

## *Sonata a Quattro Mani*

This sonata is dedicated to the memory of my mentor and teacher Alexander Uriah Boskovitch.

*Uri* - as he was known to his students and friends - by far surpassed his role as a teacher. As well as a guide he was a friend. A senior friend who instructed and encouraged his younger colleagues making their first steps in the fine art of musical composition. Such a man was *Uri* for me when I started on my way.

The last movement of the sonata begins with a tune composed by Boscovitch: A naked, arid tune, almost ascetic in its gravity. The extreme simplicity of this tune hides a complexity in a deeper sense. Boscovitch has composed quite a few tunes that are more beautiful and more exciting, such as "Dudu" and "Hinnach yafa". My reason for choosing this arid tune as a theme for variations is that for many years I saw in it a mystery calling for interpretation. The variations are my attempts at understanding this mystery.

As an afterthought I find that, beyond the theme that serves as a basis for the variations, the whole piece is permeated by the spirit of my teacher Boskovitch and by the spirit of his time. It shows through in its transparency and in the modal character of the melodies.

The *Sonata a Quattro Mani* was first performed by Miriam Boskovitch and Hemda Raz

Yehezkel Braun