

Piano: Assaf Shatil פסנתר: אסף שתיל

Track 1: [00:00](#)

Track 2: [05:34](#)

Track 3: [12:09](#)

Track 4: [15:33](#)

Track 5: [18:37](#)

* PostScript, as a title, came to my mind as soon as the people of Musica Nova (an Israeli group dedicated to new music) asked me about a piece to be played on a special occasion - the birthday of Amnon Wolman (a composer, an old friend of mine). I felt that the new piano miniature I was thinking about could be a sort of P. S. , as in certain letters; something different (but not indifferent) to the earlier message. And what was written earlier by me was Pockets (2014) , a cycle of piano miniatures recorded by Eyal Bat. So, my first PostScript was played at Hateiva (in Jaffa) by Assaf Shatil. Later on I had some fresh ideas about several new piano miniatures; four new PostScripts. Assaf Shatil took all five of them very seriously and recorded them. Many thanks, Assaf!

*PostScript #1 has two sections (with a pause between them). I added a note to the title: ' 2 references', knowing that the new piece may allude to some other pieces I had written as well as to pieces by other composers whom I hold in high regard. Besides, I added a motto, some lines by Octavio Paz, dealing with motion and motionlessness being opposed to each other, and the possibility of dissolving this opposition.

* PostScript # 2 (which also has two sections) has no added title.

* PostScript # 3 has a motto: two lines taken from Oded Peled' poem, Do Not Fear: 'Ascending and descending tones emanate from a pealing flute a light, tinkling wind-chime, silvery gong of time [...]'. I am quite sure that these images echo in my miniature. Peled is an Israeli poet dear to me. I asked his permission to quote his words. He said yes, of course. I thank him very much for that.

*PostScript # 4 , at least in some of its ingredients, is different from all the other PostScripts. I decided to call it B-SIDE (guess why...). * PostScript #5 has a motto: a few sentences taken from Event, written by Phillippe Sollers. These ambivalent (or rather plurivalent) sentences deal with 'writing from zero point' - possible or impossible? Is there any real 'blank page'? Maybe this only means the 'erasing' of a text (for Sollers - words; for me - musical notes as well) which had been already written? 'And yet nothing is ever written, it can change at any moment (...)'.

June 2016