

Concerto da Camera by Boris Rojitch

This work is an attempt to
a synthesis of serial technique
with the rich rhythmic and formal
elements of the ~~Western~~ liturgical
tradition ~~especially~~ of the ^{Jewish} Eastern
tradition ~~especially~~ that of the ^{Jewish} ~~Eastern~~ ^{Communist} ~~Communist~~
Jewish Communities; without any direct
a synthesis of quotations; the music of the Concerto
athematic, small tone groups
da Camera
in changing combinations in their
different parameters forming the
flowing prose-like musical texture.
all kind of development in
the ^{traditional} ~~classical~~ sense of the term
is excluded as a consequence of
the lack of "Themes" which ~~are~~
~~are~~ developed.

~~Little~~ It is the firm conviction
of the Composer that the Concerto

Instead of ^{exploiting} the melodic
content of ~~the traditional~~
~~general~~ Cantillation, ~~the~~ in the
usual "folk-lore" technique, the
concerto da camera ~~&~~ oper-
ates on ~~the basis of~~ ~~the~~ rhythmic and
formal structures found as
typical & dominant in the Hebrew-lan-
guage.

The form of this No. 1 is an
organic ~~consequence~~ consequence of its
poetic idea; the Italian Toccata
type ~~after 15th~~ in the
late 15. and early 16. century
(~~Merulo~~ especially developed
by Merulo) i.e. three toccatas
alternating with two Ricer-
care as middle sections ~~con-~~

~~imperfectly~~ combines fruit
naturally with the "Three
Prayers" in Israel, ~~and the~~
(symbolized as toccatas) and
with ~~the~~ "prayers for rain"
as the two rivers between
them. This is thus the form
of the 1st movement.

The 2nd movement, continuing
the idea of the ever recur-
ring seasons, is a "Canto of
Nissan" i.e. a "Song of Spring"
based again on rhythmic and
formal ~~at~~ linguistic structures
of the Song of Songs.

The last movement is a "Canto
of Elul" i.e. a Song of Summer
closing ~~of~~ the circle of
the revolving seasons.

This work is scored for solo-violin
and a chamber ensemble ~~including~~
necessitating 10 players in the
"Orchestra". All parts are on
the virtuoso-level, including
the parts of 4 percussion-
players. The ~~general~~ ~~sound~~ ~~of~~
of this ensemble
results in style somewhat
close to ~~the~~ character ~~of~~
to the Indonesian Gamelan
Orchestra. In the 1st and last
movements ~~the~~ emphasis is
given to the percussion-group;
in the 2nd movement no
percussion instruments are heard
remain only the solo-violin
flute, flute in G, viola, cello
and harp. ~~For~~ ~~The~~
the 2nd piece is in the 1st

This work is scored for solo violin and a chamber ensemble of 10 players. All parts are on the virtuoso level including ~~the parts of~~ 4 percussion-players. The resulting ~~sonority~~ ^{sound-complex} is somewhat close in its character to the gamelan ~~sonority~~ ^{sound}. In the first and last movements emphasis is given to the percussion group: in the second movement no percussion instruments ~~are~~ ^{are} used and the ~~melody~~ ^{lyrical} of the "song of songs" gets its musical expression by the ~~violin~~ ^{violin} fluke, fluke in G, viola & harp. ^{It is noted that} The second ricescar in the first movement is a quite unusual dialogue between ^{the} solo violin and ^{the} vibraphone.