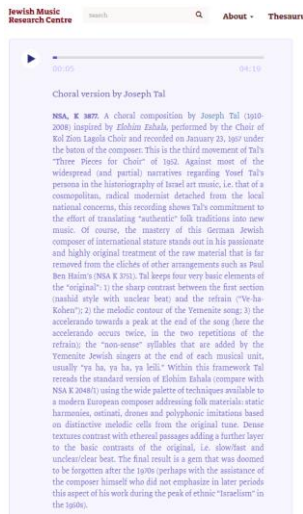


נלקח מאתר הספרייה הלאומית. אורך ההקלטה 04:19, לא ברור מי מחבר הטקסט.



#### Choral version by Joseph Tal (04:19)

NSA, K 3877. A choral composition by Joseph Tal (1910-2008) inspired by Elohim Eshala, performed by the Choir of Kol Zion Lagola Choir and recorded on January 23, 1957 under the baton of the composer. This is the third movement of Tal's "Three Pieces for Choir" of 1952. Against most of the widespread (and partial) narratives regarding Yosef Tal's persona in the historiography of Israel art music, i.e. that of a cosmopolitan, radical modernist detached from the local national concerns, this recording shows Tal's commitment to the effort of translating "authentic" folk traditions into new music. Of course, the mastery of this German Jewish composer of international stature stands out in his passionate and highly original treatment of the raw material that is far removed from the clichés of other arrangements such as Paul Ben Haim's (NSA K 3751). Tal keeps four very basic elements of the "original": 1) the sharp contrast between the first section (nashid style with unclear beat) and the refrain ("Ve-ha-Kohen"); 2) the melodic contour of the Yemenite song; 3) the accelerando towards a peak at the end of the song (here the accelerando occurs twice, in the two repetitions of the refrain); the "non-sense" syllables that are added by the Yemenite Jewish singers at the end of each musical unit, usually "ya ha, ya ha, ya leili." Within this framework Tal rereads the standard version of Elohim Eshala (compare with NSA K 2048/1) using the wide palette of techniques available to a modern European composer addressing folk materials: static harmonies, ostinati, drones and polyphonic imitations based on distinctive melodic cells from the original tune. Dense textures contrast with ethereal passages adding a further layer to the basic contrasts of the original, i.e. slow/fast and unclear/clear beat. The final result is a gem that was doomed to be forgotten after the 1970s (perhaps with the assistance of the composer himself who did not emphasize in later periods this aspect of his work during the peak of ethnic "Israelism" in the 1950s).