

(17/01/20 21/3/2019 10/1)

"Concerto da Camera"

by A. Urijah Boskowitz

This work is an attempt at a synthesis of serial technique and of rhythmical and formal structures characteristic to the liturgical (vocal) tradition of the ~~Eastern~~ Oriental Jewish Communities (especially that of the Tunisian Yerba community). This synthesis makes no use of any direct quotations in the usual folkloristic practice.

The music of the Concerto da camera is a thematic: small tone groups in ever changing combinations of the different parameters form a flowing prose-like musical texture. All kind of development in the traditional sense of the term

is excluded as a consequence
of the lack of "thema".

Instead of exploiting the melodic
content of the traditional cantillation
in the usual folkloristic technique the
Concerto da Camera operates basically
with rhythmic and formal structures
found typical and dominant in the
Hebrew language.

The form of this work is derived
from its conceptive poetic ideas,
namely the circle of the ever rec-
urring seasons of Nature symbolized
by the ancient Semitic names of
the Months. Thus the 1st Movement
is a 5-section-type Italian
toccata from the late 15th and
the early 16th century as developed
by Monteverdi: 3 toccatas alternate

with 2 Ricercars there being the
inner sections between the toccatas.
The 3 toccatas symbolize the
3 rains of the Israeli winter,
the Ricercars are prayers for
rain.

The 2nd movement represents
the spring and is symbolized
as a "Canto di Nissan" i.e. a
"Song of Spring-month" based
this time on rhythmic and for-
mal structures prevalent in the
linguistic peculiarities of the
"Song of Songs".

The last movement is a "Canto di
Elul" i.e. a "Song of Summer-
month" closing thus the circle
of the revolving seasons.

The work is scored for solo-violin and a chamber-ensemble of 10 players including 4 percussion-players. The resulting sound-complexes are somewhat close in their character to the Gamelan sounds. In the 1st and last movements emphasis is given to the percussion-group; in the 2nd movement no percussion is used and the lyrical mood of the "Song of Songs" gets its musical expression by the soft textures of the solo-violin, flute, flute in G, viola and cello.

Be it noted, that the 2nd character in the 1st movement is a quite unusual dialogue between the solo-violin and the vibraphone,

5.
movement is a ~~direct~~ dialogue
between solo-violin and
piano.

Alexander Ujfal Boskowitz
was born in 1907 in Hungary.
His 1st contact with Eastern
European Jewish folklore

resulted in ~~the~~ the orchestral
suite "Golden Chain".

After his immigration to Israel
in 1938 (then Palestine) he under-
went the necessary stylistic
change in his musical expression
as a natural consequence of
the influence of the ^{new} land
and its people. His search for
new and adequate means of
musical expression resulted
in becoming one of the

main initiators of the Eastern-Mediterranean School of music.

This most distinctive work written in this style are the Concerto for Oboe and Orchestra ~~and~~ the "Semitic Suite" for Orchestra and the Psalm 23, for Contralto (voice) and Orchestra.

Of late Ben-Khouri is preoccupied with the problem of synthesis of the regional ^{musical} tradition ~~with~~

and of a universal and contemporary musical language.