

1. Two movements from Gama, for two violins and a viola, written in 1997/8.
  
2. The inner movement of I Am Writing My Nocturne, for double bass. The piece was commissioned by Ron Merhavi in 2006, and could never be worked out without his ideas and suggestions. He is the one who's playing here. This movement is based on harmonics (nothing else). There is a note added to it: "...like a half forgotten tune coming from afar". Ron said he was thinking of someone walking in the dark, whistling.
  
3. Teranim, for three violas, was written in the mid 90's. This piece is a bit strange to me now due to some over-expressive gestures I find in it. As a matter of fact, the piece "manipulates" a few motives taken from the Violin Sonata by Paul Ben Haim (1897 -- 1984), one of the founding fathers of Israeli music. I couldn't (still cannot) follow his aesthetics and style. I just wanted to "re-present", to "remix", and reverse some of his typical raw materials and associations with my own musical means (which he probably would not accept). One of my colleagues said that this work had turned out to be quite melancholic. Well, think of that generation coming from Europe to Eretz Israel-Palestine, full of Romantic aspirations (with a touch of Orientalism, and much more than that). Think of the dream-like brightness in Ben Haim's sonata (especially in the 2nd movement, which was the main source for my piece). And think about here and now. But what about THEN?