להלך בצל ענקים

For Piano

WALK IN THE SHADOW OF GIANTS

2019

WALK IN THE SHADOW OF GIANTS

The title of the my composition is loosely related to the existing latin expression ‘standing on the shoulders of giants’, (“***nanos gigantum humeris insidentes”***) which means literally discovering truth by building on previous discoveries. However, I chose my own alternative title introducing a slight, distant deviation by using a movement imagery, as I had in my mind a remote, less tactile connection to ‘my giants’ - implying a certain journey in the making on one hand, yet a considerable restrain, with a certain enigmatic puzzle attached to it, raising several possible questions as to who are those giants, why are they casting shadows.

The Three Giants I allude to are the three pillars of contemporary Israeli Art Music, often considered the founding fathers of Israeli 20th century music: they are respectively (in the order of the programming of the piece) - **Paul Ben Haim, Mordecai Seter, Oeden Partos.**

I dedicated each movement to these composers, by borrowing a motif from each of these composers’ oeuvre respectively, using it as anchor to my own composition, a ‘tail’, if you wish, or a ‘shadow’. (following them, like in a detective story). I chose a 5 note ‘pentachord’ - a unique compositional 'signature' I collected from the aforementioned composers′ ouvre showcasing the compelling compositional take each had on the cultural music environment he was operating in, whether inspired by Israeli folk forms, modal, serial, atonal, developing it as my homage to each of them.

However, There is also, a fourth Giant, a grand master of color - a painter, overseeing the entire structure of this piece, providing the overall necessary framework : the nocturnal scenery, the darker colors and palettes I used and inspired by (mostly purple, blue, black hues), again, from the founding fathers of Israeli Art of the 20th century: **Mordecai Ardon** (1896-1992). I titled these three movements after looking at his vivid depiction of Jewish life adopting my imaginary-secret-inner-narrative based on three of his nocturnal adventures, hence the coming full circle to my ‘shadows’ - the sun has already set sail and night is approaching, from the synagogue, the outdoors, the streets, the ghettos, shadows are coming, some of them ominous, some friendly, some are quite inevitable (as Ardon certainly was referring to historic, key-events in Judaism).
The three movements are listed below as well as the three paintings and the three motifs.

The piece is 9 minute long and. The movements do NOT have to be played in the order I chose:

1. Purple Twilight (For Paul Ben Haim) 4minutes

2. Crystal Night (For Mordecai Seter) 3minutes

3. Midnight Prayer (For Oeden Partos) 2minutes

להלך בצל ענקים

כותרת היצירה שלי התחברה באופן רופף לביטוי הלטיני הקיים 'לעמוד על כתפי ענקים'
שמשמעותו תרתי משמע: גילוי אמת על ידי התבססות על תגליות קודמות-אך בכל זאת בחרתי לסטות מהביטוי הנ"ל לעבר מתן כותרת מרוחקת יותר, המרמזת מצד אחד על מסע ,על דרך ומסלול פיזיים ומצד שני על מרחק מסויים שהינו מטפיזי מן ה'ענקים' שלי והמעורר תהייות על מימד הזמן המרומז : מה הוא הצל , מי הם הנפילים המטילים אותו ומהי משמעות ההליכה, המסע ,מה תכליתו?

שלושת הענקים שאני מרמז עליהם הם שלושת עמודי התווך של מוזיקת אמנות ישראלית עכשווית, הנחשבים לעתים קרובות לאבות המייסדים של המוזיקה הישראלית של המאה העשרים: הם בהתאמה (לפי סדר התכניתי של היצירה) **פאול בן חיים, מרדכי סתר, עדן פרטוש.**

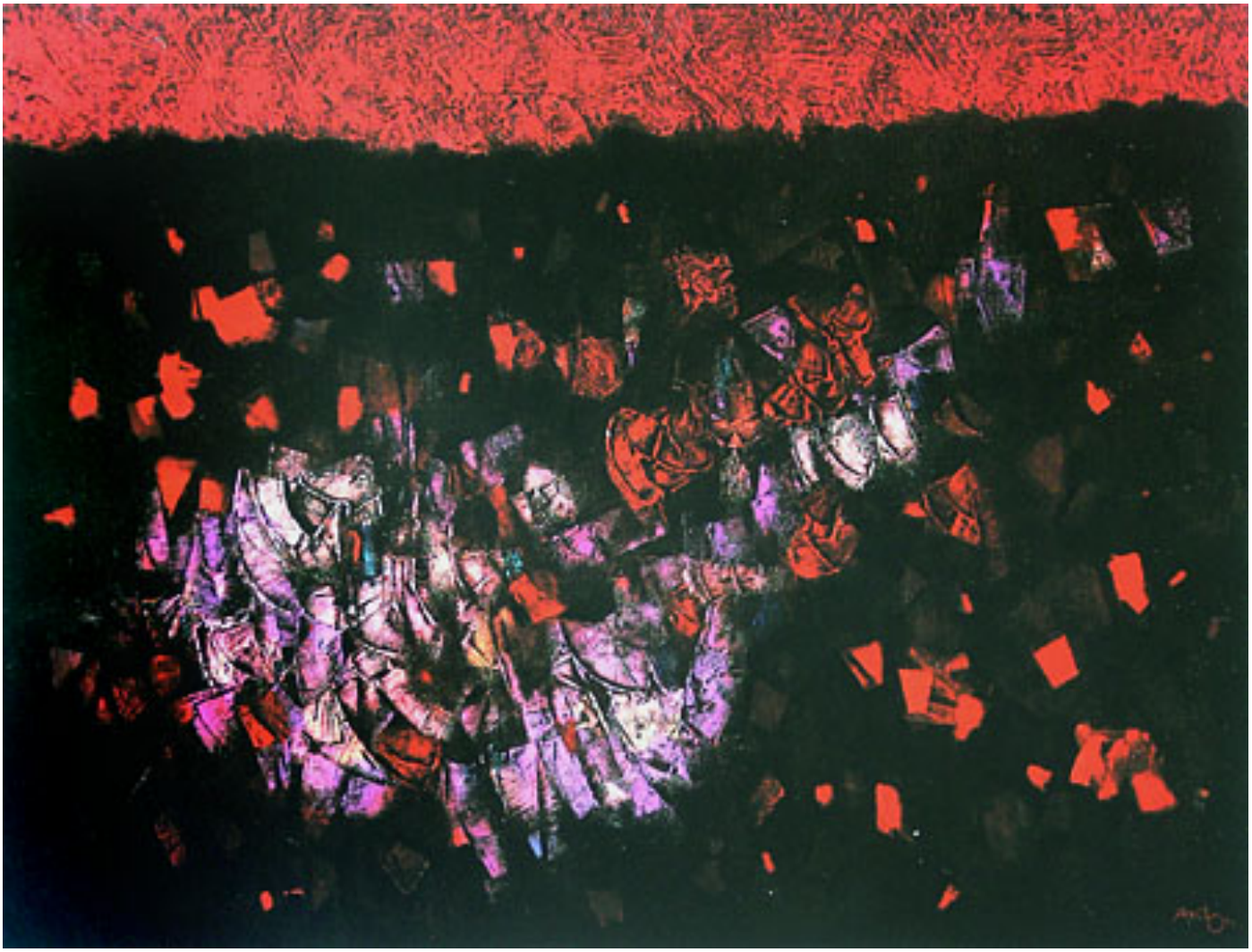
לכל אחד מהם הוקדש פרק , כמעין הצדעה, הומאג '. לצורך העניין שאלתי מוטיב מוסיקלי בין 5 צלילים מבין יצירותיהם של הללו והשתמשתי בו כמעין קמע, מעין מצפן ייחודי שעימו יצאתי למסעותי, אם תרצו זהו הצל שלי.

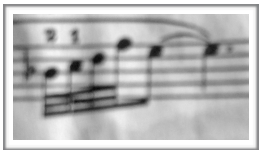
עם זאת, ישנו גם ענק רביעי, נפיל מאין כמוהו: אמן מפואר בצבע, ש'מפקח' על כל המבנה של היצירה הזו, ומספק את המסגרת הכוללת: הנוף הלילי, הצבעים הכהים שהשתמשתי בהם ובהשראתם (סגול, כחול, שחור) שוב, מאבות המייסדים שלהאמנות הישראלית של המאה העשרים: **מרדכי ארדון** (1896-1992). הפרקים מבוססים על כותרות של שלוש מעבודותיו, ביססתי אותם לאחר שהתבוננתי והושפעתי מתיאורו החי של חיי היהודים, ובחרתי לאמץ את הנרטיב הדמיוני שלי בהתבסס על הרושם העז שהשאירו בי ציוריו רוויי ההרפתקאותיו הליליות - ומכאן החזרה לפירוש לבחירת הכותרת שלי ליצירה: השמש במקרה זה כבר הפליגה הרחק מעבר לאופק והערב והלילה כבר קרבים, ואורות הדמדומים עולים מבית הכנסת, מהרחובות, הגטאות, השכונות ומהטבע- הצללים מגיעים, חלקם, חלקם ידידותיים חלקם מבשרים רע, חלקם בלתי נמנעים (כרמז עתיד לבוא למאורעות הסטוריים בחיי היהדות במאה ה20 אשר ארדון היה עד לה.)

היצירה בת 9 דקות . הפרקים יכולים להיות מנוגנים בכל סדר אפשרי.
שלוש התנועות מופיעות בהמשך וכן שלושת הציורים ושלושת המוטיבים:

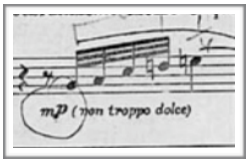
1. דמדומים סגולים - לפאול בן חיים
2. קריסטל נאכט- למרדכי סתר
3. תפילת חצות - לעדן פרטוש

1. PURPLE TWILIGHT



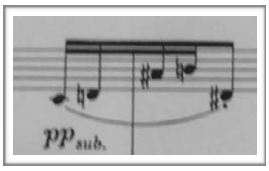


Paul Ben Haim, Op 20



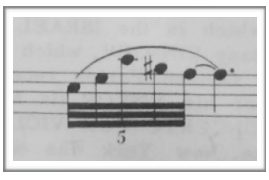
Paul Ben Haim, Op 34

2. CRYSTAL NIGHT



Mordecai Seter , Scherzo

3. MIDNITE PRAYERS

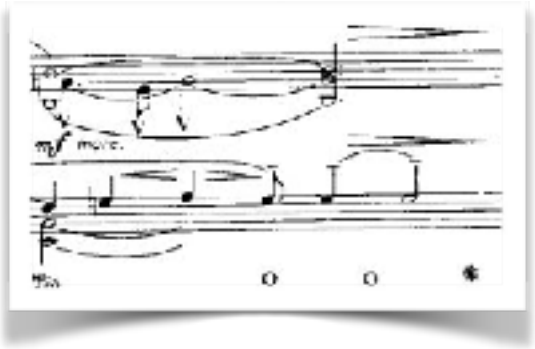


Oeden Partos, Prelude

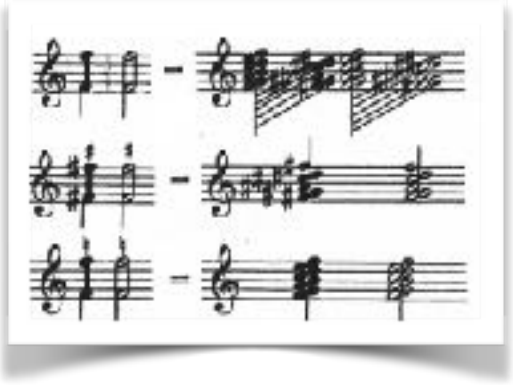
PERFORMANCE NOTES:

Different fermatas lengths respectively present here different relative note lengths, in corrolation with the regular fermata (here with its two longer and one shorter siblings).

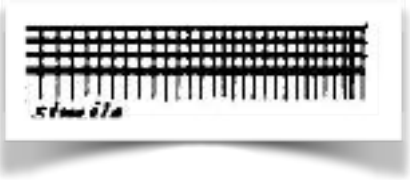
Heart - measure your heart beat, placing a hand near a main vein, this will serve as your initial tempo: It will ensure a ‘fresh’, independent, time feeling in each performance.



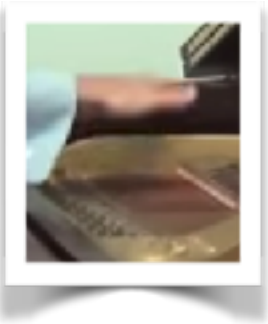
The symbol **O** means that one releases the damper pedal halfly, then pushes it down again, thereby letting part of the previous harmony resonate.



clusters are used various times in the piece.
Here is a glossary of how to play them correctly.

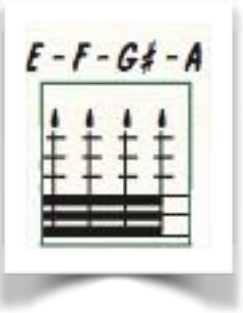


Open Improvisation -
Play any rhythm pattern, tempo - all ad.lib



Bass slap: Hit the middle of the lowest octave of the piano, in a rapid percussive, slap like motion, letting a muffled cumulative sound.

Notated:



Melodic Improvisation-
Play a specific given melodic motif, repeating it at the indicated duration.

WALK IN THE SHADOW OF GIANTS

A I. Purple Twilight

FOR THE RUBINSTEIN PIANO COMPETITION

2019

♩= ♡ DISTANT, AS IF IN A FUNERAL PROCESSION

♩=42 DOLENTE

PIANO

(SEMPRE 8VA)

(SEMPRE 8VB)

pp Ped. * Ped. * Ped. *

Una Corda, A piacere
(not full in, more like half pedal in).

Sustain pedal.

1. (inside piano. Mark Strings in advance)
2. (continue pressing pedal - while plicking inside the piano)

♩=48 Ord.

p rinforzando

Poco accel..

5:4

mp mf

5:4

♩=52 PENSIVE

7:4

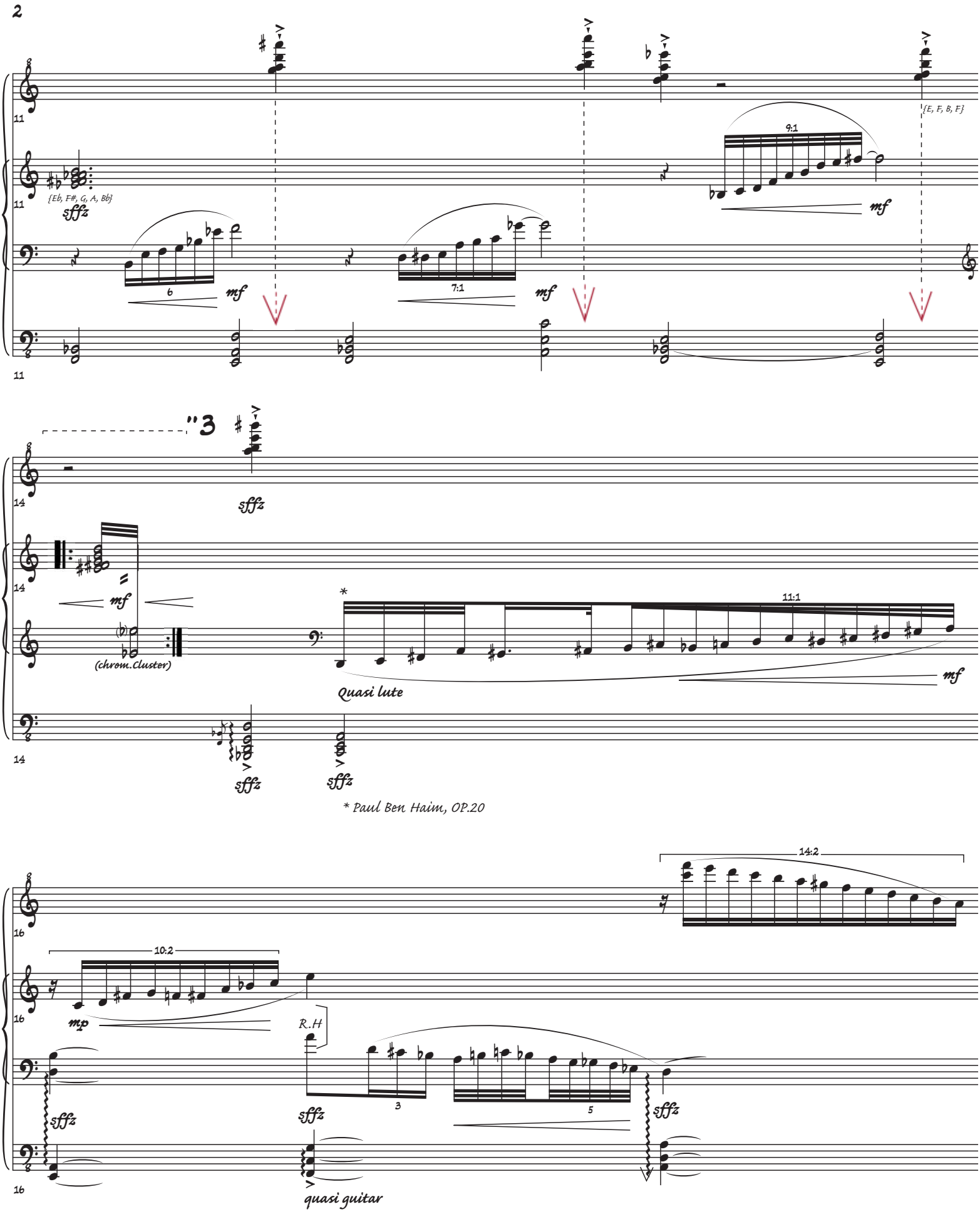
ppp p

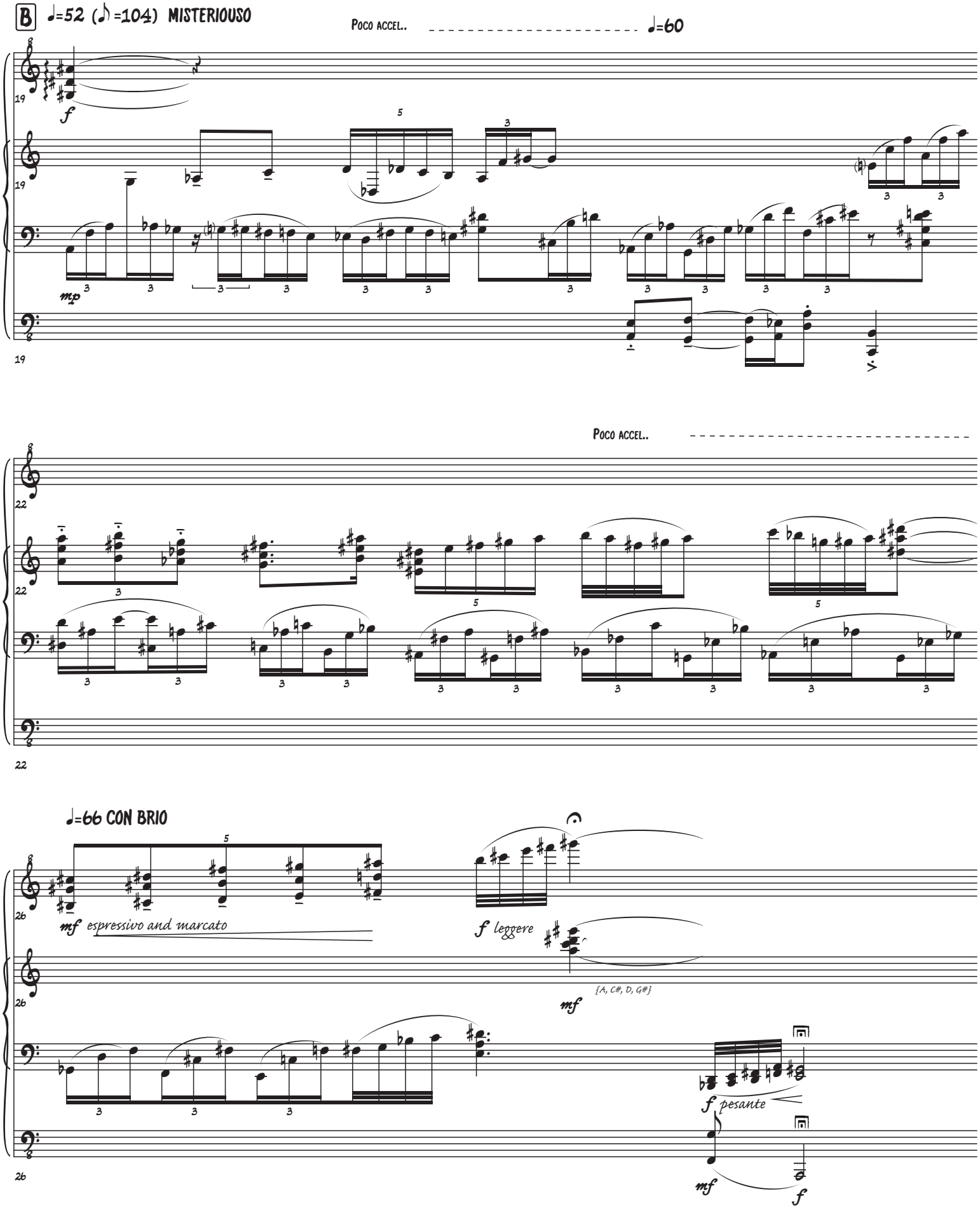
pp

mp mf

mp Sonore mf

*A Paul Ben Haim. OP.34

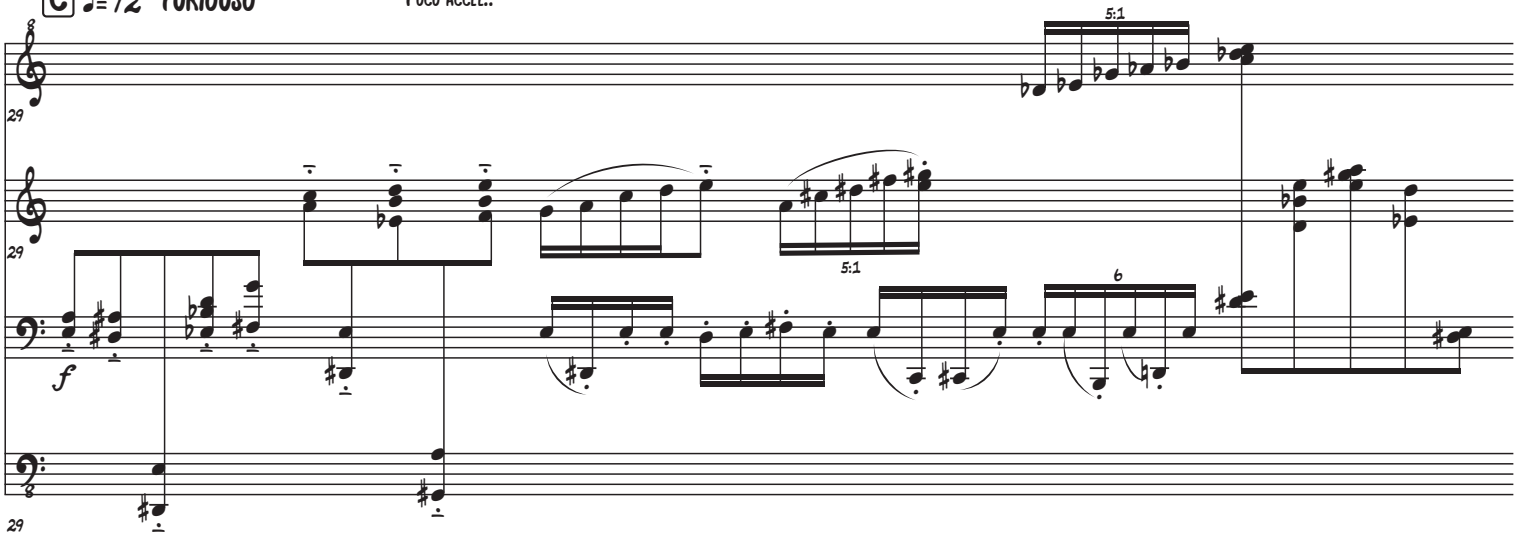

{Eb, F#, G, A, Bb}
sffz
mf
6
7:1
9:1
{E, F, B, F}
"3
(chrom.Cluster)
Quasi lute
11:1
* Paul Ben Haim, OP.20
14:2
10:2
mp
R.H
3
5
quasi guitar


B
♩=52 (♪=104) MISTERIOUSO
Poco accel..
♩=60
19
f
mp
Poco accel..
22
♩=66 CON BRIO
26
mf espressivo and marcato
f leggere
{A, C#, D, G#}
mf
f pesante
mf
f

C ♩=72 FURIOUSO

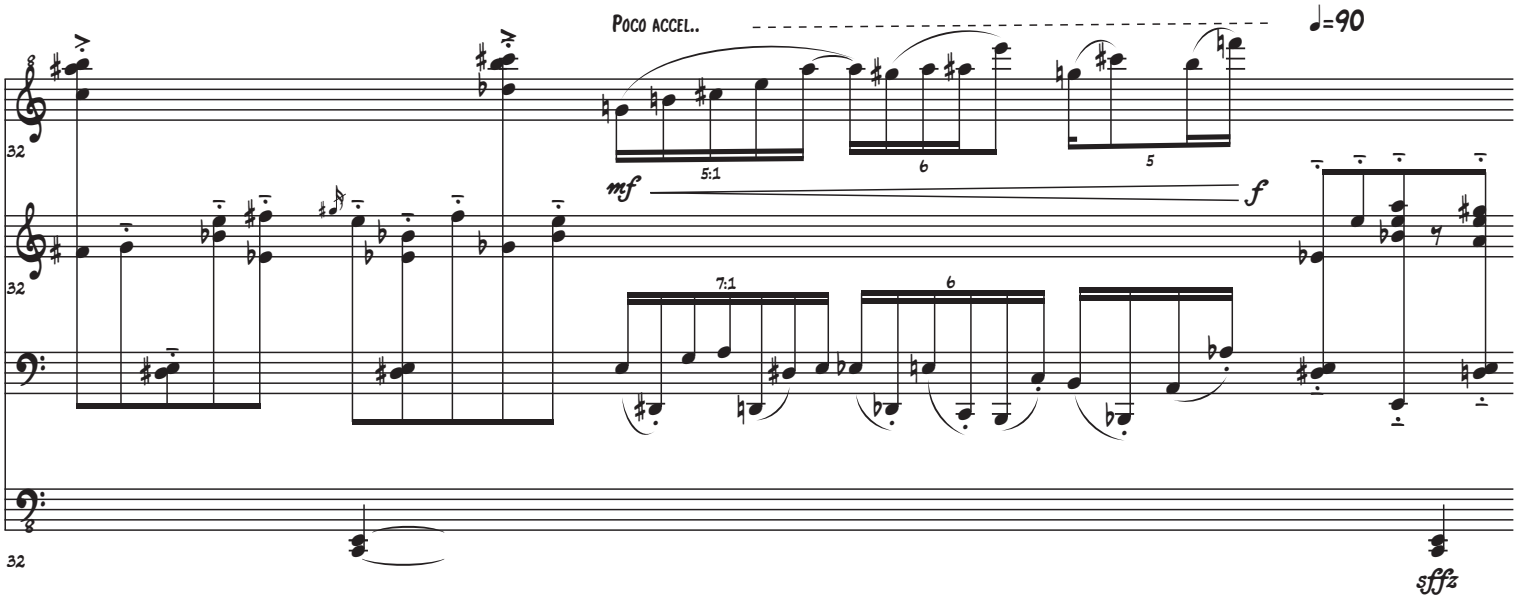
Poco accel..

♩=84

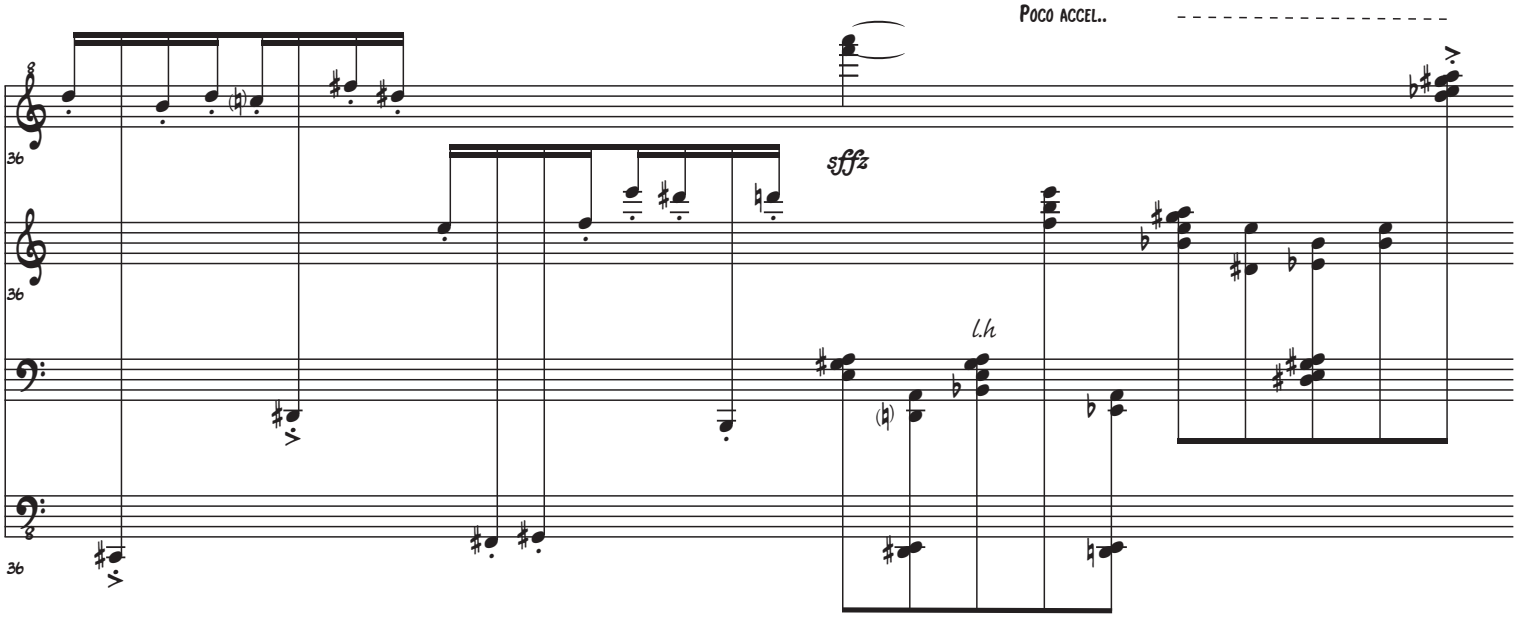


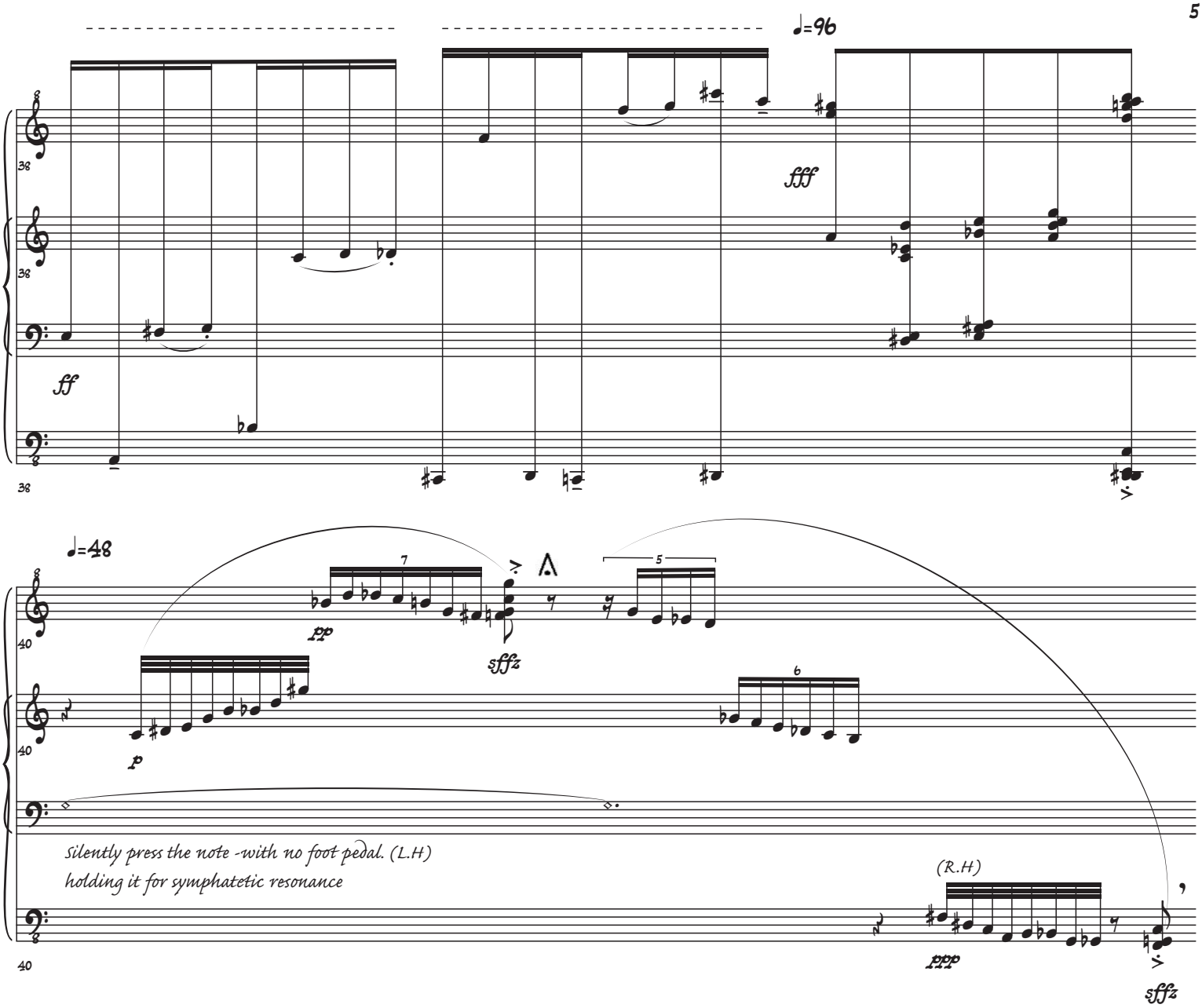
Poco accel..

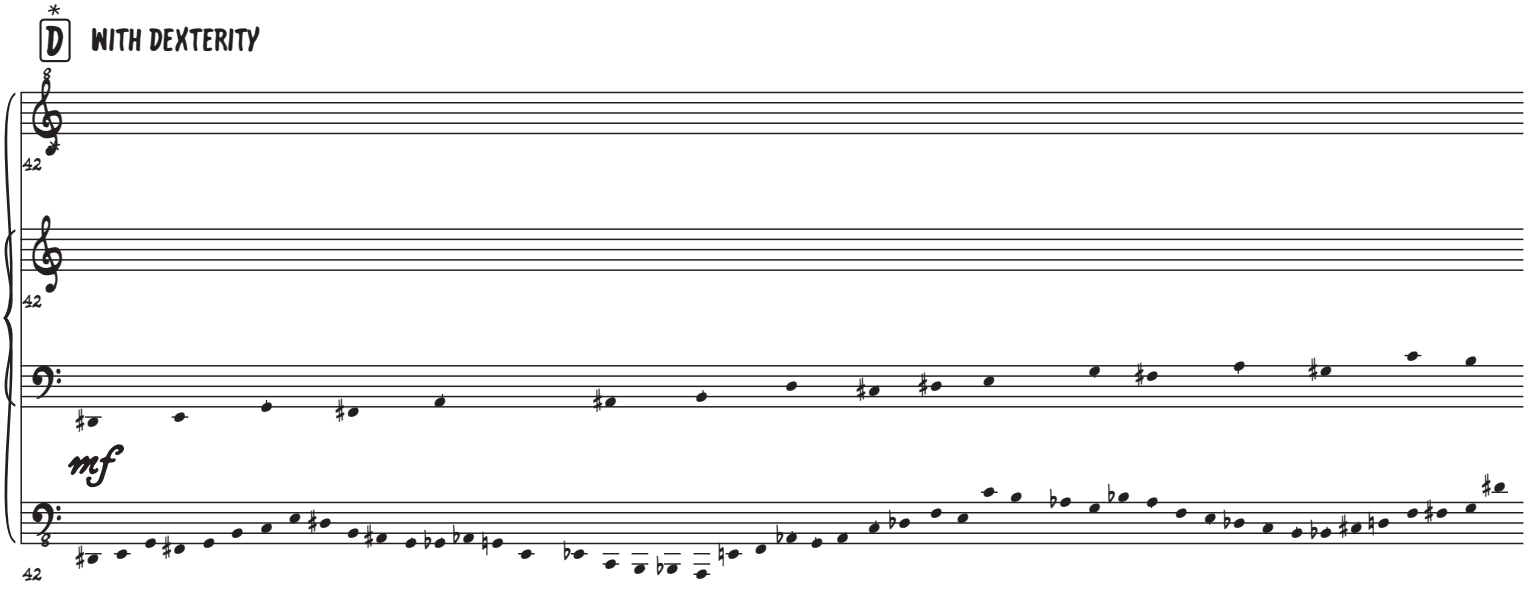
♩=90



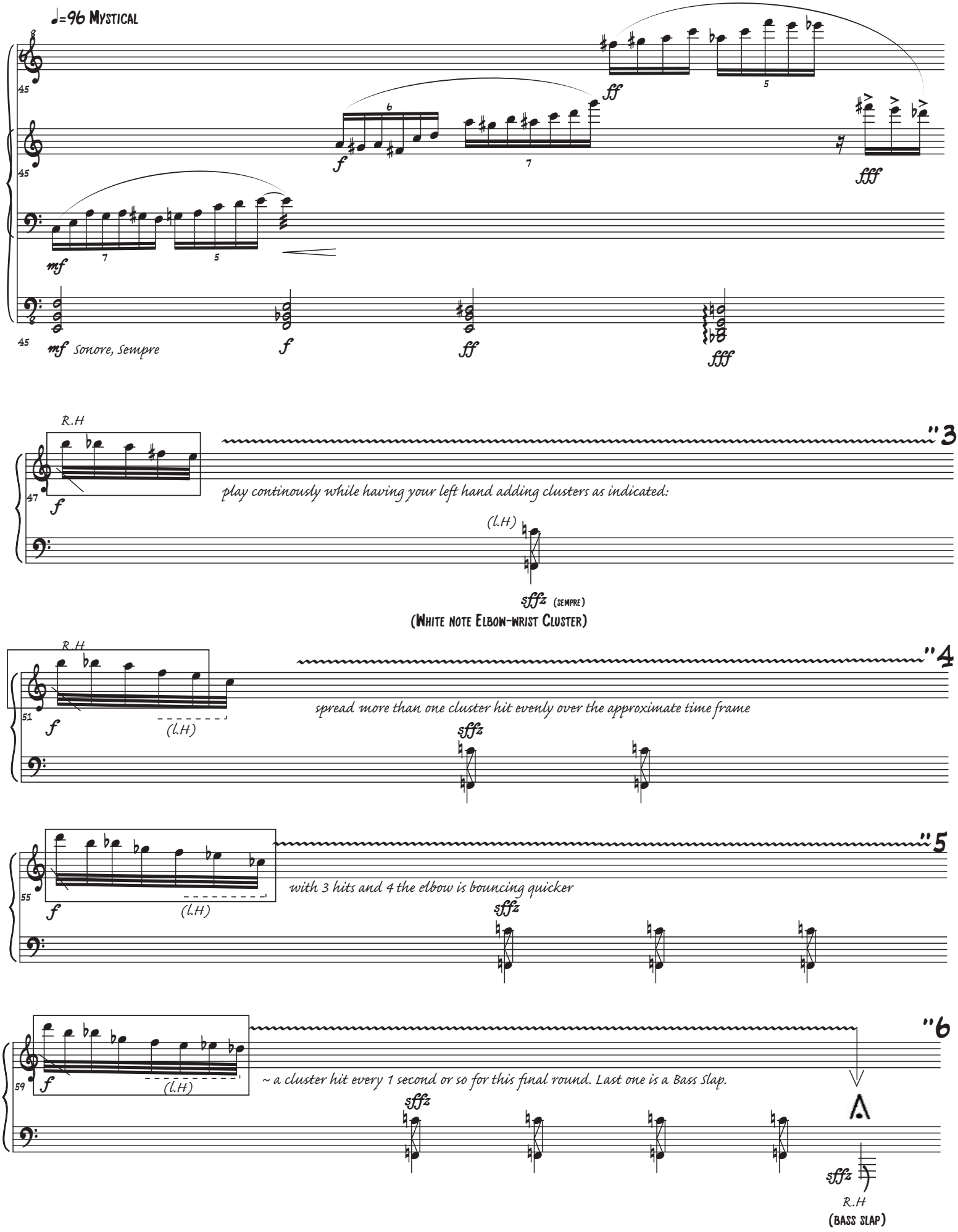
Poco accel..



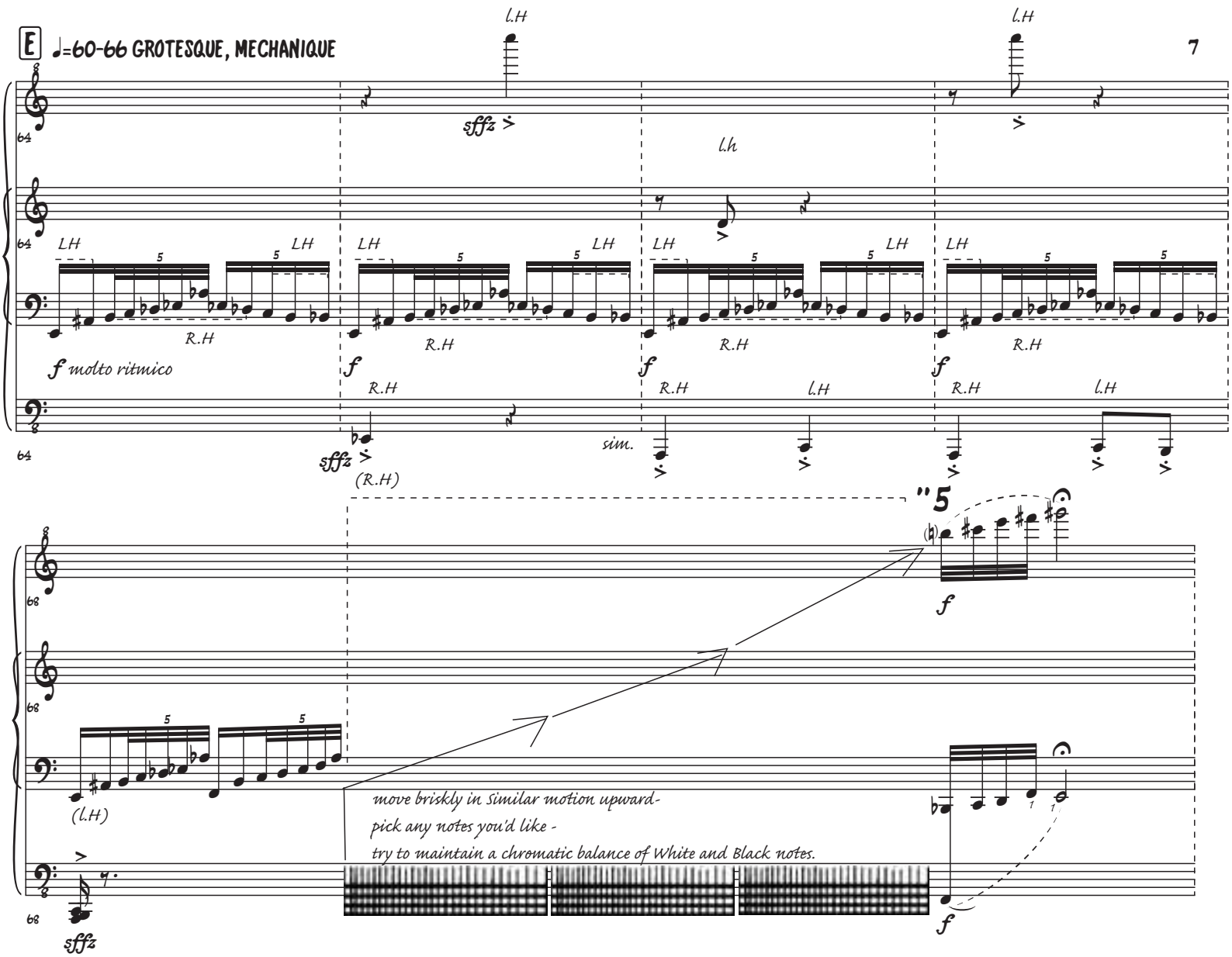




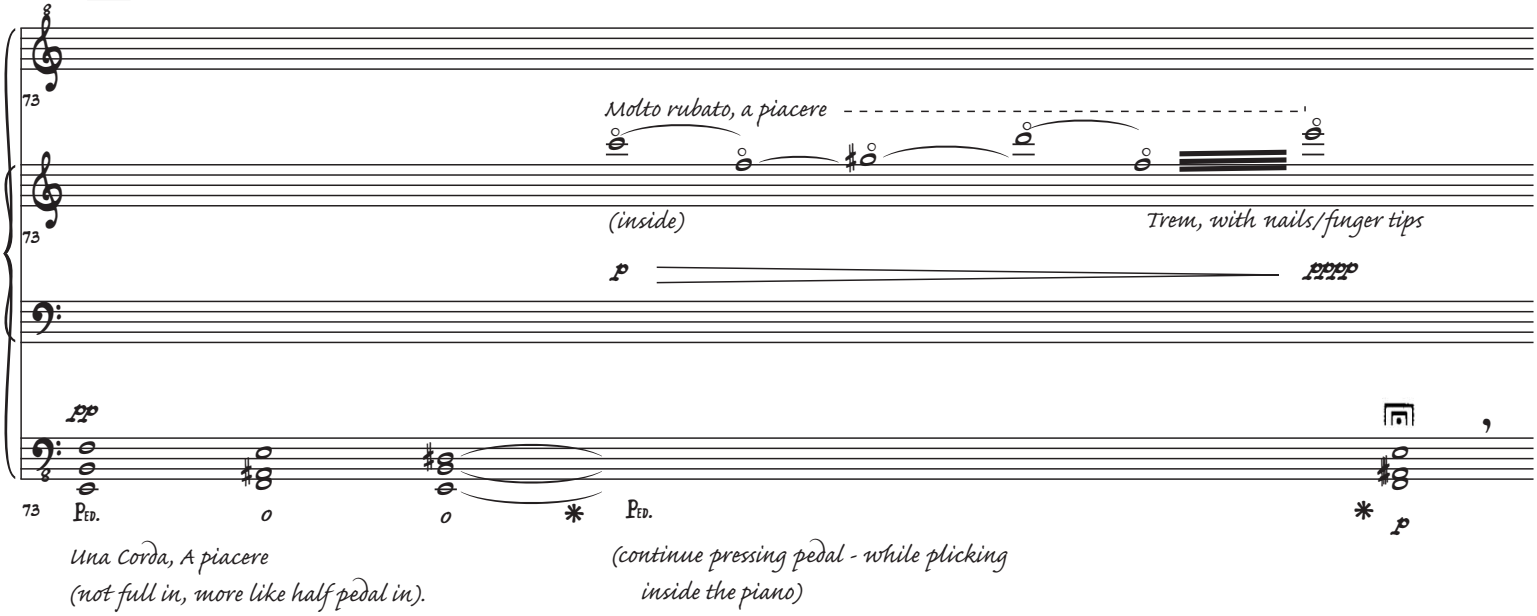
*play as fast as you wish/can, L.H and R.H do not need to align in any fixed counterpoint-
and can rather feed of each other, in a complementary rhhythmic fashion.


♩=96 Mystical
mf Sonore, Sempre
R.H
play continously while having your left hand adding clusters as indicated:
(l.H)
sffz (sempre)
(White note Elbow-wrist Cluster)
R.H
(l.H)
spread more than one cluster hit evenly over the approximate time frame
(l.H)
with 3 hits and 4 the elbow is bouncing quicker
(l.H)
~ a cluster hit every 1 second or so for this final round. Last one is a Bass Slap.
sffz
R.H
(Bass slap)

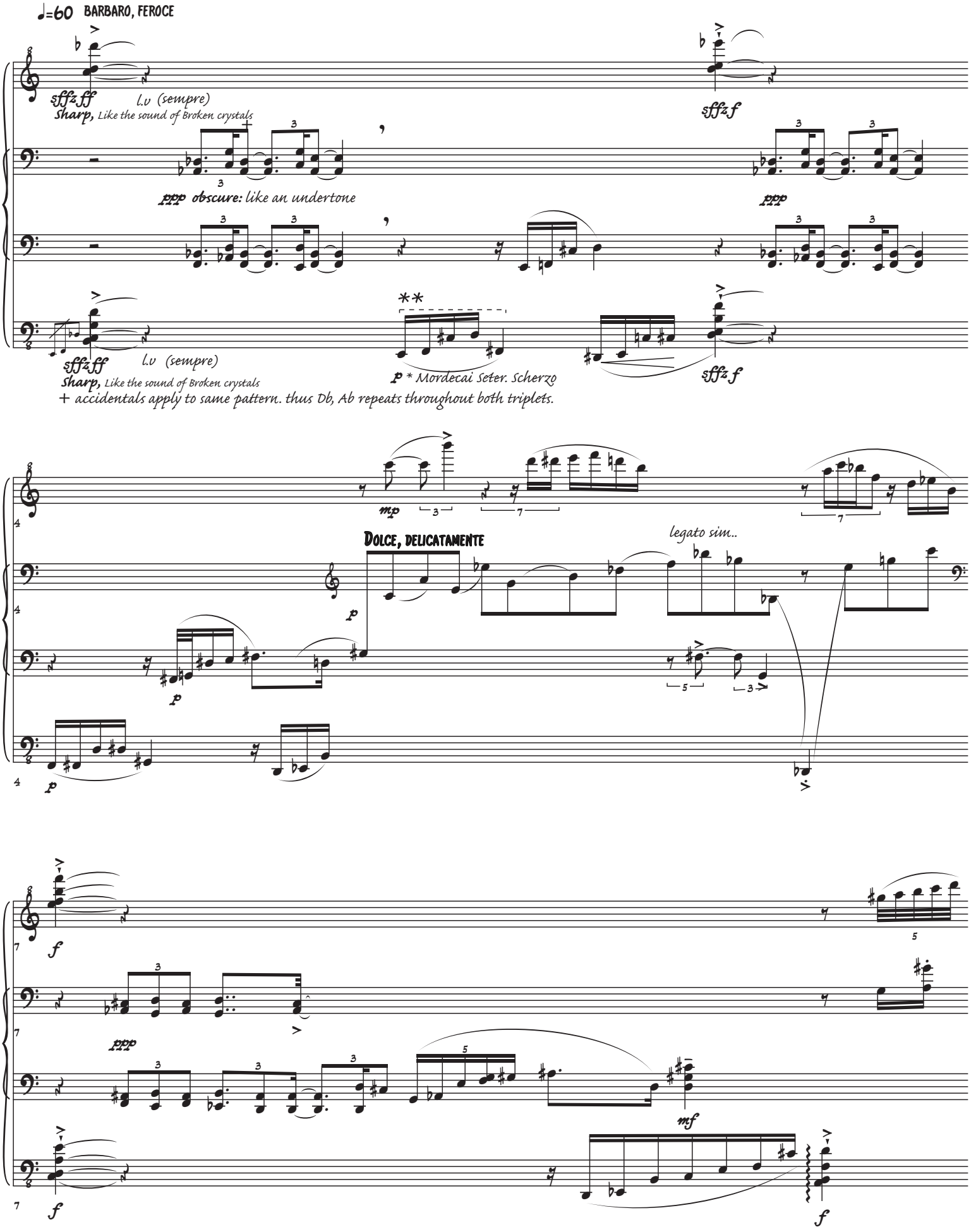
E ♩=60-66 GROTESQUE, MECHANIQUE

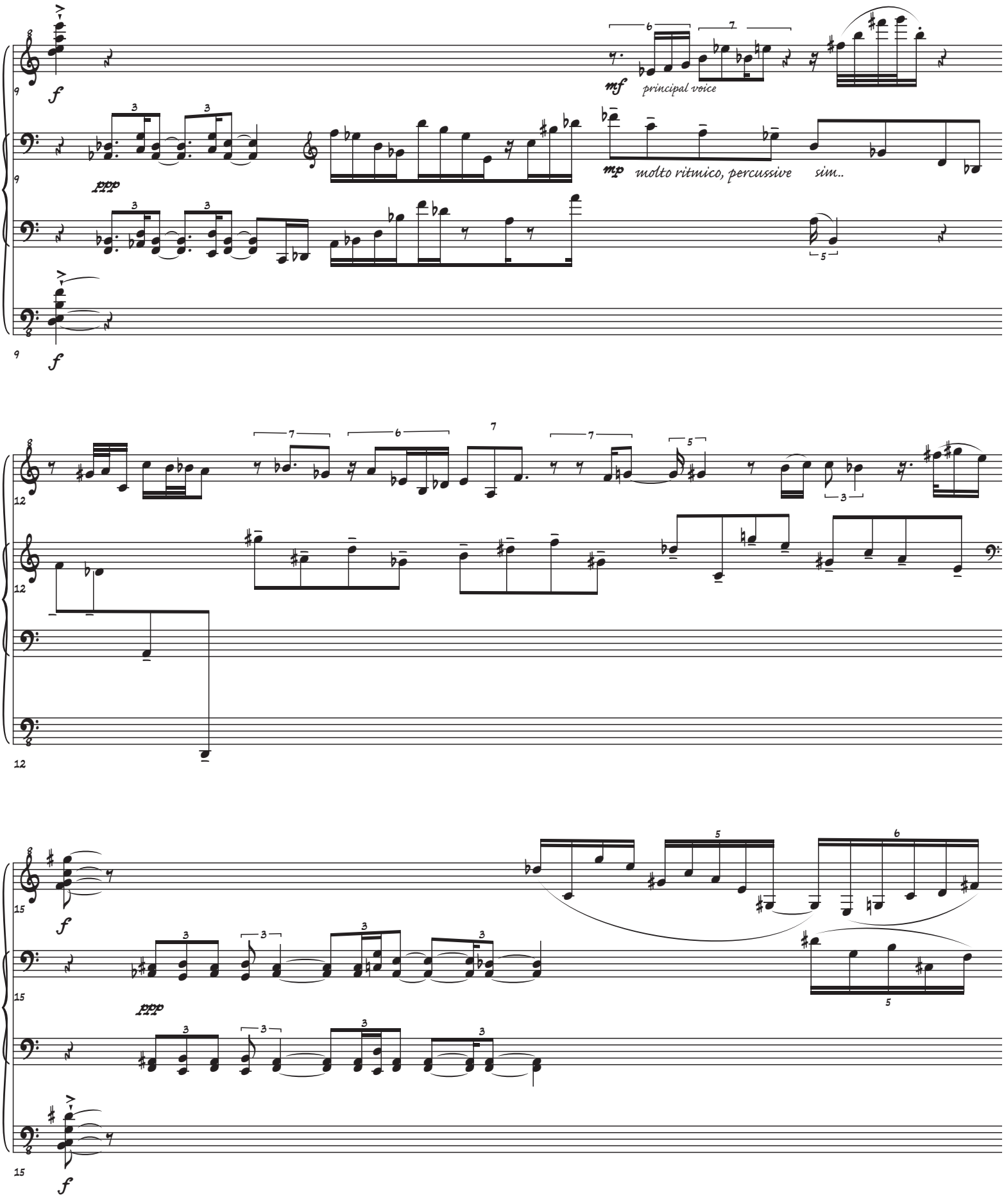


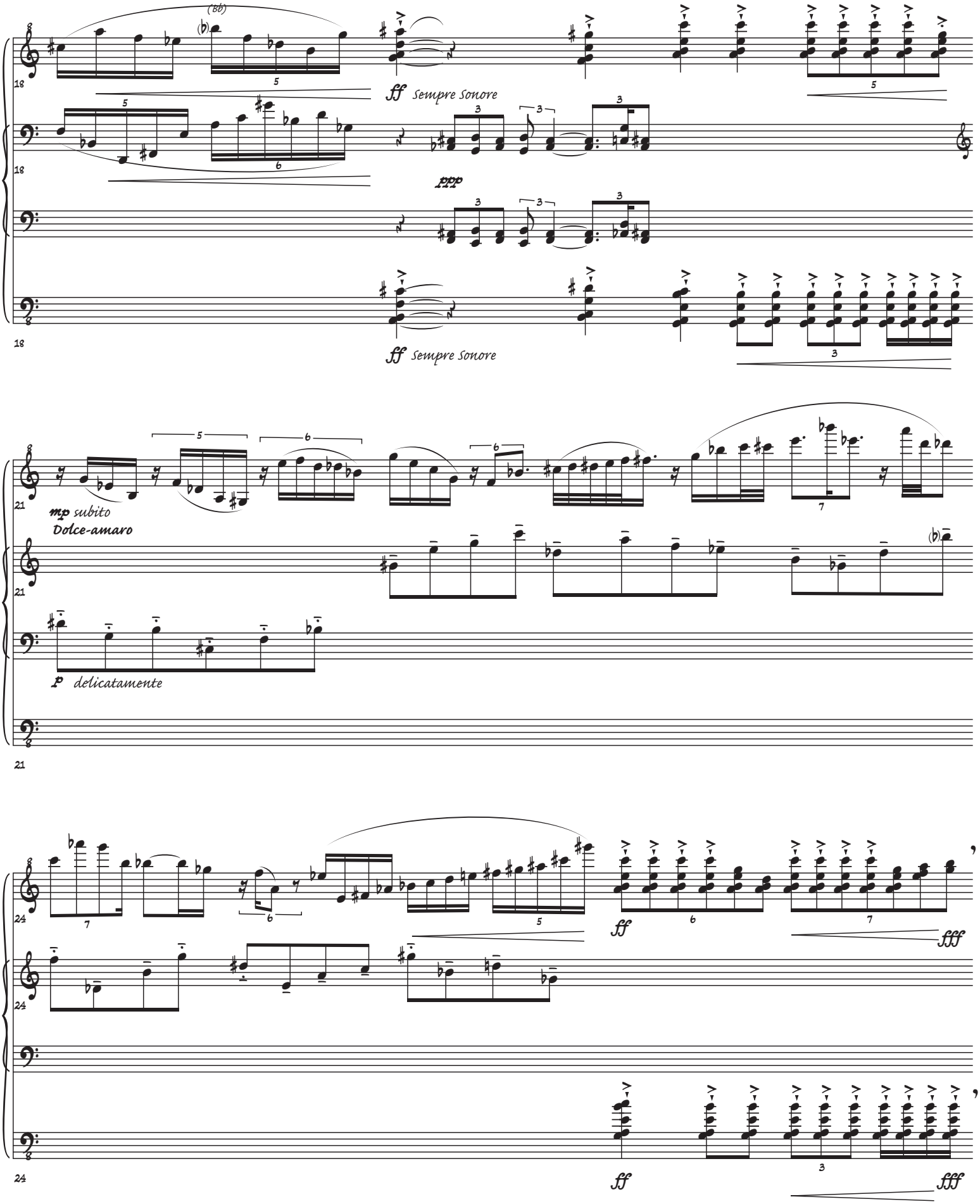
♩= ♡ AS IN THE END OF A FUNERAL PROCESSION, UNDER A DARKENING HORIZON

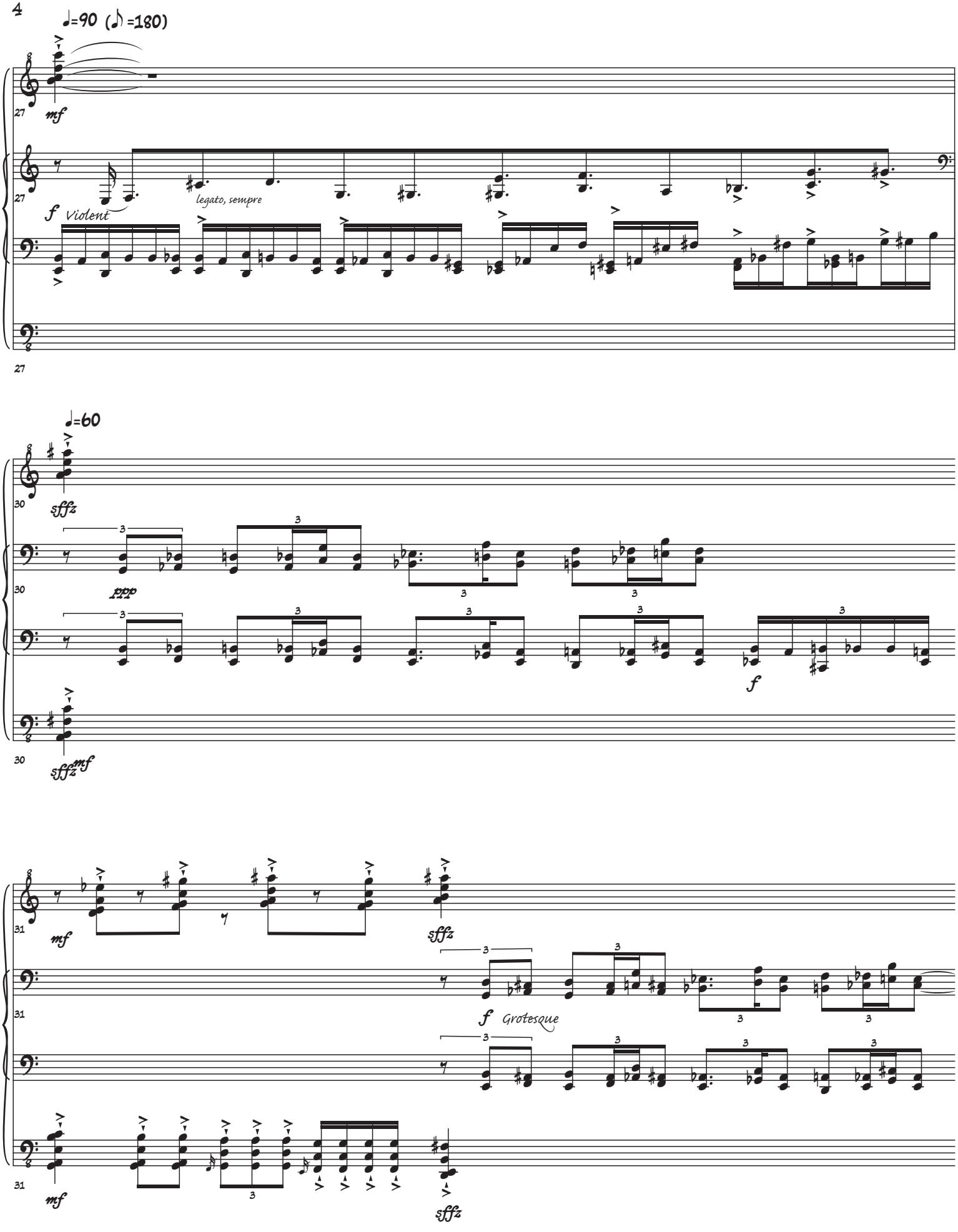


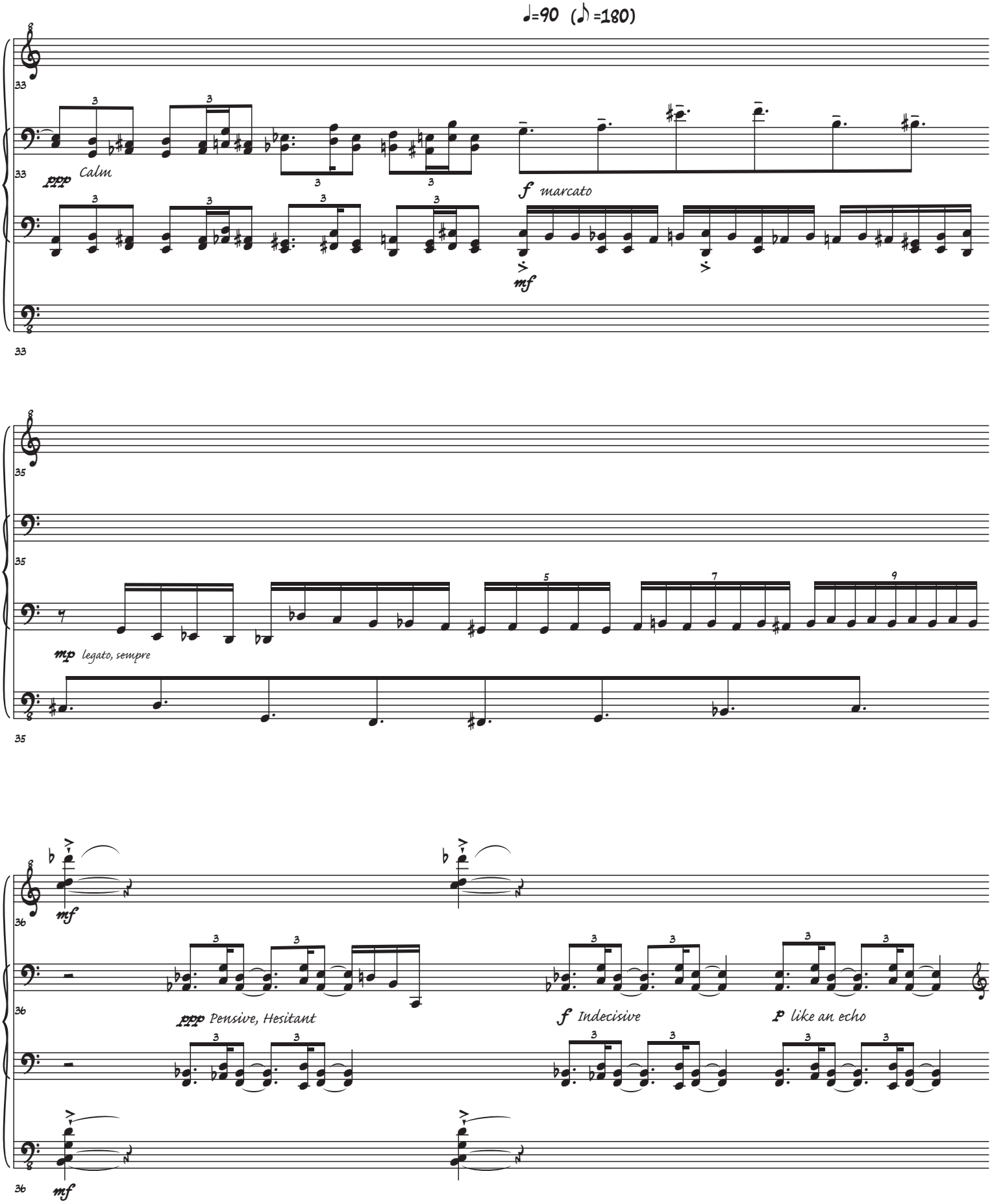
II. Crystal Night




f
mf
principal voice
ppp
mp
molto ritmico, percussive sim..
f
f
ppp
f


(8b)
ff Sempre Sonore
ppp
ff Sempre Sonore
mp subito
Dolce-amaro
p delicatamente
ff
fff
ff
fff


♩=90 (♪=180)
mf
27
f Violent
legato, sempre
27
♩=60
sffz
30
ppp
f
sffz mf
30
mf
31
sffz
f Grotesque
mf
sffz
31


♩=90 (♪=180)
33
ppp Calm
f marcato
mf
35
mp legato, sempre
36
mf
ppp Pensive, Hesitant
f Indecisive
p like an echo
mf

CON FORZA, BRILLIANTE

DELIRIOUSO

38

mf

f

5:2

mf legato, sempre

f

f

mf

ff

41

ff

6:2

7:2

fff

fffff

f Disperazione

ff

fff

fffff

♩=52

Poco ralentando..

♩=48

Poco ralentando..

♩=40

♩=32

43

sffz

sffz

pp Amoroso, agitato

ppp Perdendosi

fff With ultimate rage !

sffz

sffz

III. Midnight prayers (in Two parts: Ashkenaz prayer, Sephardic prayer)

A ♩=48 Improvisational fantasy on 'El male rachamim' (Ashkenaz version)

f animato

*** Oeden Partos 'Piano Prelude'

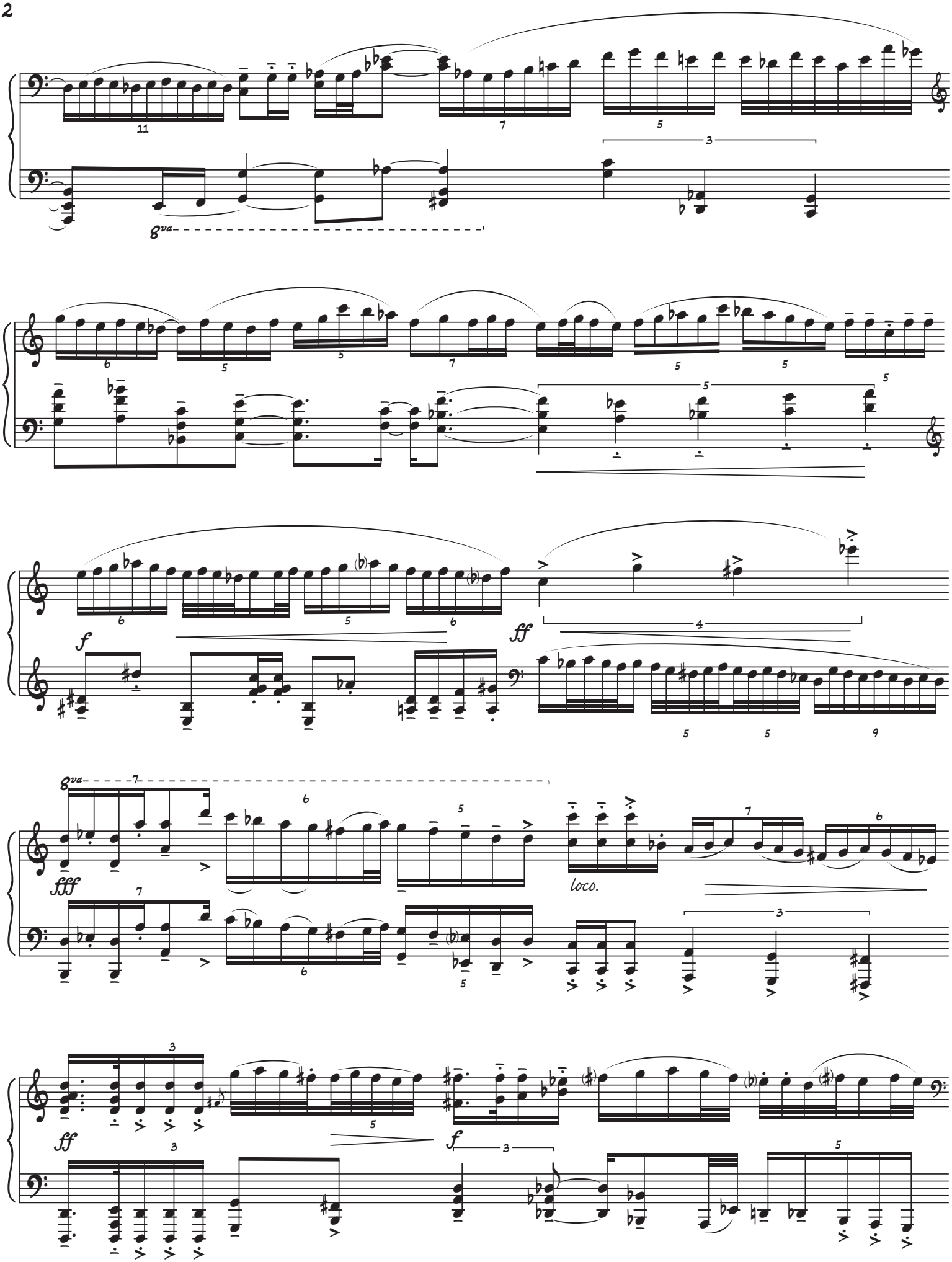
mf sempre

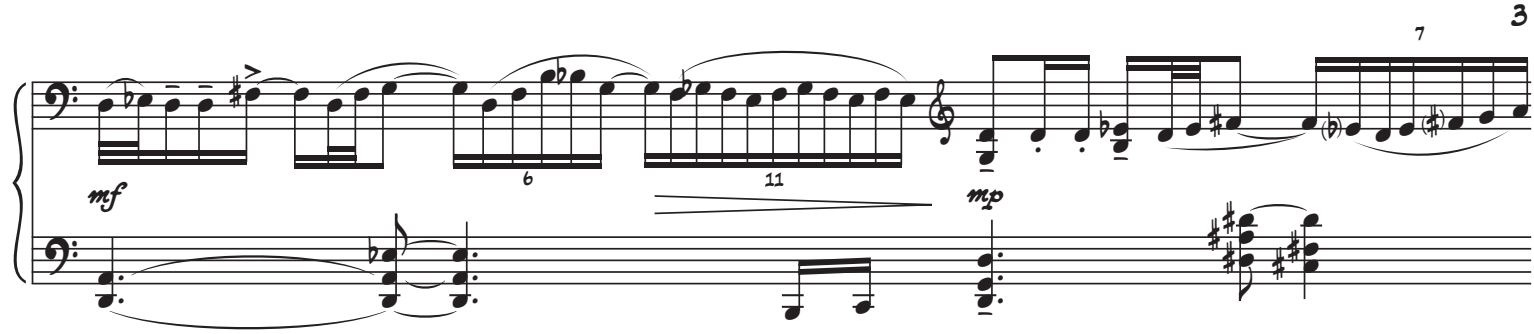
loco.

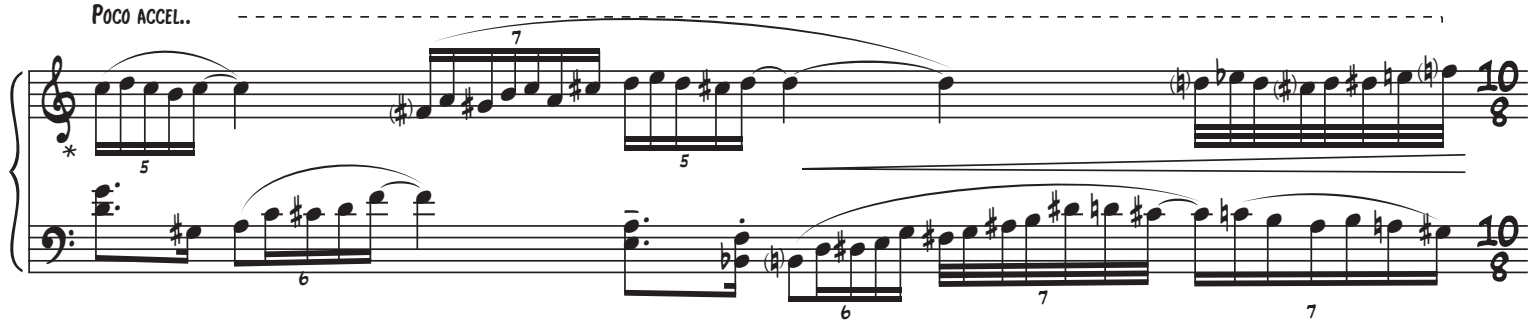
pp Meditativo, religiouso

(E-F)

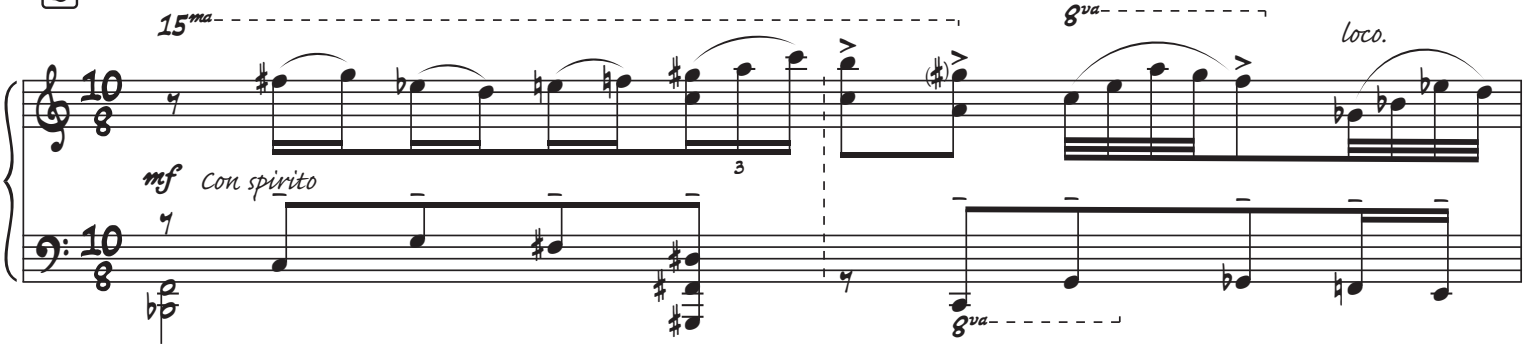
+Accidentals apply to notes in the same motivic cantilation/reiteration/modality (the G♯ indicated here repeats in bass clef until cancelled by courtesy accidental on the highter octave)


8va
f
ff
fff
loco.
ff
f

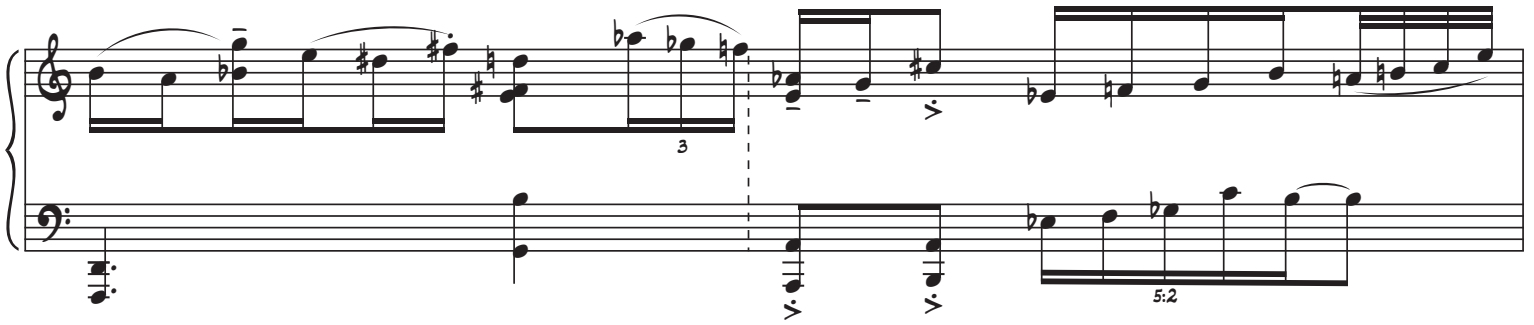


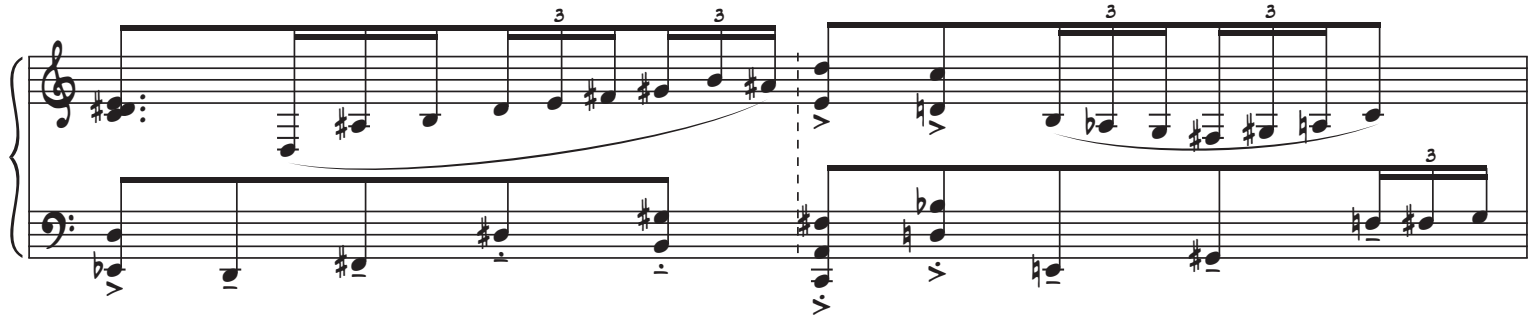


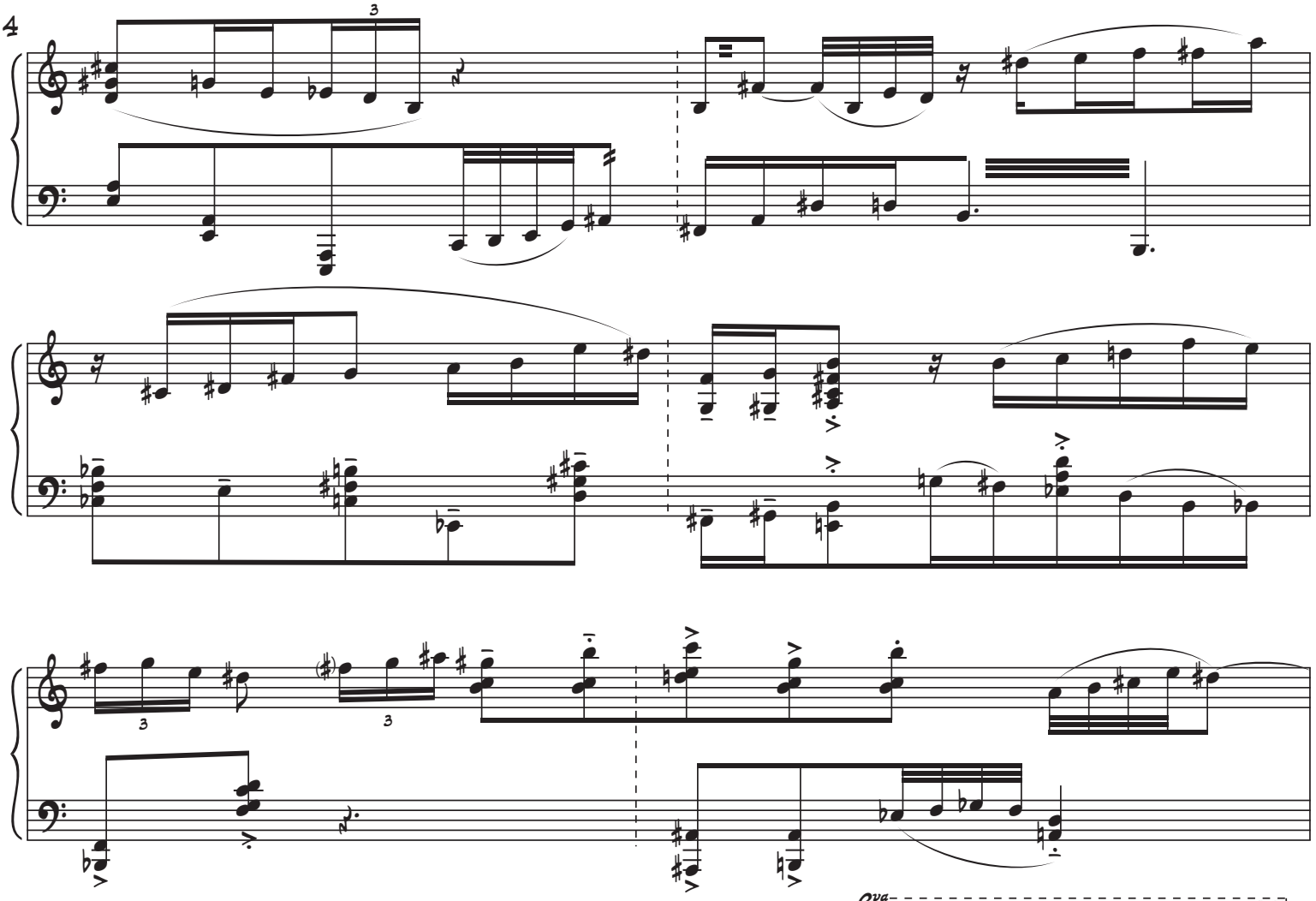
B IMPROVISATIONAL FANTASY ON A ◇SAMAI◇ PRAYER ♩=66



◇SAMAI◇ IS A RHYTHMIC CYCLE IN 10 BEATS (10/8 OR 10/4) IN WHICH THE ACCENTED PATTERN IS 1 - - 4 - 6 7 - - - | 1 - - 4 - 6 7 - - - | ETC
IT IS USED WIDELY IN THE SEPHARDIC JUDEO COMMUNITIES IN ANDALUSIAN MUSIC, TILL THIS DAY.
(THE ARTIFICIAL SUBDIVISON TO TWO GROUPS OF FIVE BEATS IS FOR CONVENIENCE ONLY)

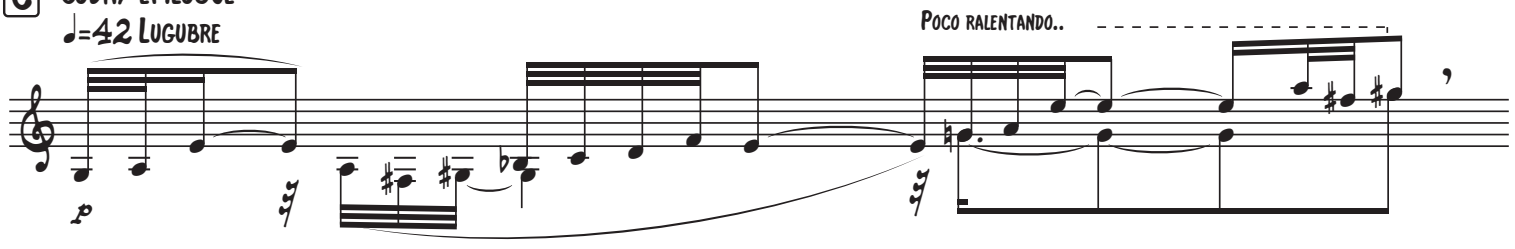
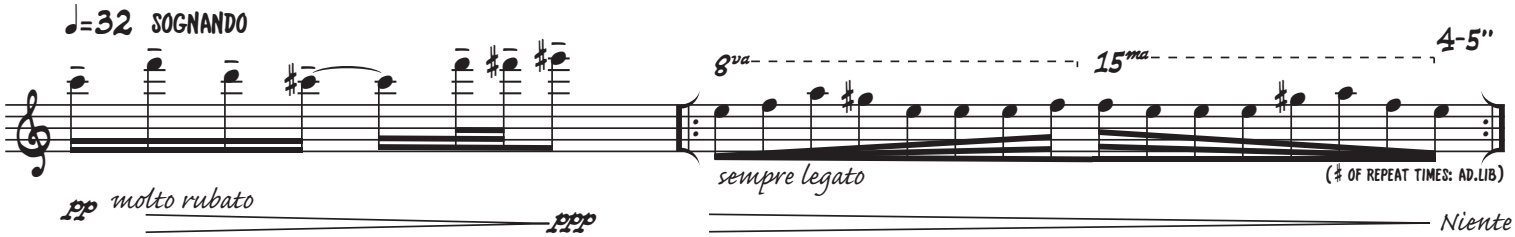






C CODA/ EPILOGUE

♩=42 LUGUBRE



♩=32 SOGNANDO