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THE ISRAEL MUSIC INSTITUTE
THE ISRAEL PHILHARMONIC ORCHESTRA

SPECIAL CONCERT GATHERING

dedicated to

ALEXANDER U. BOSKOVICH
(1907 - 1964)

Tuesday, March 15, 1988 at 6.30 p.m.

at the IPO Guest House - 28, Agnon St., Tel Aviv

Performers: Herzliya Chamber Orchestra
conducted by Harvey Bordowitz

Mira Zakai (Alto)

Yair Kless (Violin)

Georges Haas (Oboe)

Victor Derevianko, Daliah Szekely,

Sara Yanovsky-Tal, Jonathan Zak,

Liora Ziv-Li (Piano)

We wish to express our gratitude to all the artists whose participation made this event possible.

Coordinator of the concert gathering: Sivana Shaposhnik

Programme design: Gil Shachar



ALEXANDER URIYAH BOSKOVICH was born on August 16, 1907 in Cluj, Transylvania. He studied piano and composition with Victor Ebenstein, Richard Stohr, Alfred Cortot, Paul Dukas and Nadia Boulanger in Vienna and Paris.

He came to Israel in 1938 at the invitation of Issay Dobrowen who was to conduct the Israel Philharmonic Orchestra in a first performance of the work Boskovitch dedicated to him - THE GOLDEN CHAIN, an orchestral suite based on Eastern European Jewish folk tunes. He stayed on in Israel and, in the years that followed, became active as a composer and as a teacher at the Israel Academy of Music, Tel Aviv. He devoted himself to the education of a generation of young Israeli composers, some of whom have today made a name for themselves and won acclaim both in Israel and abroad. For many years Boskovich was the music critic for "Ha'aretz", one of Israel's leading daily papers. In his critical writings, as well as in his monographs and articles written for various music publications, he kept up with the new developments in all fields of music, both locally and internationally, and did not hesitate to express his views thereon.

His works, many of which have been awarded prizes, were performed both in Israel and abroad, under the batons of conductors such as Barbirolli, Munch, Van Beinum, Castro and under Israeli conductors Moshe Atzmon, Gary Bertini, Mendi Rodan, Shalom Ronly-Riklis, Georg Singer and others.

Boskovich's work is the expression of a man who continually strove to blend the spiritual and musical traditions of the Jewish people with the universal achievements of his day. His SEMITIC SUITE and his OBOE CONCERTO may be taken as the initiation of the style which the composer, in his conversations with Max Brod, first termed the 'Eastern-Mediterranean style'.

In 1960 Boskovich wrote his impressive orchestral work, CANTICO DI MA'ALOTH. It won him the 1st Prize of the Israel Philharmonic Orchestra which premiered it the same year. His cantata DAUGHTER OF ISRAEL was awarded the Henrietta Szold Prize. This work was first performed in 1961 at the 25th Anniversary Concert of the Israel Philharmonic Orchestra, conducted by Gary Bertini. In the opinion of the present writer, this Cantata represents the peak in Boskovich's oeuvre.

In 1962, the sonorities of Boskovich's CONCERTO DA CAMERA, hitherto unknown in Israel, caused a furore on the Israeli music scene. In this work, scored for violin and ten players, including three percussionists, the composer attempted to attain a synthesis between serial-pointillistic technique and rhythmic and formal patterns characteristic of the vocal-liturgical tradition of oriental communities - in particular of the Jewish community of Jerbah. In spite of its divergence from the nature of his earlier works, CONCERTO DA CAMERA formed a logical progress in Boskovich's composition, culminating in his last completed orchestral work ORNAMENTS, and as is also evident from his two unfinished cantatas THE HIDDEN LIGHT and NAMES.

Since he wrote his cantata DAUGHTER OF ISRAEL in 1960, the interrelation between the rhythm of the Hebrew language and music, which has always fascinated Boskovich, became more pronounced. In his CONCERTO DA CAMERA it is obvious that Hebrew served as the source of inspiration and it also can be seen in ORNAMENTS, of which he wrote: "...this is a contemporary interpretation of the Yemenite prayer-mode of the Song of the Sea (Exodus XV). It draws its inspiration from the poetic idea of the subject matter, but concentrates mainly on exploring the innate potential of the rhythmic-lyrical metre inherent in the Hebrew text. The organic use of the Hebrew language is, therefore, one of the most important traits of the work."

Alexander Uriyah Boskovich died in Tel Aviv on November 5, 1964 at the age of 57.

A year later, ORNAMENTS was given its first performance at the Israel Festival.

● PICCOLA SUITE

11'

for string orchestra, flute and snare drum (1956-57)
 Hodaya - Debka - Dance - Pastorale -
 Burlesque - Shepherd's Dance

Herzliya Chamber Orchestra
 Harvey Bordowitz - conductor

● ANDANTINO

5'

for oboe and piano (1943/1960)
 2nd movement from oboe concerto
 (piano version edited by Jonathan Zak)

Georges Haas - oboe
 Jonathan Zak - piano

● A Touch of Mysticism - William Y. Elias

● PIANO PIECES FOR THE YOUTH (1947)
(edited by Miriam Boskovich)

10'

Hodaya - Debka - Dance - Pastorale -
 Burlesque - Shepherd's Dance

Daliah Szekely - piano

● Alexander U. Boskovich, the composer - Prof. Jehoash Hirshberg

● PSALM

8'

for violin and piano (1942/1957)
 (violin and piano parts edited by
 Lorand Fenyves and Eldad Neumark)

Yair Kless - violin
 Victor Derevianko - piano

● HINACH Yafa (Behold thou art fair)

7'

● ADONAY RO'I (The Lord is my shepherd)

for voice and piano (1943)

Mira Zakai - alto
 Jonathan Zak - piano

● Words of a disciple and colleague - prof. Yehezkel Braun

● SEMITIC SUITE

11'

for piano four hands (1957)

Prelude - Folk Dance - Pastorale - Hodayah

Liora Ziv-Li
 Sara Yanovski Tal } - piano

Introduced by William Y. Elias - IMI Director General