

# Glass Churches

for sextet with electronics



2018 (rev. 2020)

preview  
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**Amos Elkana**

Commissioned by the **Israeli Music Festival**

**Scoring:**

Piccolo, also Alto Flute  
Bass Clarinet in B $\flat$ , also Clarinet in B $\flat$   
Bassoon  
Piano  
Violin  
Violoncello

**Performance Note:**

The structure of this piece is based on a complex series of numbers. In order to maintain the integrity of the structure, dashed bar-lines were added to show where sections begin and end. However, to make the score easier to read, it is written mostly in common time.

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**Duration:** c. 12'

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## Pre-recorded text in electronic part

### Part 1 – CHILDHOOD

My parents were much older than usual parents are  
 My father was a Communist, a Zionist, a Jew. All the good things...  
 My mother came from Szeged from a Jewish merchant family and had an unbelievably beautiful contralto and wanted to become an opera singer  
 Was a great love affair. They got married and then they started working on me for 14 years  
 The house in which lived was a typical, old fashioned, almost 19th century style salon.  
 Music, culture, artists, literature...

### Part 2 – BEFORE THE WAR

But then the Hungarians came and occupied northern Yugoslavia and my father was immediately arrested as a Jew, Zionist, Freemason, Communist.  
 He knew what was coming  
 He led the sports delegation to the Maccabia to Palestine in 1935, wanted to stay there having read Hitler, and my mother adamantly refused. She wrote him: "How can you be so cruel to take me and my 1 year old child to the desert?". So the foolish man came back.

### Part 3 – SHOA

Then when the Nazis got into Hungary with full Hungarian participation, my father said, okay, they are going to take us, I don't know where, don't know what, come to this village and let's be together  
 And when the deportation started in June '44, we were deported from Battonya  
 And on the way to Auschwitz when two of those cargo trains stopped, for some reason parallel, and people were screaming through the, not windows, through those, whatever, each other, "what do you know of that person?, what do you know of that person?", my mother who was standing (there was no sitting place) on one side of the wagon and I on the other, learned from people from Szeged that my grandmother and the two aunts committed suicide on my birthday, 16th of June '44, thinking that they would never see the darling child again.  
 We were taken to Auschwitz. Not really wise to be in Auschwitz because the gas chambers were overworked and they kept us sort of queuing up.  
 But then the allies started the carpet bombardments of German and Austrian cities. So we were taken to Floridsdorf in Vienna  
 We were housed, so to speak, in bombed out schools. taken out every morning to clean up the rubble, go back, twice bombed out with the bombs and the thing but somehow survive!  
 Then in April 44 they decided, the Nazis, it's finished, we should go back back to Auschwitz to be killed and they started the famous death marches.  
 And when we had to go my father forbid me to take my collection of glass churches and I don't remember ever in my life hating anybody as much as I hated him then.  
 We started the death march and both women, my mother and the other family's mother, literally couldn't march, what was the reason I don't know, so it was clear that if we don't go along with the convoy we will be shot  
 We stood aside, SS came up to us and said "look the Russian army is very close, if you write down my name and my number and you testify that I was a good one, I won't shoot you".

### Part 4 – ESCAPE

Then we hid in a barn for a month, until the Russians really came, in a village north of Vienna called Spillern  
 In the same barn were some Ukrainians, they took the women, they allowed us to stay and the women were every night with them  
 There was no food so the 14 year old girl and I left the barn at night and we stole, as far as I remember, from garbage cans potato peels and these kind of things on which we lived for a month but we survived

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# Glass Churches



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4/4 ♩ = 66

Piccolo *pp*

Bass Clarinet in Bb *ff*

Bassoon *ff*

Piano *f*

Violin *p* gliss.

Violoncello *p* gliss.

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4

Picc. *f* flz.

B. Cl. *f*

Bsn. *mf*

Pno. *f*

Vln. *f*

Vlc. *f*

9  $\frac{3}{8}$   $\frac{4}{4}$  A

Picc. *nat.*

B. Cl. *ff* *muta in Clarinet in Bb*

Bsn. *ff*

Pno. *pizz.* *p*

Vln. *Red.* *p*

Vlc. *pp* *p*

13  $\frac{5}{16}$   $\frac{3}{8}$   $\frac{4}{4}$  B

Picc.

Cl. (Bb) *mp* *Clarinet in Bb*

Pno. *keys* *f*

Vln. *f* *p*

Vlc. *p*

19

Cl. (Bb)

Bsn. *flz.* *f*

Pno. *f*

Vln. *con sord.* *p*

Vlc. *ff*

23

Picc. *mp*

Cl. (Bb)

Pno. *f* *p* *8va-1* *pizz.* *ped.*

Vln.

27  $\frac{4}{4}$  C

Picc. *pp*

Cl. (Bb) *muta in Bass Clarinet*

Bsn. *nat.* *p*

Pno. *keys f*

Vln. *senza sc. d.* *p*

Vlc. *f* *p*

Bass Clarinet

31  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{4}{4}$  D

Picc.

B. Cl. *flz.* *f* *nat.* *muta in Clarinet in Bb*

Bsn. *f*

Pno. *p*

Vln. *p*

Vlc. *f* *p*

dynamic balance  
fl. = cl. = bsn.

36

Picc.

Cl. (Bb)

Bsn.

Pno.

Vln.

Vlc.

Clarinet in Bb

*p*

*f*

*ff*

41

Picc.

Cl. (Bb)

Bsn.

Pno.

Vln.

Vlc.

non vib.

*pp*

muta in Bass Clarinet

*p*

5/16

4/4

*pp*

*ff*

*p*

46

B. Cl.

Bsn.

Pno.

Vln.

Vlc.

4/4 E

Bass Clarinet

*ff*

*ff*

*p*

*p*

*f*

take Ebow



50

Picc.

Cl. (Bb)

Pno.

Vln.

Vlc.

5/16 2/8 4/4 F

Clarinet in Bb  
flz.

breathe imperceptibly

*f*

*p*

Ebow

*p*

*p*

*p*

*f*

*p*

[Voice]

my.parents... my.father... my.mother...

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60

Cl. (Bb)

Bsn.

Pno.

Vln.

Vlc.

remove Ebow

was.a.great... the.house... but.then...