

Miriam Boskovich

From: Yehuda Yannay <yannay.yehuda@gmail.com>
Sent: 09:17 2017 יום שני 02 אוקטובר
To: miriam boskovich
Subject: H. Essay

Hi: I found J. article very informative and interesting all the way to section F. There on, it is pretty perfunctory.

This is where Uri started to “find himself again” as an important composer—and coincided with my meeting him and you. The almost completed Psalm is the best example how he started to integrate the contemporary composition language, what I call the “international style” in his creative work. FOR HIS GENERATION, he was ahead of all other Israeli composers in this respect. We are talking about post-serialism and this conceptual thinking had no national borders. In this sense his “compatriot” was Haubenstock-Ramati who left for Vienna (where he could make a living from Universal E.) and integrated himself with the European avantgarde movement.

His principle interests were, when I knew him, in the music and thinking of Messiaen and the last, atonal period of Stravinsky (Threni, Agon). He was also immersed in early Stravinsky and certain Bartok pieces: Le Noces, Histoire, Night Music. I got the scores of Webern immediately as they came to Israel and brought it to my lessons.

There is no mention of the huge influence of Uri's immersion into Hinduism and Jewish mysticism and there is no need to elaborate about it to you. (I always tell my Yoga teachers who was the person who taught me first about the existence of Yoga and taught me the headstand.) And also had serious interest in Jungian psychology.

Important remark to you:

I was not asked by J. H. to comment on his text and my response should stay entre nous. He may not possess a nuanced knowledge about the music of our lifetime—I guess so. Simply mentioning Boulez and Webern does not do it.

Francophile and Kodaly are typos in the text