

The Concerto for Oboe (1942/1960)

Comments by the composer.

... for the author it was his first attempt at combining oriental and European musical elements in order to strive for a typical Israeli musical style [...] 'when refraining the cantabile style.

the European espressivo [...] is sometimes similar to the oboe sound to the game and shades of the Semitic languages. The author admits, Therefore, in the fact that is influenced by the association between sound and language and musical sound. It seems, therefore, that sound the oboe is a distinctly Mediterranean sound of our region.

Ideological: The oboe belongs, in the eyes of the author, to the acoustic picture of Mediterranean life, of our region. "

Chapter One - Allegro giocoso e vigoroso built according to the form of the sonata Allegro "... the basic idea of the thematic material is in a tetrachordic framework [...] All thematic groups such as the second theme, transitions and codas, are derived from the first subject and appear in many counterpoint variations [] The tonality of the chapter Tends to mix the mixolidios modus sol sol v. Mol."

The second chapter - Andantino ma non troppo is built in the form of the Lied, A-B-A with the addition of Koda. This movement has no modulations. The development is created by the difference between the orchestra which moves in 7/8 around the tonal center of Sol and the melodic variations with the melodic variations of " *the melogenic ornaments of the oboe (solo) in the style of Psalmodiante , as to say in the archaic style of the Biblecantillations.* The bass of the end which is thematic concludes with the Ashkinazi prase ending,

The third chapter- Rondo - its dancelike character is abundant with energy and joy. The opening Interludium

drew its inspiration from the melodic patterns appearing in the prayer "Lord of the world " in the version of Babilonian Jews, however not as a quotation but as motivic variations taken from the main theme of the first movement ,, while the theme of the Rondo derives from the thematic material of the first theme in the first movement and all its divers variations during its development...] ". the three movements are connected by tetrachordic forms , which is typical of oriental instruments . The instrumentation of this

work and its tone production as for instance the diverse forms of Staccato touch producing diverse tones of the oriental plucked instruments like the Oud and the Santour.

Miriam Boskiovich