

JOSEPH GRUENTHAL (born in Posen 1910, came to Palestine in 1935) was inspired to write a musical work based on the story of the Exodus from Egypt by the mimic dancer Deborah Bertonoff (to whom Partos is also indebted for his “Yiskor”). Gruenthal's original music accompanied the dance poem with piano and drums only; the symphonic composition is an independent orchestral version of the original work, in which a baritone soloist accompanies the musical scenes by relevant passages from the Bible (sung in their original Hebrew).

An orchestral introduction opens the work; it is built on a theme that later assumes importance in the Prayer for Deliverance. The introduction leads straight into the first section proper music symbolising the serfdom of Israel under the Egyptian Pharaoh. The Prayer follows as second section and takes up the theme of the introduction. The Exodus itself provides the background for the third section and the dramatic passage through the Red Sea is the subject of the following part. Miriam's Dance gives the composition an impressive conclusion. The biblical passages that inspired the composer to the Poem—and which are sung in the course of the work—are the following:

“*Servitude*”: “And they made their lives bitter with hard bondage, in mortar and in brick, and in all manner of services in the field” (EXODUS I, 14).

“*Prayer*”: “Return, O Lord, how long? and let it repent thee concerning Thy servants” (PSALM XC, 13).

“*Exodus*”: “And it came to pass the self-same day, that the Lord did bring the children of Israel out of the land of Egypt” (EXODUS XII, 51.).

“*The Passage through the Red Sea*”: “And the children of Israel went into the midst of the sea upon the dry ground; and the waters were a wall unto them on their right hand, and and on their left And the Egyptians pursued, and went in after them to the midst of the sea, even all of Pharaoh's horses, his chariots, and his horsemen and Moses stretched forth his hand over the sea, and the sea returned to his strength when the morning appeared; and the Lord overthrew the Egyptians in the midst of the sea. . . . And the waters returned, and covered the chariots, and the horsemen, and all the host of Pharaoh that came into the sea after them; there remained not so much as one of them.” (EXODUS XIV, 22-23 and 27-28).

“*Miriam's Dance*”: “Sing ye to the Lord, for He hath triumphed gloriously” (EXODUS XV, 21).

"Exodus", Choreographic Poem

It was the mimic dancer Deborah Bertonoff who in 1945 inspired the Jerusalem composer to a musical work based on the story of Israel's Exodus from Egypt, and the artist has performed an impressive dance poem to the accompaniment of a version composed for piano and drums. The present symphonic composition is an independent orchestral version of the original work, in which a baritone soloist accompanies the musical scenes by relevant passages from the Bible.

An orchestral introduction opens the work; it is built on a theme that later assumes importance in the Prayer for Deliverance. The introduction leads straight into the first section proper — music symbolising the serfdom of Israel under the Egyptian Pharaoh. The Prayer follows as second section and takes up the theme of the Introduction. The Exodus proper gives the background for the third section of the work, and the dramatic passage of the Red Sea is the subject of the following part. Miriam's Dance gives the composition an impressive conclusion.

The biblical passages that inspired the composer to the Poem — and which are sung by the baritone soloist — are the following:

"Servitude": "And they made their lives bitter with hard bondage, in mortar and in brick, and in all manner of services in the field" (EXODUS I, 14)

"Prayer": "Return, O Lord, how long? and let it repent thee

Joseph Gruenthal (born 1910)

concerning thy servants".
(PSALM 90, 13)

"Exodus": "And it came to pass the selfsame day, that the Lord did bring the children of Israel out of the land of Egypt" (EXODUS XII, 51)

"The Passage of the Red Sea": "And the children of Israel went into the midst of the sea upon the dry ground: and the waters were a wall unto them on their right hand, and on their left.

And the Egyptians pursued, and went in after them to the midst of the sea, even all Pharaoh's horses, his chariots, and his horsemen...

And Moses stretched forth his hand over the sea, and the sea returned to his strength when the morning appeared; ...and the Lord overthrew the Egyptians in the midst of the sea.

And the waters returned, and covered the chariots, and the horsemen, and all the host of Pharaoh that came into the sea after them; there remained not so much as one of them". (EXODUS XIV, 22—23 and 27—28)

"Miriam's Dance": "...Sing ye to the Lord, for he hath triumphed gloriously" (EXODUS XV, 21)