

Transitions

When I began composing this piece, I could not ignore the symbolic nature of the occasion of its first performance date, which was set for the very beginning of the new Millennium.

I did not intend to compose any revolutionary music for this occasion, but rather to create a dialogue with the audience and ask some questions related to the change of the millennia. What kind of events and developments may we expect? Are we going to be computerized and programmed to the point of losing emotions? Are we heading for wars and destruction or perhaps to reconciliation and peace on earth? These universal questions are the foundation of this work.

The composition has four movements that are played without interruption. The first is a sort of prologue with a lyric character. It opens with the sound of church bells and a horn solo which represents the call of the individual.

The second movement is constructed from a number of quite motives played against a background ostinato that accompanies the entire movement and leads at the end to a solo violin cadenza.

The stormy, emotional third movement symbolizes the agitation and insanity of life in our times. The movement reaches a chaotic climax after which it gradually descends until it dissolves into the fourth tranquil movement. An optimistic theme, full of hope and romanticism is presented with a rich orchestration. The work closes as it began with the solo horn and the church bells, this time with a completely different meaning. The work was commissioned and premiered by the Rishon LeZion Symphony Orchestra.

Compositions

Yaron Gottfried

1 Concerto for two marimbas & percussion

1. Tornado

9:09

2. African Dance

11:33

Solo percussions - "Percadu": Adi Morag, Tomer Yariv

Conductor: Yaron Gottfried

Israel Kibbutz Orchestra

Recorded in a live concert at the Henry Crown Hall on 22.9.2004

2 Double Concerto for two Violins

3. Raga dance

8:00

4. Serenade

5:29

5. Scherzo

7:59

Solo Violins: Gilad Hildeshaim ,Ella Vaulin

Conductor: Yaron Gottfried

Israel Kibbutz Orchestra

Recorded in a live concert at the Givat Brener Hall on November 2002

3 Concerto for E.Guitar, string orchestra and percussion

6. Full Moon

6:12

7. Miniature

3:30

8. Stormy

3:50

Solo Guitar: Avi Singolda

Conductor: Menachem Nevenhuase

Israel Philharmonic Orchestra

Recorded live at the Tel Aviv Mann Auditorium on march 2001

4 9. Transitions - for large orchestra

14:47

Conductor: Yaron Gottfried

Israel Symphony Orchestra Rishon le Zion

Recorded in a live concert at the Rishon Auditorium on 2.1.2000

Yaron Gottfried

Israel Philharmonic Orchestra
Israel Symphony Orchestra Rishon le Zion
Israel Kibbutz Orchestra



Concerto for two Marimbas and percussion

The work was commissioned for the brilliant percussionists duo “Percadu”, by the Jerusalem Music Center “Mishkanot Sha’ananim “. It was composed in December 2002 during tenure at the wonderful MacDowell Colony in New Hampshire and with the support of the I.C.Excellence Foundation.

The concerto is written for two full range marimbas plus a various percussion instruments and an orchestra. This is an energetic, dynamic and ecstatic work very much influenced by African rhythm patterns. The distinct sound of the marimbas is fully demonstrated throughout the work due to the unbelievable performance and talent of the soloists which challenge and balance each other in a kind of a spiritual virtuosi dance.

The opening “Tornado” movement is based on two contrasting themes, one is short and explosive and the other melodic and delicate. The contrast between the two and the use of unresolved harmonic cycles, keeps the tension and the spirit of the music throughout the different sections of the movement.

The second (final) movement “African Dance” is robust and savage, and is full of rhythmic patterns and cycles. It is in a Rondo form, and opens with an abstract Safari picture rich in percussion sounds. A sweeping ritual dance played on marimbas sets the basis for the entire movement. The different sections of this movement have a distinctive tribal and powerful character, with constant movement and some jazzy improvisatory character. Special attention should be made to the solo percussion coda of the duo, which brings the work to its ecstatic finale.

the concerto was premiered by the “Israel Kibbutz Orchestra” in a series of 9 concerts during March 2004.



Double Concerto for 2 Violins

This work was commissioned by the Israeli Broadcasting Authority for the opening of the “Etnachta” 2001 Concert Season, and was premiered with the Israel Chamber Orchestra in a live broadcast of the “Voice of Music” Radio Station.

The Concerto is based on the form of Bach’s double Concerto. Both works have similar instrumentation and the parts: Allegro, andante, Allegro, but this is where the resemblance ends.

The Concerto's music material is inspired by two completely different music genres; the Eastern European folk music on one hand and the folklore of India on the other. In both, the dancing rhythms and the typical scales are dominant.

The work puts the two soloists in a kind of dance duet. A wide range of situations and emotions that the “couple” experience is displayed here: collaboration, dialogue, competition, anger, a search for an individual voice and the gentle balance needed to keep intact a relationship.

The work opens with a **Raga Dance**, based on a scale of five notes (raga) with a typical Indian color. The movement begins with a multi-layered and dense texture which sets the mood for the soloists to present the theme in unison. After the opening an intimate dialogue leads to a hectic and energetic allegro in which the soloist compete and imitate one another.

The **Serenade** presents a slow and romantic theme in the form of A-B-A with a nostalgic and sentimental feeling.

The **Scherzo**, also in a form of A-B-A, is a fast rhythmic movement full of agility and joy, based on a five note Raga. The coda presents an asymmetric pattern, acting as a background sequence for the soloists to play in a free and somewhat wild atmosphere till the ecstatic end.

The work is dedicated to my wife Tali.



Concerto for Electric Guitar String orchestra and Percussion

The concerto evolved following a deep acquaintance with guitar player - Avi Singolda, and his musical abilities and techniques. The work was premier by the Camerata Orchestra in 1998 and since has been performed by the Israel philharmonic orchestra, Israel kibbutz orchestra and the Israel chamber orchestra. The work has also a unique Video art that was specially created by the video artist Yael Toren to comp the first movement.

At the process of composing I was especially interested in exploring the wide possibilities of sounds and blends between the E. Guitar (with effects) and the string orchestra plus percussion. During the work the guitarist uses presets with various styles of sounds which completely change the atmosphere and the character of the music.

The work has three movements: **Full Moon** - depict a mystic ceremony; it starts with duet between the guitar (using delay and chorus effects) and percussion. The strings join in with warm harmonies and lines with long expressive characteristics. In the second half of the movement the mood changes - the strings expose a dramatic new theme which the guitar will work out to a dramatic climax. Towards the end of the movement the mood shifts back to being calm and mystic.

Second movement - **Miniature**: This movement is structured in an A-B-A form, the A part is somewhat delusional and detached, while the B part is very earthy and brings a cheerful countryside dance.

Third Movement - **Stormy**: This movement is characterized by constant waves and “perpetum mobile” textures in the strings. It is full of passion and lyric melodies “Sang” by the Guitar which is using an overdrive sound effect. The work comes to an end with a climax with a guitar improvisation of this part is identical to the storm and the opening.



1. Concerto for two marimbas & percussion
2. Double Concerto for two Violins
3. Concerto for E.Guitar, string orchestra and percussion
4. Transitions

For information please contact | Mobile: +972-52-8319689
Orchestra Offices: +972-9-9604757 | Fax: +972-9-7445575
Email: zod@bezeqint.net | Website: www.yarongottfried.com



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Yaron Gottfried