

ISRAELI ELECTROACOUSTIC MUSIC

STEREO

FOLKWAYS RECORDS FSS 33878

CONCEIVED AND PRODUCED BY ROBIN J. HEIFETZ,
OF THE HEBREW UNIVERSITY OF JERUSALEM

WORKS BY:
AVNI, DORFMAN, HEIFETZ, TAL, WOLF-COHEN, ZUR



MOSQUE OF OMAR AND THE TEMPLE AREA, JERSUSALEM.

COVER DESIGN BY RONALD CLYNE

RECORDS FSS 33878

SIDE 1:

Band 1: A Clear and Present Danger
Robin Julian Heifetz

Band 2: Horizons
Menachem Zur

Band 3: Lyric Episodes
Tzvi Avni

SIDE 2:

Band 1: Piano Concerto No. 6
Josef Tal

Band 2: Bat-David
Veronika Wolf-Cohen

Band 3: De Profundis (Mima'Amakim)
Joseph Dorfman

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RECORDED BY JACOB SILAS

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ISRAELI
ELECTROACOUSTIC
MUSIC

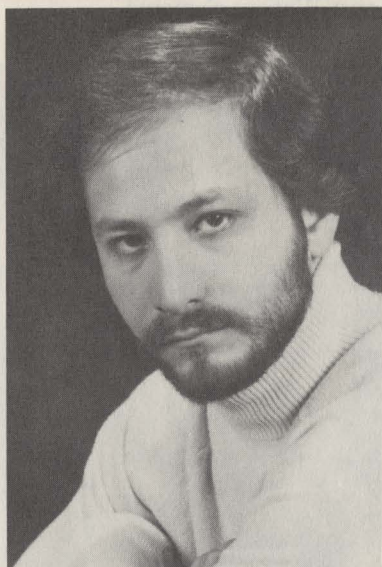
DESCRIPTIVE NOTES ARE INSIDE POCKET

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ROBIN JULIAN HEIFETZ

Program and Biographical Notes:

SIDE ONE:

A CLEAR AND PRESENT DANGER by Robin Julian Heifetz was realized in 1980 in the Electroacoustic Music Studio of Tel-Aviv University while Composer-in-Residence and Guest Lecturer. The piano serves as the principal sound source for this work. The sounds were performed by the composer and then taken to the studio where they were subsequently transformed through ring modulation, filtering, speed variation, juxtaposition (mixing), and spatial manipulation. The work attempts to symbolize the fear of a mother for her son's safety upon his commitment to a mental institution. A CLEAR AND PRESENT DANGER received its world premiere on Kol Israel (The Israel Broadcasting Authority) in 1981.

The composer was born in Los Angeles in 1951 and he received the doctorate in music theory and composition from the University of Illinois at Urbana-Champaign where his principal teachers were Salvatore Martirano, Herbert Brun, and Ben Johnston. His doctoral dissertation, "Post-World War Two Japanese Composition," investigates the attempts of many Japanese composers to synthesize Western avant-garde practices with *hogaku*, and other

musical systems indigenous to Japan. An outgrowth of this study has been a recent article of his entitled "Japanese Analog Electroacoustic," published by *INTERFACE, The Journal of New Music Research* (Amsterdam). Other research interests include real-time interactive computer music systems and improvisation.

While on travel grants, he has served as the Composer-in-Residence at the computer music studios of Stiftelsen EMS Stockholm (1978-1979); Colgate University in Hamilton, New York (1979); Simon Fraser University in Burnaby, B.C., Canada (1979). In addition to Tel-Aviv University, he has also served as Composer-in-Residence and Guest Lecturer at the Instituut voor Psychoacustica en Elektronische Muziek (I.P.E.M.) of the Rijksuniversiteit-Gent, Belgium (1980).

He is a New Immigrant (Oleh Chadash) in Israel, where he serves as the Director of The Centre for Experimental Music of The Hebrew University of Jerusalem. He also teaches courses in theory, Gustav Mahler, twentieth-century music, as well as graduate seminars on Edgard Varese, John Cage, and the Polish School in the Department of Musicology. In cooperation with members of the Inter-Media Research Laboratory of the School of Business of The Hebrew University, he is in the process of establishing the first computer music facility in Israel.

His analog and digital electroacoustic music as well as mixed-media compositions are published by Orion Records and Enregistrements de l'Atelier Creatif de Musique Electro-acoustique (Bruxelles). His music has been broadcast and performed widely throughout Europe, Canada, and the U.S., with major performances at: the 9th and 10th International Festivals of Experimental Music in Bourges, France; I.R.C.A.M. in Paris; Radio France; Belgische Radio en Televisie 3 and Radio Television Belge; the 2nd Concorso Internazionale "Luigi Russolo" in Varese, Italy; Radiotelevisione Italiana: 3rd Network; Sveriges Radio in Sweden; the Finnish Broadcasting Company; Magyar Radio in Hungary; Katholieke Radio Omroep in The Netherlands; Radio Televizisa Beograd in Yugoslavia; Polskie Radio i Telewizja; Jeunesses Musicales in Vienna; the English and French Networks of the C.B.C.; the International Electroacoustic Music Circuit in Vancouver, Canada; and the Electro Acoustic Music Network of the U.S.A.

Among his awards have been the Second Prize (digital electroacoustic music) and an Honorable Mention (mixed-media) at the 7th and 9th Concours International de Musique Electroacoustique Bourges, respectively. He is presently composing a chamber concerto which is funded by a composer fellowship awarded by the National Endowment of the Arts. He has produced this recording for Folkways.



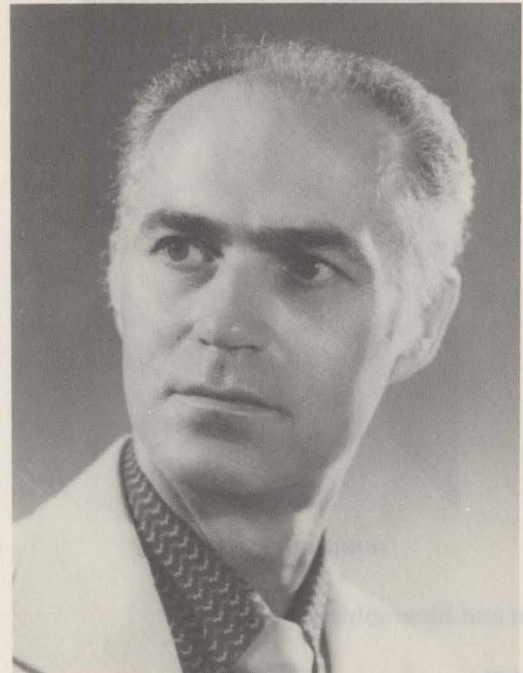
MENACHEM ZUR

HORIZONS by Menachem Zur was composed in 1973 in the Electronic Music Studio of Columbia University, New York. The two principal elements or motivic structures of the work are: 1) a long crescendo sound derived from a piano chord; 2) short electronic sounds with sharp attacks. These two elements interact with one another as two contrasting themes of a sonata-allegro form. The exposition, characterized by a long sound, transition, and many short attacks, and the two development sections which follow are clear. The recapitulation, however, follows less closely standard formal structure: it is brief and composed of predominantly long sounds which derive from Theme I; the short attacks derived from Theme II are repeated in such a manner that they are perceived as long sounds. Just as many visual details lose their individuality and become part of a much larger structure, so too do these structural elements lose their identifiability in the recapitulation as they recede into the horizon.

The composer was born in Tel-Aviv in 1942. He received his musical education in Israel and the United States. In 1976 he received the doctorate in composition from Columbia University and returned to Israel. He is presently on the faculty of The Rubin Academy of Music, Jerusalem. In addition to works in electronic media, he has produced works for orchestra, chamber ensembles, and voices. In 1975, his **CHANTS** for Magnetic Tape won an International Electronic Music Competition sponsored by the International Society for Contemporary Music (I.S.C.M.), and this work was subsequently recorded on the Columbia-Odyssey label. Zur was awarded a Guggen-

heim Fellowship in 1980, and his music is published by Israeli Music Institute (I.M.I.) in Tel-Aviv and by the Seesaw Music Corporation in New York.

LYRIC EPISODES for Oboe and Magnetic Tape was composed in 1972 for the Bat Dor Dance Company which had commissioned the work for choreographer Mirali Sharon. The electroacoustic sounds were produced with the ARP 2500 synthesizer in the Electronic Music Studio of The Rubin Academy of Music, Jerusalem. The oboe part includes "multiphonic" sounds and was recorded unaltered in real time. The work consists of four sections in which the composer employs melodic and rhythmic motives characteristic of his style, incorporating Middle Eastern and post-Webern elements.

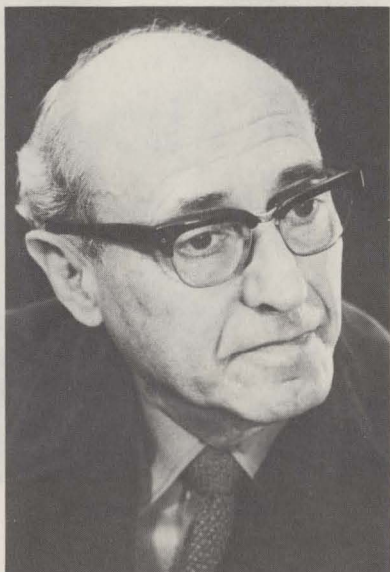


TZVI AVNI

Tzvi Avni was born in Germany in 1927 and came to Israel in 1935. He studied music theory and composition with a number of Israel's leading composers (Ehrlich, Ben-Haim and Seter) and graduated from the Tel-Aviv Music Academy in 1958. Later he traveled to the United States where he studied with Aaron Copland and Lukas Foss (Tanglewood, 1963). His interest in the development of the musical language in our time led him to study electroacoustic music at Columbia University with Vladimir Ussachevsky (1963) and at the University of Toronto with Myron Shaffer (1964). He has taught composition and has been the Director of the Electronic Music Studio of The Rubin Academy of Music since 1971, where he received his professorship in 1976. In 1978-1980 he served as the chairman of the Israel Composer's League, and in this capacity he was responsible for the I.S.C.M. World Music Days which took place in Israel in 1980. His music includes symphonic, chamber, solo and vocal works, as well as electroacoustic and mixed-media compositions. He has also written extensively for ballet. Avni is a recipient of the ACUM Prize (for his **MEDITATIONS ON A DRAMA** of

1966), the Lieberson Prize (for his STRING QUARTET No. 2 of 1969), and the Engel Prize (for his HOLIDAY METAPHORS for Symphony Orchestra of 1973). His works are frequently performed in Israel and abroad.

The oboe in LYRIC EPISODES is performed by Eliahu Thorner, the principal oboist of the Israel Philharmonic Orchestra.



JOSEF TAL

SIDE TWO:

The electronically-generated sounds as well as the sounds produced by the pianoforte in Josef Tal's PIANO CONCERTO No. 6 (with electronics—1970) provide the composer with a wide-range of possible sounds formations. In addition, in composing the piano part one must take into consideration the natural limitations of live performance and potential problems concerning the integration of pre-recorded sounds with those produced in real time. The integration of both media obliges the composer to utilize materials characteristic of each, and at the same time create a dialogue between these "opposing" forces.

The listener will notice that the work begins with a continuous sound which undergoes slow transformation and develops steadily in frequency and intensity. The initial piano entrance presents a strong contrast to the electro-acoustic opening, and the listener is immediately confronted with this rather significant divergence. In the course of the musical development, both elements at times oppose one another and at times they express common ideals. It is in this fashion that Tal has created a unity out of many different musical components. The composition was realized in the Israel Centre for Electronic Music.

Josef Tal was born in 1910 in Pinne, Poland. He studied at the Berlin State Academy of Music and came to Israel in 1934. From 1937 he taught piano and composition at the Jerusalem Academy of Music, where he served as its director from 1948-1952. In 1950 he was appointed Lecturer in Music at The Hebrew University of Jerusalem

and later received his professorship. From 1961-1980 he served as the Director of the Israel Centre for Electronic Music (now The Centre for Experimental Music of The Hebrew University), and he is now Professor Emeritus.

In 1969 Josef Tal was elected as an Honorary Member of the West Berlin Academy of Arts. In 1981 was elected as Honorary Member of the American Academy of Arts and Letters of the United States. Among his works are: three symphonies; three string quartets; six concertos for piano; Double Concerto for Violin, Violoncello and Chamber Orchestra; SHAPE for chamber orchestra, commissioned for the U.S. Bicentenary celebrations and premiered in Chicago in 1976; Double Concerto for two Pianos and orchestra, commissioned by the EBU (European Broadcasting Union), premiered 1981 in Jerusalem. Among his most important dramatic works are three operas: ASHMEDAI, commissioned and premiered by the Hamburg State Opera, subsequently performed in the United States by the New York City Opera; MASSADA (where electronic music replaces the traditional orchestra), commissioned and premiered by the Israel Festival in 1973; and DIE VERSUCHUNG (The Temptation), commissioned and premiered by the Munich State Opera, Festival 1975.

Jonathan Zak was born in Tel-Aviv and received his advanced musical training at The Juillard School of Music in New York. He has performed widely throughout the U.S., Canada, Latin America and Europe as a recitalist and soloist with various orchestras. In 1969 he established, together with Uri Pianka and Simcha Heled the Yuval Trio, and he is presently a member of the piano faculty of The Rubin Academy of Music of Tel-Aviv University.



VERONIKA WOLF-COHEN

BAT DAVID (DAUGHTER OF DAVID) refers to the composer's feeling of continuity with that great singer-poet whose art was the outpouring of faith, longing, and love for the Creator. The desert and Judean Hills and the timelessness they convey (appearing just as they did to

King David) have had a profound influence upon Veronika Wolf-Cohen. There are three distinct sections in this composition: the first involving several layers of sound in which motivic structures appear and disappear in the "haze" of modulated white noise; the second section is a song, like a shepherd's flute singing over the continued white noise and chordal accompaniment; the third is connected to the preceding section by long, soft sounds. Legend has it that King David often could not sleep at night, that wind from the desert would set his harp in motion, and then he would journey out into the night to compose his psalms. The final section of this work is therefore intended as a nocturne. **BAT DAVID** was realized in The Centre for Experimental Music of The Hebrew University.

Wolf-Cohen was born in Budapest in 1944, left Hungary during the Revolution in 1956, and settled in the United States. She received a B.M. in composition from the Peabody Conservatory in Baltimore, and the M.M. degree in composition from Yale University where she studied with Grace Cushman, Robert Hall Lewis, Gunther Schuller, and Bülent Arel. She began composing electroacoustic music at Yale and continued this involvement at the University of Illinois at Urbana-Champaign where she received her doctorate in 1980. She has taught music theory at Peabody and Illinois, and theory and education at the University of Calgary in Alberta, Canada. While on sabbatical leave in Israel, Wolf-Cohen and her family decided to settle in Israel where they are Olim Chadashim (New Immigrants). She is presently employed by the Ministry of Education as a curriculum consultant and she is on the faculties of The Rubin Academy of Music in Jerusalem and Tel-Aviv University.

DE PROFUNDIS was realized at the Electronic Music Studio of the Tel-Aviv University (Academy of Music) in 1976. The basic raw material was taken from the following sources:

- musique concrète:*
1. a group of male voices sing and read the text in a certain pattern, (this refers to the electronic modification of sounds which are not of an electronic origin) free declamatory reading and singing in terms of tempo, expression, dynamics and articulation
 2. solo narrator.
 3. a grand tam-tam
- electronic:*
- several different pure tones (sine-, square- and pulse-wave forms).

"One Sabbath in a small village I heard the prayers of a distant synagogue. From this I was inspired to write **DE PROFUNDIS**." Its beginning is like an ornament to the main melodic tissue, and throughout the composition the group voices in prayer are trembling a distant vibrato. The timbres of the soloist are in contrast and dominant to those of the praying group.

The original text is in Hebrew; it is impossible, however, to distinguish individual words because the sound material

has been processed through envelope followers, ring modulators, and voltage-controlled amplifiers. The important traditional types of counterpoint technique used in this piece are: responsory, canon and retrograde motion. It is a concertante work.



JOSEPH DORFMAN

Joseph Dorfman, pianist, musicologist and composer was born in 1940 in Odessa, and began his musical training at the age of five. Following his education at the Stolyarsky Music School, he graduated with honors in 1965 from two faculties of the Odessa Conservatory: Piano with Prof. M. Starkova; Composition and Musicology with Prof. A. Cogan. He received a doctorate at the Gnessin Musical Institute in Moscow under the guidance of Prof. G. Litinsky. Then in 1973, he settled in Israel and joined the teaching staff at The Rubin Academy of Music and the Department of Musicology at Tel-Aviv University. At Tel-Aviv University he has taken an active part in the work of the Electronic Music Studio. In 1979 he was invited to Columbia-Princeton Electronic Music Center at Columbia University for a sabbatical year of composition and research.

Dorfman's work during the period of 1974-80 included many new compositions for young players, piano, chamber music, orchestral works, electroacoustic, live-electronics and ballet. He participated in the Israel Summer Festival of 1975; Festival International de Musique Experimentale Bourges 1977, 1979, 1981; Biennale Festival Venezia 1977, 1979; Festival International de la Culture Juive Paris 1981. His compositions have received concert performances and radio productions in Israel, the United States, Russia, Belgium, Italy, West Germany, Denmark and Holland, and he has received a Fulbright grant (1979) and the ACUM Publication Prize for his piano trio **IN MEMORY OF DIMITRI SHOSTAKOVICH** (1978).