

Gilead Mishory

Rega'im (Moments)

The cycle for solo piano with the movements Berceuse (Lullaby); Ländler; Terz (Third); Zeltmusik (Tent-Music) and Lindenbaum (Linden-Tree) was written in 2000, and has been performed since then in numerous recitals in Germany, Japan and Israel. The five movements can be played as a suite, but also as a commentary, linkage or counterpoint between the six "Moments Musicaux" by Schubert. A few elements, motives as well as gestures of melody or articulation show an affinity to Schubert's cycle, as well as to his musical spirit in general.

Press-Reactions:

"Masterpieces of musical virtuosity" (Piano recital, autumn 2000):

"Always changing, Mishory combined one of Schubert's "Moments" with his own "Rega'im" (moments). Changes were often smooth and not only those intelligently built-in Schubert quotations and associations into his own music gave the listener the impression it couldn't be any different. In his first two "Rega'im" Mishory worked on the lines of similar characters whereas in the last ones he put more emphasis on contrast. Sometimes in a rather melodious way, sometimes distinctly rhythmical in character, Mishory's "moments" developed into a play full of expectations, opening doors of thought in order to push them closed immediately ... With the joint clapping of hands thoughts of the marquee, flamenco rhythms and African drums, even the sound of pop-concerts were in the air. But then concentrated finger snapping brought you back into the concert hall. A daring, self-confident but above all a successful experiment. The audience thanked Mishory with long and emphatic applause"

(Acher-Rench-Zeitung, 21.11.2000)

(About Mishory's new Cycle: "Rega'im" with Schubert's "Moments Musicaux"):

"The composer-pianist proved himself a sound-designer and first-rate technician, who eagerly uses the modern piano's entire width of dynamical possibilities... The audience liked the "Rega'im" (Moments),

which were performed with accuracy and joy of musicianship. Furthermore, the Schubert pieces which were woven between them, mostly with fine, lyrical sound, could time and again relieve the intensified emotions, and were interpreted from a totally different point of view of understanding of the musical moment."

(Münchener Merkur, 13.11.2000)