

PROGRAM NOTES

Lament

The artist will discuss this piece from the stage.

Variations

The elaboration of the musical material in *Variations* follows a strict discipline in compositional craft. The clearly distinguishable "theme" at the beginning provides for the only sound-material used in this composition.

Different degrees of compression, dispersion, filtration, etc. unify form and meaning, sometimes making reference to prominent details.

Dodecaphonic Episodes for Piano

All the compositions in *Dodecaphonic Episodes* are based on the original tone-row — O' (O = original) — and its permutations (as the linear variants of a tone row are called). The performer will find a table at the beginning of the book in which the 48 possible forms of the tone-row are set down synoptically. Column *a* features the original row (O) and its 11 transpositions, column *b* the inversion of the row (I = Inversion) and its 11 transpositions, column *c* the retrograde of O (R = Retrograde) and its 11 transpositions, column *d* the retrograde inversion (RI = Retrograde Inversion), and its 11 transpositions.

Before the performer begins to study the first piece, it is recommended that he read O' (the original form) so carefully as to be able to sing it by heart. He should then do the same in respect of I' and R', for these three rows are the foundation of Composition No. 1. Already while getting acquainted with these rows, the performer will notice that instead of the basic tone featured by the tonal scales there is another type of relationship between the tones here. At times he will hear a definite bias towards the neighboring tone and sometimes inclinations over wider distances; later he will find that the composer has

endeavored to create constantly new groupings and relationships among the tones of the row. A twelve-tone row is like a living organism which after birth is spiritually fed and brought to maturity in the composition performed.

Min Hameitzar Karati Yah (I called upon the Lord in distress)

Min Hameitzar Karati Yah was first recorded as a spoken sentence. The phonetic system of the syllables was then analyzed and all the sound characteristics of the syllables taken as basic sound material for the composition. For example: the prolonged "Ha" (the article of the word Hameitzar) provides for the basic white noise. Explosion-sounds like "Ka" or "ti" (in the word "karati") produce percussion-like "sound"-types in contrast to a rolling sound like "ra" in "Karati" or combined with a hissing sound as "Tzar" in "Meitzar."

String Quartet No. 2

The artist will discuss this piece from the stage.