

ÖFFENTLICHES HOCHSCHULKONZERT IM RAHMEN DER
VERANSTALTUNGSREIHE ZUR EINWEIHUNG DES ERWEITERUNGSBAUES

Z U M 5 0 . G E B U R T S T A G

V O N

J O S E P H D O R F M A N

KLAVIERTRIO

RAIMUNDAS KATILIUS (VILNIUS), VIOLINE

MARK DROBINSKY (PARIS), VIOLONCELLO

JOSEPH DORFMAN (TEL AVIV), KLAVIER

WERKE VON JOSEPH DORFMAN UND DMITRI SCHOSTAKOWITSCH

PROGRAMM:

D. SCHOSTAKOWITSCH
1906 - 1975

KLAVIERTRIO OP. 67 (1944)

ANDANTE

ALLEGRO CON BRIO

LARGO

ALLEGRETTO

IN GEDENKEN AN I.I. SOLLERTINSKY

J. DORFMAN

KOL NIDRE'I (1975)

FÜR VIOLINE SOLO

P A U S E

J. DORFMAN

KLEZMERIANA (1983)

FÜR VIOLONCELLO SOLO

KLAVIERTRIO IN GEDENKEN AN
DMITRI SCHOSTAKOWITSCH (1976)
(2. FASSUNG: 1988)

SINFONIA

MEMORY

INTERLUDE

PRAYER

MOVEMENT

CAPRICIOUS

CANTUS FIRMUS

* * * * *

DONNERSTAG, 8. NOVEMBER 1990, 19.30 UHR GROBER SAAL

IN VERBINDUNG MIT RUBIN-ISRAEL-ACADEMY OF MUSIC, TEL AVIV

K O L N I D R E ' I was written in 1975 . The composer based his thematic material on the traditional prayer tune as sung in the Ashkenazi synagogues on the eve of the Day of Atonement - Yom Kippur , the most solemn of the Holy Days in the Jewish calendar . Lyrical and dramatical elaborations and variations develop out of two contrasting motifs that form the melodic and rhythmic nucleus of the piece .

Conventional and graphic notations join here together and permit the performer to prove his own creative and imaginative way of interpretation .

Quotations from the "Kol Nidre'i" prayer text* are interwoven into the piece and the performer should read them in keeping with the character of the piece, with a speech intonation as natural as possible . The graphical notation of syllables and words corresponds with the gradation of dynamic shades of the voice .

* and sung

The work takes the form of Preludium, Double Variations, based on two contrasting motives, and Postludium.

Kleyzmeriana (1983)

Joseph Dorfman (b.1940)

Russian-born composer Joseph Dorfman received his musical education at the Odessa Conservatory and the Gnesin Institute. He emigrated to Israel in 1973, where his music changed from a representative 20th-century Russian style to one specifically infused with Jewish subjects and themes. *Kleyzmeriana* falls into this latter category. The title is taken from the Jewish instrumental groups that provided the musical entertainment at special occasions. Traditionally, *kleyzmer* bands played at weddings, funerals, and on holy days. The *kleyzmerim* were simple musicians, generally lacking formal training. Rather, they relied on an innate gift for improvisation and a broad knowledge of the standard folk and religious music of their region and culture.

Some of the *kleyzmer* musicians switched easily from one instrument to another; with limited resources, it was necessary for them to be flexible. In *Kleyzmeriana*, Dorfman's encomium to these musicians, the cello becomes a veritable folk orchestra. It is violin and viola as well as cello, percussion and even harp. Incredibly, the composer calls for technique eliciting sounds from the cello that resemble woodwind timbre. This piece encompasses a cosmic range of technique, mood, sound quality, and emotional appeal.

The piece is one extended movement approximately 17 minutes long. During that time a number of sections permit the cello to explore a world of vast sonic and technical capabilities. Dorfman draws on folk melodies, dance rhythms, and the religious chants of eastern European Jewish tradition, particularly that of his native Odessa. The exciting coda at the end of this lengthy work is electrifying, challenging the listener's ear and heart rate as the soloist races along at breakneck pace, gathering momentum until one is certain that the music could not possibly move faster--and then it does. *Kleyzmeriana* is an equal tribute to the heritage of *kleyzmer* music and to the phenomenal technique of Israeli cellist Mark Drobinsky, for whom the piece was written.

Trio for Piano Violin and Cello

"IN MEMORY OF DMITRI SCHOSTAKOVICH" (1906 - 1975)

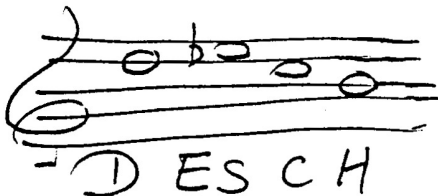
Joseph Dorfman

The Piano Trio was written in February 1976 and is dedicated to the memory of Dmitri Schostakovich who had died a few months earlier. Schostakovich, among the two or three great Russian composers of the twentieth century, was unique in one special respect: he was the only composer of the Russian school since Glinka who developed a deep and genuine attachment to Jewish music, so much so that he was able to create original melodies of an obviously Jewish character without actually copying or quoting from existing ones.

Moreover, he was the first composer in Russia to use his music as a vehicle of political protest. One of the ways he did this was by relating in his compositions to Jewish subjects, for example to texts by Jewish poets. And he did this just after the Second World War, at a time when Stalin's repression of Jewish intellectuals was at its most vicious. He must indeed have been a courageous man!

There are seven movements in the Trio. All except the first and last contain quotations of motifs from works by Schostakovich which have Jewish connections: from his Trio op. 67 of 1944, from the song cycle called "From Jewish Folk Poetry" op. 79 which he composed in 1948, and from the Thirteenth Symphony "Babi YAAR" op. 113 of 1962. These quotations are not used as a basis for any kind of thematic structure; they are simply woven into the fabric of the music.

The unifying thematic idea on which the Trio is constructed consists of the four tones D, E-flat, C and B which, in their German equivalents: D, ES, C and H, are the first four letters of the name D, SCHostakovich. Schostakovich himself used this same combination of tones as a kind of motto or signature in several of his works...



RAIMUNDAS KATILIUS

Raimundas Katilius began his career as violinist in Vilnius, at the School of Arts named after M. K. Ciurlionis, and here, still its student, he played his first concerts. After that followed his studies at the Vilnius State Conservatoire and later at the Moscow State P. Tchaikovsky Conservatoire. Here his teacher was the well-known Soviet violinist and pedagogue Prof. Igor Bezrodny. Under his guidance R. Katilius perfected the mastership of performing at the post-graduate courses of the Moscow Conservatoire.

Still in the years of his studies R. Katilius became the winner of two important international contests of violinists in Helsinki (1970) and in Montreal (1972). Being the first violin in the quartet of students and post-graduates of the Moscow Conservatoire R. Katilius won the first prizes at the international contests in Belgrade (1971) and Bratislava (1972).

After the post-graduate courses R. Katilius gave many solo and symphonic concerts in the Soviet Union and abroad. He went on concert tours in the GDR, Hungary, the USA, Poland, Luxemburg, Sweden, Finland, Portugal, Turkey, Tunisia, Italy and other countries.

The violinist took part in the important international festivals in Finland, Mexico, Hungary, Portugal. He had the chance to play with orchestras of Cuba, Turkey, Mexico, Sweden, the GDR, Finland and also with orchestras of other countries including many orchestras of the Soviet Union — the State Orchestra of the USSR, the Orchestra of the Leningrad Philharmonic, the Great Symphony Orchestra of the Central Television and the all-Union Radio and other orchestras.

MARK DROBINSKY

Born in Baku in 1940, Mark Drobinsky began studying at the Moscow Conservatory under Isaac Turitch, later on under Rostropovich.

Started teaching at the Gnessin Institute in Moscow after winning first prize in the Munich International Competition for chamber music (1968).

Has now settled in Europe, first in Belgium and nowadays in Paris, where he is engaged upon a successful international career as a soloist, concert performer and chamber musician.

Mark Drobinsky has already taken part in numerous festivals ("Festival de Paris", "Festival de Besançon", "Mai Musical" in Bordeaux, "Beethoven Fest" in Bonn, the "Biennale" in Venice, "Festival de Wallonie", "Festival van Vlaanderen", the Israel Festival. On many occasions, he has played for Radio-France and the Télévision française and he regularly performs at concerts in Paris (Pleyel Hall, Cortot, etc.).

He is currently recording Brahms's chamber music in its entirety, but has also set himself to performing such rare pieces as the sonatas by Poulenc and Magnard, each of these works benefitting from a most exquisite interpretation.

A forceful versatile musician, Mark Drobinsky is able to combine an indefatigable interest in contemporary music (H. Dutilleux, H. Sauguet, J.P. Biesemans, R. De Smet, J. Dorfman, Y. Alotin and others) with reverence for the great classical works.

The repertoire of the violinist includes the most important concertos for violin of A. Vivaldi, J. S. Bach, J. Haydn, V. A. Mozart, L. van Beethoven, J. Brahms, J. Sibelius, P. Tchaikovsky, M. Bruch, S. Prokofyev, D. Shostakovich and other composers. A considerable place among them is occupied also by chamber music.

R. Katilius plays many works of Soviet composers, propagates Soviet Lithuanian music. He is the first performer

and editor of many works by Lithuanian composers.

There are six disc recordings with R. Katilius performance.

For the accomplishments in the art of music R. Katilius has been awarded the State Prize of the Lithuanian SSR (1981) and he was given the title of Honoured Artist of the Republic (1985).

The Soviet and foreign press has acknowledged the violinist's emotionality, his distinct individuality and mastership.

JOSEPH DORFMAN

was born in Odessa, in 1940. He was active as composer, pianist and conductor of the Odessa Philharmonic Chamber Orchestra; he was lecturer of theory, composition and piano at a number of conservatories (including the Gnessin Music Institute) as well as coach-conductor of the Conservatory Opera Department in Odessa. Josef Dorfman is a present Professor of Composition and Theory at the Rubin Academy of Music at Tel-Aviv University and he is also Director of the same academy. As chairman of the composer's group „Acoustic 7-11“ he is active in their concert series „Forum for Contemporary Music“ as conductor and pianist. In addition, he has been Musical Director of the concert series „20th Century Music“ and Secretary of the Israeli Composer's League. He was visiting professor at Columbia University, Yale University, the Frankfurt Academy of Music and the R. Schumann-Institute in Düsseldorf. He also holds master classes in composition, theory and chamber music. Josef Dorfman's compositions include works for solo instruments, chamber ensembles and symphony orchestra, as well as electro-acoustic and live-electronics music, ballets, opera and oratorio. Many of his works have been performed in concerts, festivals and radio productions in Israel, Europe and the U.S.A.