

Musical Performances

Seeing Music and Hearing Color "*Marc Chagall in Sounds in Colors*"

Irena Friedland-piano

Avshalom Sarid-violin

Ilan Shull-clarinet

Throughout history, Music and Visual Arts have experienced fascinating relations with complement each other: Love? Hate? Envy ? Rivalry? Reinforcement ?

Music, which is an abstract art, for many years has been exploring inside world of human being, an endless world full of emotions which wouldn't be put into the boundaries or frame...Paintings during hundreds of years documented outside world...

However these relations were also a bit complicated and music envied visual arts because of realism, concreteness which exist in paintings and painting envied music because of freedom...

A few questions:

- 1) Do these correlations between colors and sounds really exist?
- 2) May everybody matches a color to a sound intuitively?
- 3) Could any work of visual arts be reflected in music? How precisely it could be?
- 4) Is it possible to find similarities between them?
- 5) Am I really able to convince you (my audience) in the interaction between painting and musical piece?

These questions are not simple, it's like a new language and for some of us it's easier than for others... the language (which is very native for so many musicians, poets, writers and artists) -the language of green sounds, blue melodies, red chords and yellow tonalities

Painters, composers, writers etc with all their differences who belonged to one specific period of time : the end of 19th century, beginning –middle of 20th century(among them M.Chagall, of course), a beautiful time of naïve belief that art could create a reality by itself which with all strong power will impact outside world and even more, will transform it into better one.

They believed that only fusion of arts could overwhelm us, impressed us in the strongest way Were they right?

This interaction surely enriches our comprehension, however it's still the only a starting point of a whole chain of related sensations: intellectual, sensual and emotional.

" Listen to music , look at painting... and stop to think...ask yourself if it taken you away into a world you never known before...if so, what more can you ask for ?"

Wrote Vassili Kandinsky, a famous Russian painting, for whom the interactions between music and paintings were very important...

Marc Chagall was born in the small town of Vitebsk, Belarus and was the oldest of nine children in a traditional Russian, Hasidic Jewish family.

Probably at around the age of thirteen, Chagall implored his mother: "Mama . . . I want to be a painter" Chagall had a very close connection with music.

He learned to play the violin and listened to his uncle Noah's playing (who became the model of the violinist in a couple of Chagall's paintings, such as the famous "Green" violinist and the "Purple" violinist. The Jewish traditions, holidays and everyday life of his childhood made deep impression in his art. Family, loyalty to friends and confidence were of great importance for him.

Klezmer music coincides with the art of Chagall. Traveling bands played at weddings and community celebrations throughout eastern Europe during this period.

Lets us try to choose the "right" musical piece for his painting...is it possible?
Should we choose from the same period of time, or not?

Is it mutual process?

Each time this painting will be interpreted differently and its character will be changed according to the musical piece or may be the nature of the musical piece will be changed because of the influence of this painting.

Klezmer music could be easily connected to Chagall's paintings, but not only...

Emotional depth and sadness in Shostakovich's music, his ability to touch our heart with simple intonations and phrases- all this can interpret Chagall's paintings from a different angle... Sadness and humor, side by side could be easily found in this music and in many of Chagall's paintings (we often see musicians laughing and crying together with village people).

The circus motif is one of Chagall's most celebrated, he was fascinated by the theme of the circus, and often returned to this subject-matter in his oeuvre. The arrival of the circus signified the sudden invasion of the wondrous into the rhythm of everyday life and brought happiness and amazement.

He loved to paint acrobats, clowns, horses, dancers, magicians, ballerinas etc.

Like Chagall (in his circus paintings)-Darius Milhaud's music generally and sonata for viola and piano especially bring light, joy and cheerfulness music- the atmosphere of the music hall and the circus.

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and stop to think...

ask yourself if it taken you away into a world you never known before...

if so, what more can you ask for ?"

Baroque, Blues & Jazz

The Atar Piano Trio

(Ofer Shelley, piano; Tanya Beltser, violin; Marina Kats, cello)

"Light" music, serious music and everything in between

Program:

Oswald – Scottish sonata

Claude Bolling -- Romance for violin and a jazz Trio

Claude Bolling – Baroque in Rhythm for Cello and a jazz Trio

Bach – Trio sonata in C minor

George Gershwin – prelude no.2 for piano

Paul Schoenfield "Café Music" – First movement

Bach – "Minuet" from French suite

Claude Bolling - Ragtime for violin and a jazz Trio

(Bach – Largo from double concerto (Trio Version

– Gershwin / Heifetz

My man is gone now

It Ain't Necessarily So

("Bach – "Air)

"The Karmiel Orchestra"

Artistic director and conductor - Vladimir Shtukmeyster.

Concert program

1. Poppuri of songs.
2. Poppuri.
3. Frank Sinatra "My Way". Solo on the trumpet - Boris Podolsky.
4. Tchaikovsky - Neapolitan Song.
5. Tony Murena - Indifference - Valse musette. Solo on the accordion - Alik Karasik.
6. Valery Kovtun - Sous le ciel de Paris (Song about Paris).
7. Freylechs (Jewish dance). Solo on the clarinet - Aleksander Volman.
8. Poponov – About sparrow. The balalaika`s quartet, Musical director - Michael Pitarov.
9. Hava Nahila. Solo on balalaika - Ariye Rabinovich.
10. Rimsky-Korsakov – The Flight of the Bumblebee.
11. Glebov – Humoresque.

Karmiel Conservatory

Director - Diana Bucur

June 1, 2011

9:15 – 9:00

Yakov Geller – violin, Rafael Skorka – piano

Tchaikovsky – Melody

Massenet – Meditation

June 2, 2011

9:15 – 9:00

Yakov Geller – viola, Rafael Skorka – piano

Bach – Prelude from suite no 1 for cello in g major

Schumann – fairytales