

Selected Critical Tributes

אני מנגנת את הקטעים בהנאה ולעתים קרובות, וכבר התיידדתי איתם. אני שמחה לדעת שעלית על הדרך שתמיד חלמתי עבורך, מפני שאתה אחד מהיחידים (ואולי היחיד) אשר קלט את מהות האווירה של חבל הארץ שלנו, ומשקף זאת באופן אמנותי עם אמצעים חדשים. יש לך את האומץ לפרימיטיביות חדשה.

המלוס שלך אמיתי וחזק, המשפט חדיש ושקוף במהותו המזרחית, בעיבוד חד-קולי עם קולות הטורפוניים נלווים אשר מתחברים לסוג אחר של פוליפוניה (לא פונקציונאלית וגם לא אטונאלית). כמה טוב שאתה מוותר, ויכולת לוותר, על התוספת ההרמונית העבה.

ד"ר עדית גרזון-קיווי, 15.10.1945

מכתב לבוסקוביץ' על סוויטה שמית

I play these pieces often and with great pleasure, and already developed a close friendship with them. I am happy to know that you have embarked on the path which I always envisioned for you, as you are one of the few (perhaps the only one) who perceived the essence of our region's atmosphere, and reflects it with new artistic means. You have the courage required for a new primitivism.

Your melos is genuine and powerful, the phrasing innovative and transparent in its Eastern essence, with a one-voice arrangement accompanied by heterophonic voices which join together to form a new kind of polyphony (neither functional nor atonal). Your ability and willingness to forego a thick harmonic addition is valuable.

Dr. Edith Gerson-Kiwi, 15.10.1945

In a letter to Boskovich in response to his *Semitic Suite*

(NB: Dr. Gerson-Kiwi was one of the pioneers of Israeli musicology)

Boskovich was a composer of enormous strength and vision whose limitless knowledge of music was propelled by an unending search for truth – the very substance of a great artist, of a great human being.

Joel Thome (Conductor and Music Director, Orchestra of Our Time)

New York, 24.7.1991

While most of his fellow émigrés attempted to perpetuate the lives and cultures they had to abandon in Europe, Boskovich refused to look back. Immediately after his arrival, he began to formulate an artistic goal to compose music based on a fusion of Middle Eastern music with techniques derived from contemporary European music. [...] His last completed piece *Adayim* (Ornaments) [...] is a masterly synthesis of Middle Eastern melodies and Western modern music, suggesting to the ear the rich iridescence of Yemenite embroidery. With the passing of the years, his musical legacy is gaining in significance. [He] greatly influenced the future of music in the emerging Jewish nation.

Prof. Yehuda Yannay (University of Wisconsin-Milwaukee)

Wisconsin Jewish Chronicle, 3.12.1999