

PART IV MESMERISING.

Los requiebros (*Goyescas*) - Enrique Granados (1867 – 1916)
Ballad | Sephardic Melody (*Three songs without words*) - Paul Ben-Haim (1897-1984)

Tres hermanicas eran - Alberto Hemsí (1898–1975)
Nana de la cigüeña (*Tres nanas*) - Antón García Abril (1933-)

In this part of the programme we further pursue the repetitive yet changing character of *slitscan* imagery introduced in Part II. The horizontal dimension of our images records time. As our subjects continuously rotate in front of the camera they give the illusion of a continuum with neither beginning nor end. The repetition in the themes, sounds, rhythms and musical structure of the contemporary Arabic, Sephardic and Spanish songs in this part mesmerise the listener and almost create a meditative sensation.

The Israeli composer Paul Ben-Haim combines traditional European classical elements and the *drone* and *horah* rhythms of Middle Eastern music in his **Ballad** and **Sephardic Melody**. Drone music emphasizes sustained and repeated sounds and tone-clusters, making it a rather bleak and minimalist musical style. The Israeli Horah, in contrast, is a circle dance usually performed to folk songs.

Tres hermanicas has a similarly interesting background. The song belongs to a collection of Sephardic songs arranged by Alberto Hemsí. He dedicated many years of his life to collecting the only orally transmitted traditional chants of the Spanish Jews fleeing the Iberian peninsula in the 14th century to the former Ottoman Empire. Harmonization of the modal chants proved difficult but at the end of his quest Hemsí had written out sixty traditional melodies, saving them from being forgotten. They are probably meant to preserve the memory of home for the Jews having to desert it. Mostly these strophic, rather nostalgic, songs tell stories, of love and life, everyday information. No decoration. Functional.

Traditional musical heritage is also a feature of well-known Spanish composer Antón García Abril's music. In **Nana de la cigüeña** the modal style again creates an eerie, almost sinister, musical feeling. The contradicting images of the lyrics leave ample room for interpretation: *Isn't the stork's song the most soothing to fall asleep to, sung from the church spires, being the song of heaven.*