Y SU CUBIERTA DISTANTE

Por Muhammad al-Maghut

Aquí estoy al borde de la locura,
Como un niño en el alféizar de la ventana.
No hay luna en el firmamento
Ni mujer amada en mi lecho
Mi infancia está lejos
Mi vejez está lejos
Mi patria, allí distante,
<...>
De aquí para allá deambulo
Como el río errante desviado de su cauce
En un día tormentoso.
Tengo envidia del clavo
Por las planchas que lo abrazan, lo protegen
Envidia a los cadáveres sangrantes,
que en el desierto yacen
por los cuervos que los distraen
graznando para ellos.

MÄDCHEN-SCHMETTERLING-MÄDCHEN

Unsi al-Hadsch

Einem Mädchen träumte, es sei ein Schmetterling,
Und als es aufstand,
wußte es nicht, ob es
ein Mädchen war, dem träumte, es sei
ein Schmetterling
oder
ein Schmetterling, dem träumte,
er sei ein Mädchen.
Hunderte von Jahren vergingen,
Meine Kinder,
Und in der Nacht wehte ein leichter Wind.
Mädchen und Junge laufen wie ein Schmetterling,
Dem träumt, er sei ein Mädchen mit Junge,
Denen träumt, sie seien ein Schmetterling.
<...> Draußen wurde alles zerrissen,
meine Kinder!
Ein Schmetterling.

Aus dem Hebräischen
von Miriam Magall

FILLETE PAPILLON FILLETE

par Ounsi al-Hadj

Une fillette rêve qu'elle est papillon
et s'éveille
ne sachant plus si elle est
fillette se rêvant papillon
ou
papillon se rêvant fillette.
Des siècles s'écoulent,
mes enfants,
le soir, une brise légère
une fille et un garçon filent comme un papillon
rêvant qu'il est une fille avec un garçon
qui se rêvent papillons.
<...> Dehors, tout s'est déchiqueté,
mes enfants,
le papillon.

Traduction française:
Liliane Servier

NIÑA-MARIPOSA-NIÑA

Por Unsi al-Hadj

Soñó una niña que mariposa era
Y cuando se despertó
Ya no sabía si era ella
Una niña que soñó ser mariposa
O una mariposa que soñaba ser niña.
Así pasaros los siglos,
mis niños.
Por la tarde, una suave brisa
un niño y una niña corren como mariposas
que sueñan que son una niña con un niño
que sueñan que son mariposas.
<...> Fuera, todo se despedaza,
niños míos,
la mariposa.

Versión castellana:
Moshé Yanai