

# ISRAELI VOCAL AND INSTRUMENTAL MUSIC

STEREO FOLKWAYS RECORDS FTS 37466

LAST WORK EDITED AND PRODUCED BY MOSES ASCH (1902-1986)

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

WORKS BY:  
AVITSUR, GUY, HEIFETZ, MAR-CHAIM, OLIVERO, WILLIAMS



RECENT EXCAVATIONS ON THE TEMPLE MOUNT, JERUSALEM PHOTO BY RON HAVILIO

COVER DESIGN BY RONALD CLYNE



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# ISRAELI VOCAL AND INSTRUMENTAL MUSIC

VOCAL AND INSTRUMENTAL MUSIC  
VOLUME TWO

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

DESCRIPTIVE NOTES ARE INSIDE POCKET

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# ISRAELI VOCAL AND INSTRUMENTAL MUSIC

Conceived and Produced by Robin J. Heifetz of  
 The Hebrew University of Jerusalem

Works by Avitsur, Guy, Heifetz, Mar-Chaim, Olivero, and Williams

LAST WORK EDITED AND PRODUCED BY MOSES ASCH (1902-1986)



Betty Olivero



Robin Heifetz



Noa Guy



Joseph Mar-Chaim



Eitan Avitsur



Joan Franks Williams

## SIDE ONE

CANTIGAS SEPHARADIES (SEPHARDIC SONGS) for Mezzo Soprano and Chamber Orchestra (1981) by Betty Oliveros is a collection of various lines from anonymous Ladino folksongs and ballads. The poetry has been orally transmitted from generation to generation to the current descendants of Jews who were expelled from Spain in 1492.

Si la mar era de leche  
 Yo me haria un pescador.  
 Dame la mano tu palomba.

If the sea were made of milk  
 I would become a fisherman.  
 Give me your hand my dove.

Pariera me la mi madre  
 en una escura montañ  
 Donde crece la naranja  
 y el lemon y la cidra.

My mother gave me birth  
 on a dark mountain  
 where the orange tree grows  
 and the lemon and the grapefruit.

De la mar salada vengo  
 de passar solo a orillo de rio  
 Solo sin caball  
 Solo sin cuchillo  
 Solo era solo como un arvole  
 sin solombra.

I come from the salty sea  
 and alone all alone I walk the river  
 bank alone without horse  
 alone without knife  
 alone all alone like a tree  
 without shadow.

Alta alta va la luna  
 cuando el sol salir queria  
 Arvoles yoran por lluvia  
 y montañ por aire.

High truly high goes the moon  
 when the sun tries to rise  
 and the tree cries for rain  
 and the mountains for air.

Dame la mano tu palomba.  
 Esta montañ denfrente  
 Senciende y va quemando.

Give me your hand my dove.  
 This mountain before me  
 becomes inflamed and slowly burning.

English translation by  
 E. Lillo Moro.

The score is published by Israel Music Institute of Tel-Aviv  
 and the text is reprinted by permission.

4 Betty Oliveros was born in Tel-Aviv, Israel in 1954 where she completed her undergraduate studies in composition and piano at the Rubin Academy of Music. In 1981, she received a master's degree from the Department of Composition of The Yale School of Music where she studied with Profs. Gilbert Amy, Earle Brown, Jacob Druckman, and Morton Subotnick. She was a recipient of "The Leonard Bernstein Fellowship" which enabled her to spend the summer of 1982 at the Berkshire Music Center in Tanglewood and study with Luciano Berio.

The conductor Gisele Buka was born in Uruguay in 1955. She immigrated to Israel in 1973. She is a graduate of the Rubin Academy of Music of Tel-Aviv and received her advanced training at the Yale School of Music where she directed the Yale University Contemporary Ensemble. In 1982 she participated in a conducting workshop directed by Zubin Mehta. She has performed with various orchestras including the Israel Philharmonic.

Mezzo Soprano Bonita Hyman is a graduate of Oberlin College and The Yale School of Music. At Yale she studied voice with Phyllis Curtin. She has performed widely throughout the U.S. in recitals and operas.

LEVIATHAN for Piano ( 1975, Revised 1983) by Robin J. Heifetz derives its inspiration from biblical sources; leviathan is a



great aquatic animal (referred to also as *serpens magnus*, *crocodilus*, and *quaeris bellua magna aquatilis*) mentioned only in poetic passages. Leviathan lies upon the mire or makes the sea boil like a pot (Job 41:30,31). He is poetically described as breathing fire and smoke (Job 41:19-21). When God worked salvation by dividing the sea, he destroyed the sea monster which inhabited it, broke its head, and left its carcass to be eaten by the people of the desert (Psalms 74:14). Leviathan which dwells therein, leviathan the flying serpent, the swift serpent, the crooked serpent, and the dragon symbolize the fierce and terrible powers of the world that have afflicted the people of God, but whom God will ultimately destroy (Isiah 27:1). This ferocity is the principal characteristic of the composition. The score is published by Seesaw Music Corporation of New York.

Robin J. Heifetz was born in Los Angeles in 1951. He received the A.B. and M.A. degrees in music composition from the University of California. In 1978 he was awarded the doctorate in composition from the University of Illinois at Urbana-Champaign where his principal teachers were Salvatore Martirano, Herbert Brün, and Ben Johnston. His doctoral dissertation "Post-World War Two Japanese Composition" investigates the attempts of several Japanese composers to synthesize Western avant-garde musical practices with *hogaku* and other musical systems indigenous to Japan. An outgrowth of this study have been his articles "East-West Synthesis in Japanese Instrumental Composition: 1950-1970," published by The Journal of Musicology (imprint) and "Japanese Analog Electroacoustic Music," published by INTERFACE (Amsterdam). Other research interests include real-time interactive computer music systems and computer-assisted instruction in music theory. He is presently compiling and editing a book entitled ON THE WIRES OF OUR NERVES: The Art of Electroacoustic Music.

While on travel grants, he has served as the Composer-in-Residence at Stiftelsen Elektronmusikstudion (EMS) Stockholm, Sweden; Colgate University, Hamilton, New York; Simon Fraser University, Burnaby, B.C., Canada; The Rubin Academy of Tel-Aviv University, Israel; Instituut voor Psychoacustica en Elektronische Muziek (I.P.E.M.) and the Seminarie voor Musicologie of the Rijksuniversiteit-Gent, Belgium; and Audio-Digital Laboratories, Vancouver, B.C.

In 1980, he immigrated to Israel and since then has served as the Director of The Centre for Experimental Music of The Hebrew University of Jerusalem. In addition to directing composition and research activity in experimental/electroacoustic music, he offers courses on 20th-century music topics, music of the North American Indians, and the folk music of the United States.

A number of his compositions have been commercially recorded in the United States and Europe: ISRAELI ELECTRO-ACOUSTIC MUSIC -- Conceived and Produced by Robin J. Heifetz of The Hebrew University of Jerusalem, Folkways Records, New York; HEIFETZ PLAYS HEIFETZ -- New Experimental Music Composed and Performed by Robin Julian Heifetz, Orion Records, Los Angeles; and NEW ANALOG AND DIGITAL ELECTROACOUSTIC MUSIC BY ROBIN JULIAN HEIFETZ, Cassette Series with Enregistrements de l'Atelier de Musique Electro-acoustique, Bruxelles.

His instrumental music is published by Seesaw Music Corporation of New York and Israel Music Institute of Tel-Aviv.

Among his awards have been the Second Prize in the 1983 International Computer Music Competition (Boston, U.S.A.); Second Prize and an Honorable Mention in the 7<sup>e</sup> and 9<sup>e</sup> Concours International de Musique Electroacoustique de Bourges (France), respectively; and an Honorable Mention in the 4<sup>0</sup> Concorso Internazionale "Luigi Russolo" per Giovani Compositori di Musica Elettroacustica, Varese, Italia. In 1980-81, he was awarded a Composer Fellowship by the U. S. National Endowment for the Arts to create a work for nine instruments entitled THE UNFORGIVING MINUTE; this work received its world premiere in January 1983 at Centre Pompidou in Paris under the direction of Paul Méfano.

His music has been broadcast and performed widely throughout Europe, Canada, and the U.S. Recent major performances have included the world premiere of his ballet THE



ARC OF CRISIS at the 1983 National Conference of the American Society of University Composers; the Israeli premiere of LEVIATHAN at the Tel-Aviv Museum; and WASTELAND at the 1981 International Computer Music Conference at North Texas State University.

Pianist Zmira Lutzky was born in 1946 in Tel-Aviv where she completed her initial musical studies. In 1967, she traveled to Italy to study with Arturo Bendetti Michel-angeli and subsequently completed her post-graduate studies in performance at the Accademia di Santa Cecilia with Profs.

Carlo Zecchi and Pina Carmirelli. She is presently based in Tel-Aviv where she devotes attention primarily to contemporary piano literature -- promoting it through the media of concerts, radio broadcasts, lectures and university courses.

LOST HOPE for Mezzo Soprano, Clarinet, Cello, and Piano

(1982) by Noa Guy is a work which attempts to convey the sense of frustration and helplessness engendered by the experience of continual war in Israel and the Middle East. The composer has written her own text which has been inspired by the writings of Goethe.

The sight of the raging wild beast would be better!  
Let not man prattle of freedom, as if he would govern!  
Taking delight in blood.  
Taking delight in the shrieking of anguish exulting.  
Did not, in every man, grow courage and spirit and language?  
Yet nothing but friendship they seem to be bringing.  
The festive trees of liberty.  
Promising -- high beats the heart of the youths,  
and even the aged are joyful.  
Even the pressure of hunger seemed to weigh on us lightly.  
Before our vision hope hangs over the future.  
They are the lords of the day; there is none to hear us  
complaining.  
So rage falls even upon the quietest spirits.  
The bitter loss of our hopes.  
He that is victor is great and good -- or at least he appears so.  
But the law of the fugitive knows, save of self-preservation --  
no longer had anything held sacred, his pleasure is changed  
into horror.  
The despair that is in him out of his heart breaks forth,  
and takes shape in criminal action.  
We enjoy madly our last moments.  
Thought of no danger to come restrained our furious anger.  
Quick into weapons of war -- dripped in blood -- the  
enemies fall without mercy.  
Fury everywhere raged and the cowardly cunning of weakness.  
Of no recent date are our sorrows.  
Since of the gathering bitter of years our people have drunk.

Bitterness all the more dreadful,  
because such fair hope has been blighted.  
When of the rights of man we heard, which to all should be common.  
Everyone hoped that he should live his own life.  
But the fetters -- look not the eyes of all nations.  
Towards the world's capitol city --  
before our vision hope hangs over the future.  
Soon however the sky was overcast.  
A corrupt generation fought for the right of the dominion.  
So they slaughter one another -- neighbors and brothers.  
Death he sees everywhere round him,  
and madly enjoys his last moments.  
Soon as the barriers are torn away,  
then all the evil seems to let loose.  
That by law had been driven back into corners.

Noa Guy was born in Jerusalem. When she was a child she would visit Jerusalem churches of different denominations instead of attending school for she was drawn to the sounds of the organ and the Gregorian chants emanating from these places of worship. This early and powerful attraction to different musics clearly indicated that music was the direction she would pursue in her education.

She studied ear-training with the Israeli composer Abel Ehrlich who suggested that she attempt compositional projects. Since then, she has dedicated herself to musical composition in vocal, instrumental, and electroacoustic media. In 1981-1982 she served as guest composer at The Centre for Experimental Music of The Hebrew University of Jerusalem.

The biography of conductor/composer Joan Franks Williams will be provided later with information concerning Side Two of this record.

Mezzo Soprano Emilie Berendsen was born in the U.S. She received her advanced musical training at the University of Washington at Seattle where she sang with the Festival Opera, the Seattle Opera, and other companies. She has been soloist with orchestras including the Buffalo Philharmonic and Seattle Symphony and was a guest artist at the First International Webern Festival. Ms. Berendsen immigrated to Israel in 1973 where she has twice been a recipient of the National Art Council's Award for Excellence in Performing Israeli Music. She regularly appears in concerts of New Dimensions in Music and the Israel League of Composers, and is a permanent member of the Group for New Music (Dr. David Bloch, Director).



## SIDE TWO

AD ASHER (UNTIL) for Mezzo Soprano and Orchestra (1977) by Joseph Mar-Chaim is based on a text from Ecclesiastes 12. The text compares the disintegration of the human body in old age with that of a city with its towers, guards, soldiers, trees, et. al. When one grows old and one's memory fails, it is the time to remember the Creator. The work was written in memory of the composer's father whose dying he witnessed.

Joseph Mar-Chaim was born in Jerusalem in 1940. He studied mathematics at The Hebrew University of Jerusalem in 1958-1961. In 1961 he studied piano with Alexander Tamir. He then studied composition with Yitzhak Sadai at the Rubin Academy of Music (Tel-Aviv), completing his undergraduate program in 1966.

Upon receipt of his B.Mus. degree, he traveled to New York to pursue advanced work with David Diamond at the Manhattan School of Music. In 1967-1968 he studied with Luciano Berio and Hal Overton at the Juilliard School of Music in New York. Since his return to Israel in 1969, he has taught at the Rubin Academies (Jerusalem and Tel-Aviv), the Oranim Music Seminar, and the Bezalel Academy of Art where he is presently lecturing. In 1979, he received an award for the best musical score in the Israeli movie industry for the film "Wooden Gun."

Lukas Foss conducts the Jerusalem Symphony Orchestra. He was born in 1922 in Berlin. He studied at the Curtis Institute of Music and has served as director of California's Ojai Festival and New York Philharmonic Summer Festival Concerts, among others. He has taught at the University of California at Los Angeles, has directed the Buffalo Philharmonic, and he is currently music advisor to both the Brooklyn Philharmonia and the Jerusalem Symphony Orchestra. He is also a composer, with more than 75 works published.

Mezzo Soprano Adi Etzion was born in Kibbutz Yagur and received her initial music education from the composer Yehuda Sharett. Upon completion of her studies at the Conservatoire Nationale in Paris, she returned to Israel and became active in the music

life there. She performs regularly with Israel's major symphony orchestras, in chamber concerts, recitals, and on the stage. She specializes in avant garde productions and music by Israeli composers. In 1975 she was awarded a special prize for her performance in the Israel Composer's Workshop by the National Council of Culture and Art.

TWO INVENTIONS for Flute and Percussion (1981) by Eitan Avitsur is a composition whose thematic structure is based loosely on oriental Jewish melodies.

Eitan Avitsur was born in Jerusalem in 1941. In 1967 he completed studies in conducting and composition at the Rubin Academy of Music in Jerusalem. He has been active as a conductor, having directed the Haifa Symphony Orchestra, the Jerusalem Chamber Orchestra, the Tel-Aviv Orchestra, among many. He has recorded often for Kol Israel (The Israel Broadcasting Authority), and in 1973 he was co-founder of the Netanya Orchestra. In 1979 he directed the Haifa Symphony Orchestra in a special concert in honor of President Anwar Sadat's visit to Haifa.

He has composed many works in different media, including music for theatre and film. In 1978 he was awarded the Haifa City Music Prize for his work KADDISH for Violoncello, Choir and Orchestra. Since 1971 he has served on the faculty of the Department of Musicology of Bar-Ilan University, Ramat Gan. In addition, he conducts the Bar-Ilan University Orchestra.

The performers in TWO INVENTIONS are

Flute -- Wendy Eisler-Kashi  
Percussion -- Alon Bor

About her work FOR HENRY MOORE'S ELEPHANT SKULL ETCHINGS (1982)

the composer Joan Franks Williams writes: "I was asked to compose a piece for a group known as ACOUSTICA 711, an ensemble sponsored by the Goethe Institute in Tel-Aviv. The commission was for violin, flute, cello, harpsichord, and mezzo soprano. I



read the poems by the poet Shirley Kaufman 'Looking at Henry Moore's Elephant Skull Etchings in Jerusalem During the War' and wanted to use them as a basis for the work. I chose six of the sixteen verses which reflect the poet's feelings about war. The work is dedicated to mezzo soprano Emilie Berendsen.

Text: Reprinted from FROM ONE LIFE TO ANOTHER by Shirley Kaufman, by permission of the University of Pittsburgh Press (c) by Shirley Kaufman).

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|---|--|
| <p>I. It wants to be somewhere else remembering anything somewhere private where it can lie down floating in the warm belly of the Dead Sea so that the skull keeps growing in the room and the loose skin until the whole head sees its feet from a great distance</p> <p>II. I was begging you not to go when you closed the door and left me watching the skull's round openings the eyelids gone.</p> <p>III. Step over the small bones lightly when you feel them tripping your feet.</p> <p>IV. Ditches where bones stand up and shake their fists at us sons in the shadows and the shadows flattened like grass rolled over one-eyed Cyclops slit of a concrete bunker we prowl through looking for flowers.</p> <p>V. There's an elephant inside me crowding me out he sees Jerusalem through my eyes my skin is stretched tight over the elephant's skin his wrinkles begin to break through I taste the coarse hairs crowding the back of my mouth I fall down gagging over my four feet my nose turns into a tongue with nostrils it starts to grow</p> | <p>VI. If the smooth joining of the bone, makes arches from here to there if the intricate structure yields arms resting desert landscapes mother and child if the thin membranes and the thick weep in the naked bone then the whole elephant can rise up out of its flesh as in the torso of Apollo something is pulsing in the vacant skull making us change.</p> |
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Joan Franks Williams was born in Brooklyn, New York. She has lived in Israel since 1971. She attended the High School of Music and Art in Manhattan and received the Bachelor of Music degree from the Eastman School of Music and the Master of Music degree from the Manhattan School of Music. Among her composition teachers were Wayne Barlow, Vittorio Giannini, Ralph Shapey, Vladimir Ussachevsky, and Roman Haubenstock-Ramati.

Many works by Ms. Williams have been performed in Europe, the USA, Canada, and South America, in live concerts and on radio. In 1978 her piece, FROGS for voice, strings, and piano represented Israel at the International Rostrum of Composers sponsored by UNESCO. In 1979, RUDOLPH HEINEMANN IN BONN for Solo Trombone received its world premiere at the International Society of Contemporary Music World Music Days held in Athens, Greece. In 1980 the Warsaw Music Workshop commissioned a work for clarinet, cello, trombone, and piano. The resulting HUMPTY DUMPTY SAT ON A WALTZ was premiered at the Warsaw Autumn in 1980. In 1981 this work was performed again at the ISCM in Belgium. FOR HENRY MOORE'S ELEPHANT SKULL ETCHINGS represented Israel at the 1983 International Rostrum of Composers sponsored by UNESCO.

Since 1972, she has been responsible for contemporary chamber music for the Israel Broadcasting Authority. As a part of her work at the radio she produces and conducts concerts of new music in the Tel-Aviv Museum in a series called NEW DIMENSIONS IN MUSIC, a series which began in Israel in 1972. Before working in this position, Ms. Williams had a similar series of concerts in Seattle, Washington, also called NEW DIMENSIONS IN MUSIC, which were presented from 1962-1971 in the Pacific Northwest of the United States.

The performers in this work are

mezzo soprano -- Emilie Berendsen  
violin -- Yigal Tune  
flute, alto flute, and bass recorder -- Michael Meltzer  
cello -- Alexander Kaganovsky  
harpichord -- Zmira Lutsky  
conductor -- Joan Franks Williams



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