

Alexandre Tansman 1897 - 1986

A lyrique way in a troubled century



Conception Design Realization
Bettina Sadoux

In association with Mireille Tansman-Zanuttini

Parents

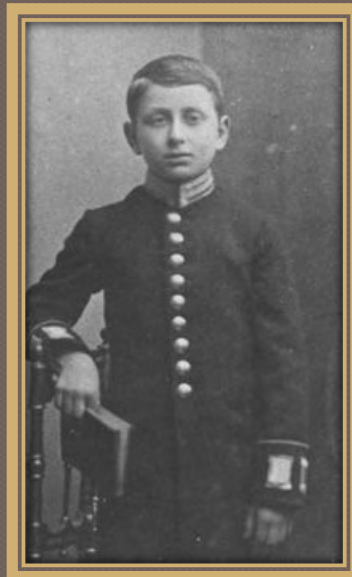
Alexandre Tansman was born in Łódź, Poland on June 11, 1897. His parents, Mosze and Anna Tansman (born Gurwicz), belonged to the Jewish upper middle class and owned a textile export company.

However, the Tansmans' material situation got worse after his father's death in 1905, and worsened with the First World War and the Russian revolution.

Alexandre grew up in a highly cultured and music-loving family. Since a very early age, the young « Sacha » (Alexandre) had received a very good education and learnt several languages: Polish, Russian, French, English and German.



Mosze
Tansman



Alexandre
Tansman



Anna
Tansman

A musical family



His aunt was Anton Rubinstein's pupil and his sister Thérèse studied at the Conservatory of Berlin with the famous pianist Artur Schnabel. Chamber music concerts were often organised at home. Moreover, Sacha had the opportunity to listen to prestigious concerts during his holidays in Moscow at his cousins' home - close friends of Scriabine - in particular those of the famous conductor Koussevitzky. After attending a concert by the violinist Eugène Ysaye he decided to become a musician at the early age of six.

Alexandre and his sister Thérèse

A musical training

Alexandre Tansman began to learn the piano when he was four years old with Wojciech Gawronski, a teacher who came especially for him from Warsaw. When he was eight, the young Sacha started composing short pieces. He studied piano, harmony and counterpoint at the Conservatoire of Łódź. Later, he learnt orchestration within the recently established Symphony Orchestra of Łódź where he played the parts of the harp at the piano.

In 1915, he left Łódź for Warsaw where he attended Piotr Rutel's classes at the Conservatoire as well as classes at the University of Law and Philosophy (in *numerus clausus*) where he was awarded his doctorate in 1918.



Alexandre with his sister
and his cousins

First works

First prizes for composing

Of course, Tansman's very first works were influenced by Polish folklore and were written, in the composer's own words, « in the style of Chopin and Grieg ». But during his second Polish period, one can already note a real style of « avant-garde » style (with polytonal harmony, innovative resolutions beyond the limits of functional harmony).

At the first composition competition in Poland - independent again - he won the three first prizes under three different names. This success led to his decision to leave Poland where he saw no hope of pursuing a career because of prevailing anti-Semitism. He obtained his passport from the new President of Poland, the famous pianist Ignacy Jan Paderewski.



Tansman in the musical background of the twenties in Paris

From Warsaw to Paris

Arriving in Paris at the end of 1919, Tansman, 22, had to earn his living. He first worked as a packer at La Villette. Then he made use of his language skills and found work as a translator in a bank. He also gave piano lessons. But his circumstances rapidly improved and one year later, his sister and his mother were able to join him in Paris.

Maurice Ravel: a key figure

Maurice Ravel played a deciding part in Tansman's musical career. He introduced him to his publishers (Demets, Eschig) and to the most prominent performers of the time. He also took him to the famous « Roland Manuel's Monday gatherings », to the Clémenceau and Godebski « salons » (the artists' meeting place). Thus, he soon became a member of the Parisian musical scene and made friends with the most important musical personalities of the time: Bartók, Prokofiev, Stravinsky, Schoenberg, Milhaud, Honegger, Roussel, Manuel de Falla etc. Soon his works were conducted by the most famous conductors, first in Paris (Koussevitzky – with whom he played his *1st piano Concerto* at the Opera – Golschmann and Monteux), then in Europe and finally the United States (Toscanini, Mengelberg, Mitropoulos, Stokowski...).



Vladimir
Golschmann



Pierre Monteux



Maurice Ravel

First tours abroad

- 1927-1928 : first tour in the United States
- 1929-1930 : second tour in the United States
- 1931 : tour in Poland
- 1932-1933 : tour around the world (one year)



- The peak of Tansman's first tour in America was the world première of his *Second Piano Concerto* on December 28, 1927, commissioned by Serge Koussevitzky who conducted it with the Boston Symphony Orchestra and the composer at the piano at the Carnegie Hall. The work was dedicated to Charlie Chaplin who attended the concert and to whom Tansman was introduced. Tansman made this first tour with Ravel.

« To Alexandre Tansman in
memory of a pleasant evening,
Charlie Chaplin »

First tours abroad

During this same tour, he made friends with George Gershwin and went around numerous jazz nightclubs with him and Ravel. The influence of jazz is noticeable in several works among which is his *Sonatine Transatlantique*.

It is also in 1931 that Mrs Elisabeth Sprague Coolidge commissioned him with his *Triptyque* and Tansman's first monograph was published by Irving Scherke.

« For Alexander Tansman whose geniality & hospitality have made my visit to Paris a delight. With thanks & admiration, Georges Gershwin, April 21st, 1928 »



First tours abroad

1932-1933, Tansman began his world tour in the United States as a composer and pianist, where his *Four Polish Dances* were conducted by Arturo Toscanini at the Carnegie Hall. Then he embarked for the Middle East and Asia: Egypt, Japan (where he was introduced to the emperor), China, the Philippines, India (where he met Gandhi).



A. Tansman, S. Prokofiev playing the 2nd piano concerto piano of Tansman, V. Golschmann and his wife



« Ecole de Paris »

École de Paris (« School of Paris »)

This was the name given to a group of composers, all friends with one another and all from central and eastern Europe, in the thirties by the famous Belgian music critic José Bruyr. The group was made of: the Romanian Marcel Mihalovici, the Russian Alexander Tcherepnine, the Hungarian Tibor Harsányi, the Czech Bohuslav Martinu, the Pole Alexander Tansman, and later the Swiss Conrad Beck



A. Tcherepnine



B. Martinu



T. Harsanyi



M. Mihalovici



C. Beck

Ecole de Paris

They met at the café du Dôme in Montparnasse or in the artistic salons. As Tansman said, « this doesn't mean anything aesthetically speaking [...]; apart from the friendship ties, the attraction of France, and the technical preoccupations of our generation, each brought his own 'folklore' and followed his own path ».



A. Tansman on the right in the café du Dôme de Montparnasse, you can find M. Mihalovici.

Private Life 1937-1939

In December 1937, Alexandre Tansman married the pianist Colette Cras, daughter of the composer and admiral Jean Cras, who had died in 1932. They had two daughters, Mireille and Marianne.

In 1938, he was granted French nationality. When the Second World War broke out, he took refuge at the Archives Internationales de la Danse. The director was Pierre Tugal, his sister Thérèse's husband.



Colette Cras with her daughters Marianne and Mireille

citizenship act

1940 Flight from Paris to Nice

Extract from Tansman's diary: *Regards en arrière*

« [...] Our departure took place in awful conditions. The banks were closed, I could only take the money I had with me... we had to leave almost everything in Paris.

I put some bags on Mireille's baby carriage, I walked along the banks till the Gare de Lyon. Colette and the babies were supposed to arrive by bus and we were supposed to meet at the station at the buffet. It was easier said than done. I had to find Colette and the children amid the crowd... I moved as a madman and by a real miracle, when I had lost every hope I found them... »



Gare de Lyon, Paris 1940

Nice - between anxiety and hope

- ◉ In spite of the very precarious living conditions – « living in one small cramped room », the critical lack of money, the daily queues to get supplies – this forced stay in Nice was relatively productive and Tansman composed several important works. However, the worst was « the long discouraging pursuit of our American visa ». First of all, the exit visa, which was given... by Alfred Cortot (at the « Commissariat Général aux Affaires Juives » in Vichy); then, the Portuguese and Spanish visas and « we had to turn real cartwheels to get one before the end of the other », the weekly travels to Marseilles, the interminable queues in front of the consulates, the systematic refusal of the American consulate.



Colette and her daughters at the beach of Nice, summer 1941

Nice – between anxiety and hope

« [...] In spite of all these worries, I still worked with an eager enthusiasm and in these dramatic circumstances wrote my *Polish Rhapsody* for orchestra, my *5th String Quartet*, my *String Sextet*, the 3rd and 4th books of *Intermezzi*, the 3rd and 4th books of *Mazurkas*, 3 *Ballads* for piano, etc. »
(extract of the diary *Regards en arrière*)

Colette and her
daughters at the beach
of Nice summer 1941



Departure from Nice to America

- In December 1940, Tansman received a letter from Charlie Chaplin informing him that the President of the American Society of Assistance to the French Artists, Mrs Mabel Randal-Mclver, had offered to give a guarantee (affidavit) for the Tansman family at their arrival in America, an essential document if you wanted to get the American visa.
- Charlie Chaplin founded a support committee in New York in which appeared, besides himself, the conductors Toscanini, Koussevitzky, Mitropoulos and Golschmann.
- Some time later, Tansman also received an answer from his impresario, Bernard Laberge, who had already organized a series of concerts for 1941-1942 and 1942-1943.
- However, the departure was postponed several times.
- « [...] We live in the perpetual waiting for our departure. We are registered on the 1st boat leaving from Lisbon or Cadiz. Maybe at the end of July, maybe around August 10. I go to Marseilles every week and I call almost every day. So our travel money evaporates little by little. Anyway, let us hope that we shall still succeed [...] »
- « [...] We are still at the same point, waiting for departure – registered for the first boat to leave... but which still doesn't leave. Anyway, let us hope for the middle of August [...] »



A. Tansman, B. Laberge,
S. Prokofiev, V. Golschmann

Departure from Nice to America

extracts correspondance

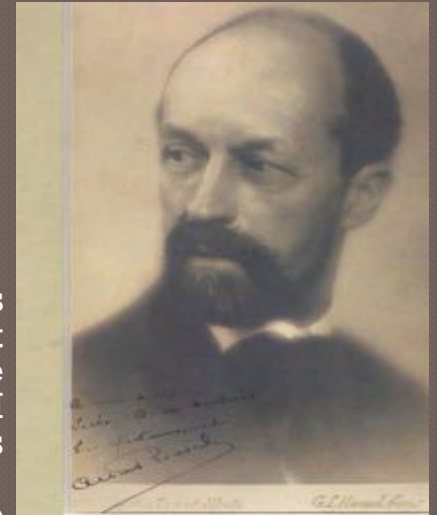
Letter to Mrs Roussel

July 15, 1941

« [...] If I tell you that I leave with pleasure I would lie. I lived in this country the 22 best years of my life, I loved there, I suffered there, I owe it very much in my artistic and spiritual development, I loved it and I love it, maybe more than many people; I don't believe that I harmed it or that I brought shame on it in any way; I made friends there and all my life is closely connected to France.

I considered wrongly to be a part of it. So I may tell you that I truly had to tear myself away when I decided on this departure, which is for me a sort of exile. Unfortunately, I have no choice. If we only had to share with all the other French the consequences of the tragedy, to participate to the general hardships, with them and like them, I wouldn't have hesitated to stay in order to suffer the common ill fate as well as the good one.

But unfortunately, for the reasons you know, one is excluded even from the right of equality before suffering, not to mention the right to work, that is to live. Maybe better days will come back – let us hope -. I know what you think of all this and I can imagine what Albert Roussel would have thought! So I prefer to forget my life of this past year and take with me the memory of the other 21 years [...] ».



Departure from Nice to America extracts correspondance

May 7, 1941

« My dear Mum and my dear Monique,

[...] If you knew how people are fighting to get seats, some are waiting for months and months, without any success, in spite of all the money spent, and they cannot leave. Moreover, the conditions are so terrible. Most of the freighters leave with 700 passengers and ought to contain 50. As for Lisbon, we were supposed to leave from there, it is a real hell. 80,000 persons wait fighting it out for thousands of dollars. So you may imagine how happy we are to have such supports. In Martinique, we hope for a letter of recommendation [...]. Also, once there, we shall need to do some string-pulling, as everything is 'jammed'. If only I could tell you in more detail about the vicissitudes, the hopes and despairs we had to suffer in order to get the American visa !... »



Departure from Nice to America

extracts correspondance

Letter from May 7 – continued

« [...] You saw that 4 days ago the consulate thought that the lawyer's document was insufficient, then, 2 days after, the visa is awarded... and then taken away again a quarter of an hour later [...] and if you knew all the strings we had to pull influences, without any success though! From Charlie Chaplin to Lourdeg Hull, the Minister of Foreign Affairs, and all this for nothing. At last, the nightmare is over and we shall not have, thanks to you, the worst of all, the one of the boat...».



Stages of travel

« ... This is our itinerary, according to my plans :

- ⊙ ⊗ Tuesday 14.8 dep. Nice 6.15 - arr. Toulouse 18.20
- ⊙ ⊗ Friday 15.8 dep. Toulouse 8.15 - arr. Pau 13.15
- ⊙ dep. Pau 13.32 arr. Caufran 17.14
- ⊙ dep. Caufran 17.45 (Spanish hour)
- ⊙ ⊗ Saturday 16.8 arr. Madrid 8.35 dep. Madrid 23.00
- ⊙ ⊗ Sunday 17.8 arr. Lisbon 15.32
- ⊙ « [...] Maybe we shall stay one day more in Madrid, in order to arrive in Lisbon on Monday. The boat leaves on Wednesday [...] »



On the boat Mouzinho with J. Hadamard , mathematician

Arrival in New York

The Tansman family arrived in New York on September 3, 1941, in an awful condition after a very difficult two-week travel. The Mouzinho was the last boat to leave from Lisbon to New York. On board were also 45 children survivors of the concentration camps, « sponsored » by the Joint Distribution Committee. As Tansman said in an interview, « of course, if you come as a refugee, it is not the same thing as if you come as a star... ».

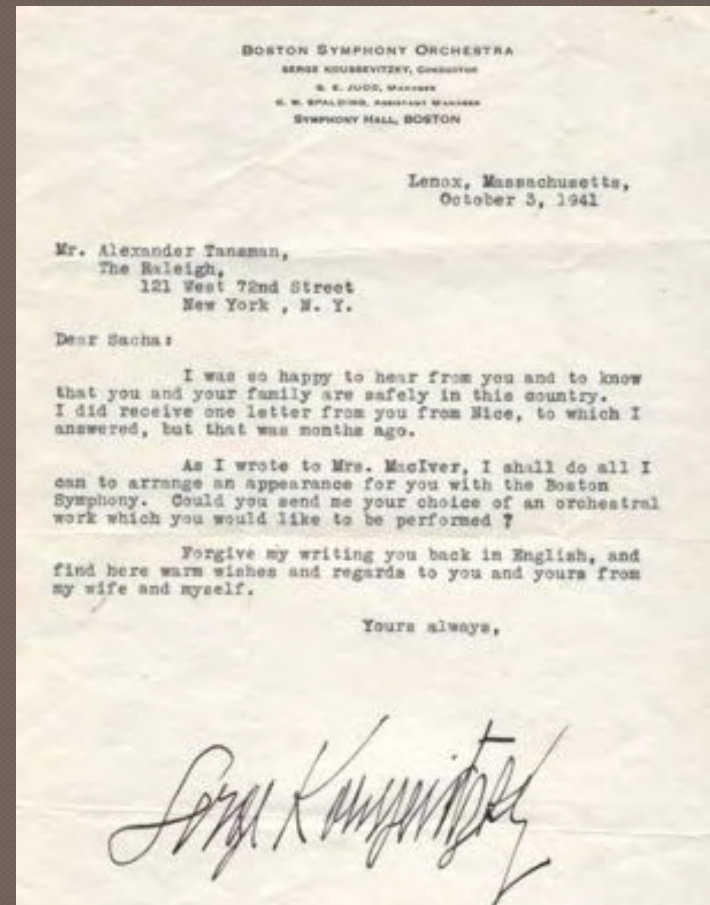
Tansman was met by his impresario Bernard R. Laberge, the conductor Vladimir Golschmann and many journalists.

Thanks to Golschmann's financial support, the family lived some time in New York, in a small flat at the Raleigh Hotel, waiting for a still uncertain future. Among Tansman's friends, the famous conductors Serge Koussevitzky (Boston Symphony orchestra) and Pierre Monteux, and... Charlie Chaplin expressed their joy at knowing that he was finally safe.



Mireille et Marianne Tansman on the boat Mouzinho arrival at Staten Island

Letters from Chaplin, Koussevitzky, Monteux



« My dear friend,
It is impossible to express with words our joy to know that you are finally on this side of the Atlantic, and that you escaped from your long ordeal, you and your little family [...] »

Pierre Monteux

Letter to Milhaud

The Raleigh, 121 West, 72 Street, New York City

le 18 Sept. 1941

Mon cher Milhaud,

Je ne saurais pas vous dire quel sincère plaisir j'ai eu à recevoir votre si affectueuse et amicale lettre. J'ai su par Golschmann et par votre père que vous vous êtes intéressé à notre triste sort pendant ces 15 mois de misère et j'en ai été très profondément touché. Il serait trop long de vous écrire tout ce qu'on a vécu là-bas. J'espère vous le raconter bientôt de vive voix. Impossible de vous dire combien nous sommes heureux d'être ici. Ce changement moral et matériel nous paraît être un vrai rêve. Tout le monde est si gentil, si prévenant pour nous, et nous en avons complètement perdu l'habitude. J'espère retrouver peu à peu ma place au soleil et les débuts sont assez encourageants. Comme vous le savez, nous avons pu durer tout ce temps uniquement grâce à l'appui des amis d'ici, comme Vladimir, Chaplin, Toscanini, etc., car nous avons perdu tout ce que nous possédions en France. Je pense venir avec ma petite famille en Californie sur le début de novembre, après le concert de Mrs. Coolidge à Washington (30 oct.). Sa commande a été pour moi plus que bienvenue à tout point de vue et je travaille activement à la Sonate¹.

Pourriez-vous dire au Paramount que je serai en Californie en novembre ? J'aurais été tellement heureux de pouvoir faire quelque chose pour eux au point de vue musical, après Washington.

Vous ne connaissez pas votre bonheur d'être parti à temps avec votre femme et enfant. S'il n'y avait que les privations à supporter, cela serait peu de chose, mais le reste a été bien plus pénible - difficile à en rendre compte sans l'avoir vécu.

Je suis heureux pour vous de vous savoir en un endroit qui convient à votre santé et vous permet de travailler en toute tranquillité - c'est une chose inappréciable.

Nous avons tous été malades par réaction et commençons enfin à nous remettre. Pour notre séjour de 6 semaines ici nous avons pris un petit flat de 2 pièces avec cuisine au Raleigh. Cela nous paraît un palais, car nous vivions à Nice tous les 4 entassés dans une petite pièce, un vrai enfer !

A bientôt, mon cher Milhaud, merci encore pour toute votre gentillesse. Mille affectueuses pensées de nous deux à vous deux.

Très amicalement

Al. Tansman

¹ Sonate N° 4 (1941), "to Mrs Elizabeth Coolidge", Création mondiale, 30 octobre 1941, Washington, The Library of Congress, The Coolidge Auditorium - Alexandre Tansman, piano.

The Raleigh, 121 West, 72 Street, New York City
le 18 Sept. 1941

Mon cher Milhaud,

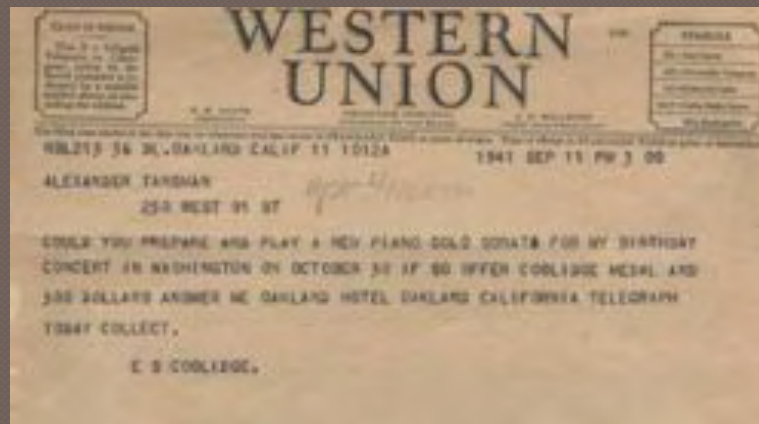
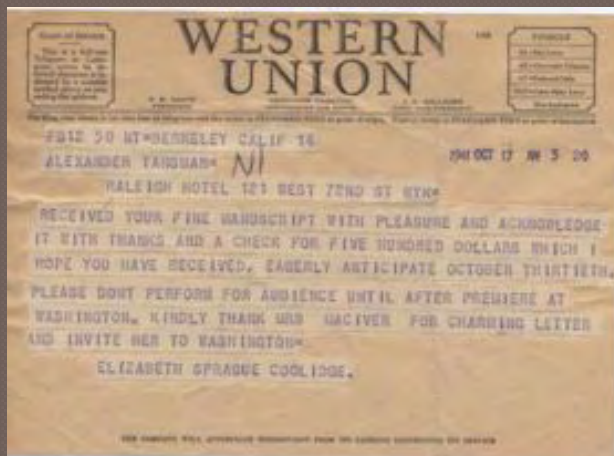
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The Coolidge Medal

- An article in the New York Times caught the attention of the famous sponsor Elizabeth Sprague Coolidge, who had already supported, among others, Stravinsky and Bartók and had commissioned Tansman with the *Triptyque* in 1931. She asked the composer to write a piece for piano for her birthday on October 30, 1941. It was the *Sonata N° 4*.



THREE COMPOSERS GET COOLIDGE MEDAL

Britten, Tansman and Thompson Honored at Founder's Day Concert in Washington

WASHINGTON, D. C., Nov. 5.—Three eminent composers, Benjamin Britten, Alexander Tansman and Randall Thompson, respectively British, Polish



Benjamin Britten (Above)



Randall Thompson (Above Right)



Alexander Tansman (Right)

WINNERS OF THE COOLIDGE MEDAL

and American, were awarded the Coolidge Medal for distinguished services to chamber music at the sixteenth Founder's Day concert on Oct. 30 in the Library of Congress. It is an annual event taking place on the birthday of Mrs. Elizabeth Sprague Coolidge who established the foundation bearing her name.

Mrs. Coolidge was present to hear the performance of three works written for the occasion and dedicated to her, and to confer the medals on the composers: Archibald MacLeish, Librarian of Congress, presided at the brief ceremony and introduced Mrs. Coolidge to the audience largely composed of members of the Friends of Music in the Library of Congress. Before presenting the medals Mrs. Coolidge said: "In calling together these representatives of English, Polish and American art, I cannot help feeling that the occasion is symbolic of more than just artistic comradeship or sympathy."

The concert of works by the honored composers was played by the Coolidge Quartet. It included Thompson's first string Quartet, Tansman's fourth piano Sonata (with the composer at the piano), and a new string Quartet by Britten.

The photograph of Helen Jepson is the first ever to be shown.

The Coolidge Medal

At the concert at the Library of Congress in Washington, A. Tansman was awarded the Coolidge Medal with B. Britten and R. Thomson and it was there that he played his *Sonata*. It came just at the right time. On November 6, 1941, the Tansmans left for Los Angeles, where the composer hoped he would obtain a commission for film music. However, this first film project failed. « [...] I expect to come to California with my little family at the beginning of November, after the Mrs Coolidge's concert in Washington. Her commission was for me more than welcome...

(Letter to Darius Milhaud, September 18, 1941)



Hollywood, a « Weimar 1940 »

During the years 1930-1940, many famous European artists had already been exiled and had moved to America. Many of them lived in Los Angeles, an excellent location because of its mild and healthy climate and offering, for some (like Tansman), the prospect of working in the film industry. (However, let us remember that neither Stravinsky nor Schoenberg could obtain film music commissions). In order to avoid the solitude of exile, these artists joined forces. Tansman soon became part of this circle of emigrated artists.



I. Stravinsky and A. Tansman



A. Schoenberg and A. Tansman

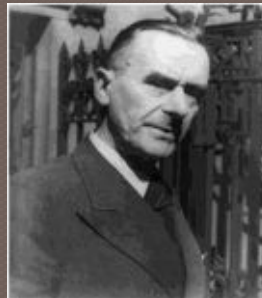
Hollywood, un « Weimar 1940 »

« [...] As soon as I arrived, I received a phone call from Stravinsky, who invited us to dinner... Some days later, we were invited to dinner by the Arnold Schoenbergs, who welcomed us with great cordiality... I must say that Hollywood was at that time a real Weimar of 1940, or rather could have been one. Musicians, like Stravinsky and Schoenberg, painters like Berman, writers like Thomas Mann and Feuchtwanger, Emil Ludwig, Sholem Asch and Aldous Huxley, had sought refuge there. But there was no contact between this elite and the local community. The latter was directed towards the studios, towards the artificial, imitated life of the movies, towards snobbery, towards cultural ignorance [...] ».

Extracts: *Regards en arrière*



S. Asch



T. Mann



A. Huxley



E.L. Cohen



A. Schoenberg

« *Flesh and Fantasy* »

Tansman's first film

The film producers didn't turn to symphonic composers for film music, but to amateur musicians, assisted for orchestration by « arrangeurs ». Fortunately, the famous director Julien Duvivier, also exiled in Hollywood – and with whom Tansman had already collaborated for the music of the film *Poil de Carotte* in 1932 – asked the composer to write (and orchestrate himself!) the music of a film of sketches, entitled *Flesh and Fantasy*. This one obtained the highest of praise.



J. Duvivier and A. Tansman
reading the score of « *Flesh and Fantasy* »



Hollywood: Tansman and the cinéma

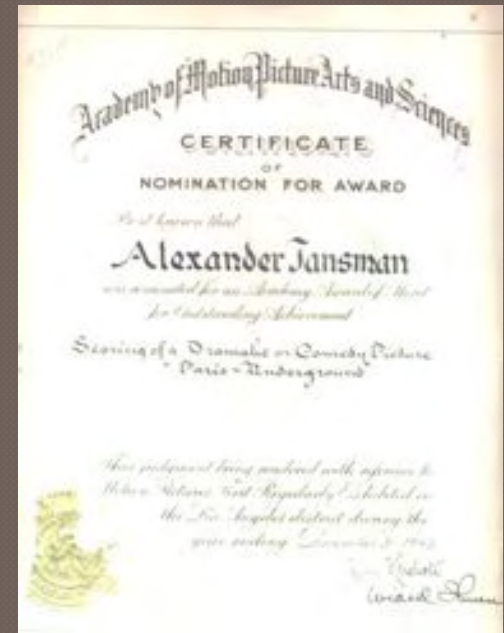
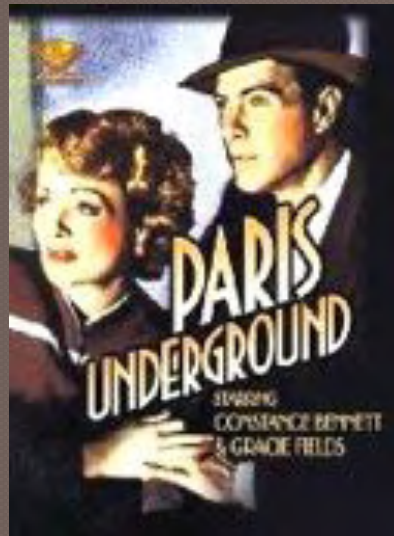
Examples of the main films for which Tansman wrote the score in America :

1942 *Flesh and Fantasy* by Julien Duvivier

1945 *Paris Underground* by Gregory Ratoff

1946 *Sister Kenny* by Dudley Nichols

He received the award for the best film score for the film *Paris Underground*.



Friendship with Stravinsky

During these years of exile, the two composers became inseparable friends. They met almost every day, showed each other their respective works, shared the same nostalgia of Europe and the same interests...

« [...] As you may have guessed, for us, the only comfort living in this hole, more provincial than the suburbs of Noisy-le-Sec, has been the Stravinskys' presence... Here, I may say, they became our best friends and they consider us likewise. As soon as he finishes a new piece, we are the first to hear it played by him, or with Colette and me with six hands, and needless to say I do the same. Besides the marvellous musician he is, his personality is extraordinary and we often stay up talking till three o'clock in the morning ...»

(extract from letter addressed to Marcel Mihalovici)

Tansman will consider this friendship « as one of the greatest privileges of his life ». He will dedicate a book to Stravinsky (published in 1948 and republished in 2009) and following Stravinsky's death, Tansman will write his splendid and moving *Stèle in memoriam Igor Stravinsky*.



« To Colette and Alexandre Tansman, souvenir bien sympathique '42, Igor Stravinsky »



Photo de Man Ray

In Stravinsky's garden 1942

Milhaud - Ensemble Brodetzky

- Tansman will also strengthen his firm and lasting friendship ties with Darius Milhaud, who lived and taught in Oakland. Darius Milhaud was full of praise for Tansman's 5th Quartet at the International Festival of Contemporary Music (EIMC). At Milhaud's death, Tansman wrote his *Élégie à la mémoire de Darius Milhaud*.
- « [...] the great success of the concert was Alexandre Tansman's 5th Quartet. I never heard from Tansman such a complete, poignant piece; maybe it reflects the hardships he suffered during the winter of 1940-1941 in France where this work was written? The composer was present at the concert and received a warm ovation ».
-
- « Dear friends,
- *It was a pleasure to stay at your house and I was very grateful to the Congress of Barbès which allowed me to come and take up a little of your time. I thank you with all my heart. I was happy to hear Sacha's beautiful piano pieces so marvellously played by Colette. Ah! She plays so well! It reminded me how well one plays in Paris.*
- *Tell the Stravigors (Stravinsky) how I was glad to see them again and to hear the Danses Concertantes [...] ».*
- *Love from the Trio to the Quartet*
- DM
-
- Another important friendship was the one with Julian Brodetzky. His chamber music ensemble performed several works by Tansman, among which were the *Suite-Divertissement*, the *Variations sur un thème de Frescobaldi*...



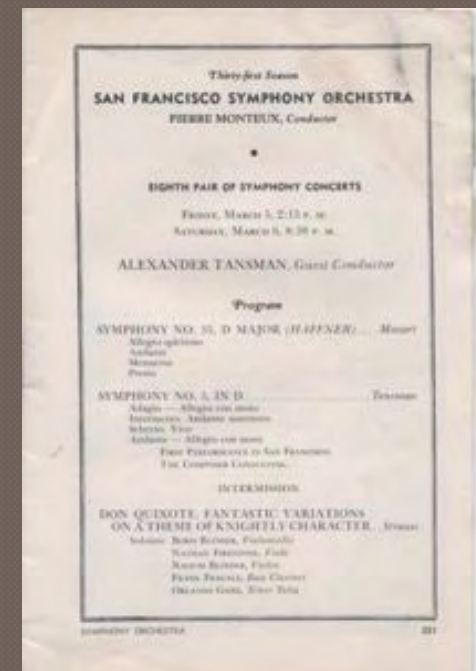
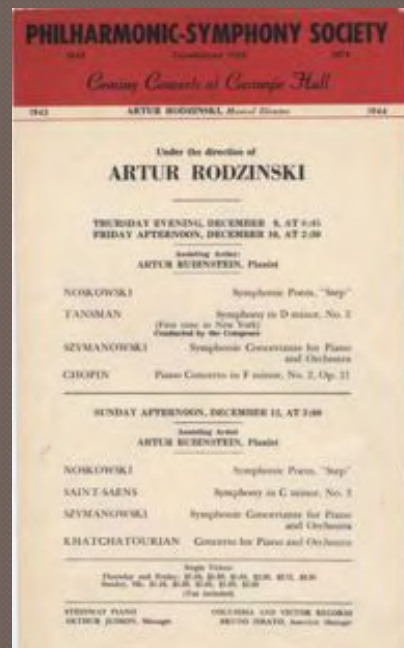
« À Sacha et Colette souvenir affectueux, Milhaud 1943 »



Tansman, Stravinsky, musicians from Ensemble Brodetzky

Symphonic works 1942-1945

Tansman favored the creation of great symphonic works and from 1942 onwards, with his *5th Symphony* and the *Polish Rhapsody* he had the opportunity to go on tours to the major towns as guest conductor with the philharmonic orchestras, which gave him a great reputation in America. During this short American stay, he wrote three symphonies: the *5th Symphony*, the *6th Symphony* « in memoriam dedicated to the memory of those who have fallen for France », the *7th Symphony* « Lyrical », dedicated to Vera and Igor Stravinsky, the *Serenade N° 3*, dedicated to E. Sprague Coolidge, the *Divertimento* for chamber orchestra, dedicated to Arnold Schoenberg...



A « collective » work

The Genesis

« [...] Last week a « collective » work was performed here – The Genesis Suite, (Genesis as in the Bible: for orchestra, choirs and narration, with episodes written by Schoenberg, Stravinsky, Milhaud, myself, Toch and Castelnuovo-Tedesco. It was very interesting and I particularly liked the pieces by Schoenberg (Prélude – one of his best pieces in my opinion) and by Stravinsky (Babel). Darius did Cain and Abel, and I had Adam and Eve [...] ».

- ◉ (Extract from a letter addressed to Mihalovici)



Leaving America

In spite of the successes and an easy material life, Tansman could no longer endure the American mentality. He had been thinking of going back to France since 1944, after the Liberation of Paris (he shared the euphoria at this event in the Stravinsky's' company). Unfortunately, this one was postponed his wife Colette had to undergo a significant operation. This was followed by a long convalescence, which swallowed up all the money that had been saved. Thanks to the commission of the *Genesis Suite*, and of the film *Sister Kenny*, he once again earned enough money to travel.



Leaving America

« [...] I write to you now in order to tell you that we have made the definitive decision to return to France within a few months. In spite of the very gratifying welcome I have had here, this exile has lasted enough and I feel that I cannot go on living in the oppressive Hollywood atmosphere [...] As Colette's operation « used up » several millions of dollars which I had saved for our return to France, we will make this return with the intention of starting again from scratch [...] ».



A.Tansman with his daughters
Marianne et Mireille 1944

25 610.

Return to France

Finally, the Tansmans embarked from New York on the liner Désirade on April 27, 1946. They travelled in the company of the poet André Breton and his wife with whom they made friends. The first impression of their return was very hard. « This first sight of a destroyed France was painful ». When they arrived in Paris, as their apartment had been sequestered with all its contents, they had to live for more than two years at Colette Cras family's home.

« My dear friends,
We are so happy to have news from you. Thank you,
thank you and thank again. Our thoughts are with
you in New York as you await departure. I think that
you will be really happy when you are on the boat.
Which boat is it? Is it the French-Line? Please reply if
you can. It would be very kind.

I am completely punch-drunk by this constant flow of work – correcting the horrible proofs of the Leed's Corp. (The Bird), that's why I only have time to send you these few words to kiss you again and to wish you with all my heart that you find in France 'what your soul longed for so much' (in Russian) ».

Your Ig. Stravinsky

(transcription of Stravinsky's letter)

Hollywood Cal
L 29, 2012
1946

Mes chers amis -
Souscrivez si possible 2
dollar de vos contributions -
- merci, merci, et à bientôt
- plus tard, qu'en s'imaginant
d'être à N.Y. en ce
moment ou de part. Je
peux que dans 300, 400, 500
jours, nous serons, très heureux,
une fois, sur le bateau.
Quel est le bateau? est-
ce la Freedom Star? Je
pense si nous pourrions, mes
amis, être libérés.

Je suis absolument at-
tenti par ce bon vil mail-
sachant - correction des
a) La note S. Y. P.

ignables éprouvés de la
Head's Corp ("L'Esseau"),
c'est pourquoi j'ai écrit ce
petit poème pour eux.
Son contenu vous fait
pour Souhaiter de tout
cœur de retrouver en
France moi, et sans
oublier d'être très très
travailleux. Un jour vous
verrez
A. H. H. H.

Un voyage! mes chers,
je vous envoie un peu
que vous aimez, bientôt
Paris. Serait, nous, ne
nous oublier pas.

Le Grand Caillou
fin 1894, 1895

Return - Career in Europe 1947-1953

In 1947, Tansman had already resumed his career in Europe, with many tours and festivals in Italy, Belgium, Holland, Scandinavia, England, Spain... His wife Colette accompanied him on the piano, especially in his *Suite for 2 pianos and orchestra*, the *Partita N° 2 for piano and orchestra*, dedicated to Madeleine and Darius Milhaud. In France, he had many commissions and his works were performed by major orchestras and on the radio.

Among his main symphonic works of this first period after the war, let us mention:

- - The 8th *Symphony* (creation Biennial Venice Festival, 9.9.1949, conducted by R. Kubelik),
- - *Ricercari* (creation 12. 1949, conducted by V. Golschmann),
- - The oratorio *Isaïe le Prophète*, written « in memory of the 6,000,000 Jews exterminated during the Second World War and to salute the birth of the state of Israel » (creation 5.5.1952, Paris, conducted by the composer),
- - The *Sinfonia Piccola* (creation Théâtre des Champs-Élysées, 22-23.11.1952, conducted by A. Cluytens)...



Programs

Teatro La Fenice Venerdì 9 settembre - Ore 21,30

CONCERTO SINFONICO

diretto da
RAFAEL KUBELIK

ALEXANDER
SPITZMUELLER
AUSTRIA

Trois Hymnes à la paix, op. 27
Magnificat - Pierre - Fantasia
Prima esecuzione in Italia

ROBERTO LUPI
ITALIA

Salmo CL,
per tenore, coro e orchestra
Tenore: Tomaso Spatano
Coro del Teatro La Fenice
Maestro del coro: Santo Zanon
Prima esecuzione assoluta

FRANK MARTIN
SVIZZERA

Sei Monologhi
(da "Jedermann" di Hugo von Hofmannsthal)
Mezzo soprano Elsa Cavelti
Prima esecuzione in Italia

ALEXANDER
TANSMAN
POLONIA

Musique pour orchestre
Allegro con moto
Elegie pour orchestre
Scherzo (Molto vivace)
Prima esecuzione assoluta

Orchestra Sinfonica di Torino della Radio Italiana

Primo violino: Armando Gramigna

THE ST. LOUIS SYMPHONY ORCHESTRA

VLADIMIR GOLDSCHMANN, Conductor

TENTH SYMPHONY CONCERTS

Thursday Evening, December 22 at Eight-thirty
Friday Afternoon, December 23 at Two o'clock

Soloist—MARTIAL SINGHER—Baritone

MOZART Symphony No. 39 in E Flat major

Allegro, allegro
Andante con moto
Minuetto
Fine: Allegro

RAMEAU Invocation et Hymne au Soleil
from "Les Indes Galantes"

BERLIOZ Excerpts from "The Damnation of Faust"

Song of the Pines
Dance of the Sylphs
Act of the Tower
Dance of the Sorcerer
Mephistopheles' Serenade
MARTIAL SINGHER—Baritone

INTERMISSION

RAVEL Don Quixotte a Dulcinee

Chanson Romantique
Chanson Espagnole
Chanson a Boire
(First Time in St. Louis)

DUPARC "Phidyle"

MARTIAL SINGHER—Baritone

TANSMAN "Ricercari"

Scherzo
Scherzo-Danza
Intermezzo
Toccata
Study in Rhythm-Waltz
(First Time Anywhere)

Dedicated to Vladimir Goldschmann and The St. Louis Symphony Orchestra

The Steinway is the Official Piano of the St. Louis Symphony Orchestra.
St. Louis Symphony Orchestra Records Exclusively for RCA-Victor.

THÉÂTRE DES CHAMPS-ÉLYSÉES SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE

2 bis, RUE DU CONSERVATOIRE

125^e Année - Saison d'Automne 1952

Président: Claude DELFINGOURT

Vice-Président Chef d'Orchestre: André CLUYTENS

Secrétaire Général: André HUOT



NIKITA MAGALOFF

PREMIERE SYMPHONIE BEETHOVEN

CONCERTO POUR PIANO SCHUMANN

SINFONIA PICCOLA A. TANSMAN

(Première audition)

LES MAÎTRES CHANTEURS R. WAGNER

(Prière, Danse des apprentis, Marche des corporations)

PIANO STRINWAY

Direction:

ANDRÉ CLUYTENS



SAMEDI 22 NOVEMBRE 1952, à 10 heures

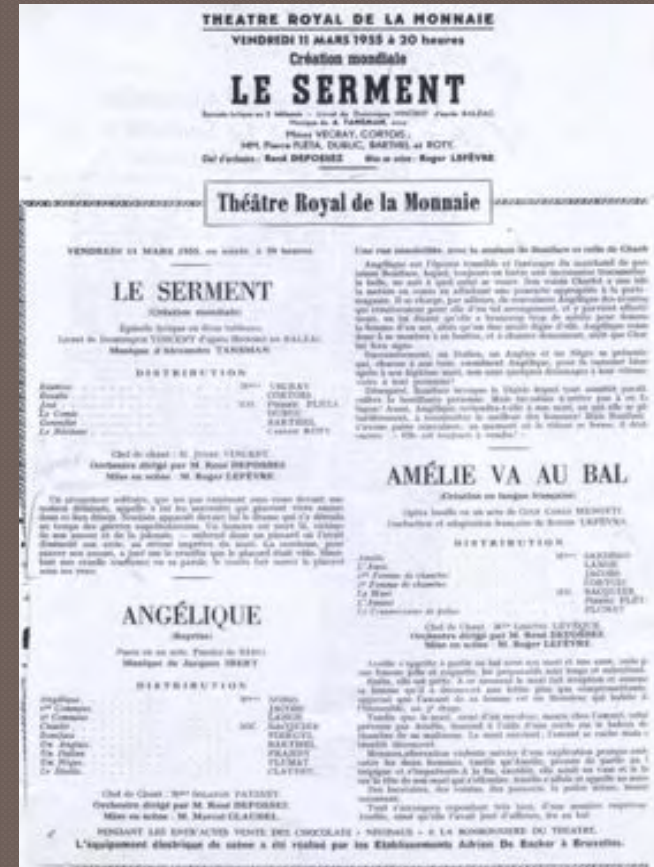
DIMANCHE 23 NOVEMBRE 1952, à 17 h. 45

Career in Europe

The death of his wife Colette in March 1953 after a long illness marked a break in the composer's life.


« There are tragedies before which silence would be preferable to words of sympathy, but still we offer them in the hope of comforting the one who is suffering. So please accept these words, my very dear and poor Sacha and believe me when I say that this passing greatly saddens my heart. It is my heart that is with you in this time of terrible loss in which you find yourself ». Your Igor Stravinsky, Hollywood, 12 mars/53

Despite his deep despair, the composer was soon back on his feet again thanks to a commission in 1953 of a radio opera, *The Oath* (*Le Serment*) (1954, Symphonic Orchestra of Paris, cond. A. Cluytens). The first stage performance took place at the Monnaie of Brussels in March 1955.



Career in Europe

THE JEWISH MUSIC COUNCIL OF LOS ANGELES,
THE WESTSIDE JEWISH COMMUNITY CENTER
AND
THE COMMITTEE ON FINE ARTS PRODUCTIONS
OF THE
UNIVERSITY OF CALIFORNIA AT LOS ANGELES
*are privileged to
present*
The American Premiere of
"ISAIAH THE PROPHET"
SYMPHONIC ORATORIO
FOR MIXED CHORUS AND ORCHESTRA
BY
Alexandre Tansman



THE LOS ANGELES FESTIVAL SYMPHONY ORCHESTRA
FRANZ WAXMAN, *Conductor*

THE ROGER WAGNER CHORALE
ROGER WAGNER, *Director*

LOUIS CALHERN, *Narrator*

BOYCE HALL AUDITORIUM
March 12, 1953 8:30 P.M.

The next years were very productive for Tansman with a great number of state commissions and performances in France and abroad. Among his main works were the *Concerto pour orchestre*, dedicated to D. Milhaud, *Six Etudes pour orchestre*, dedicated to Lulu and Vladimir Jankélévitch, *Hommage à Erasme de Rotterdam*, *Stèle in Memoriam Igor Stravinsky...* the opera *Sabbatai Zevi*, *Psalms...* He composed a great deal of chamber music and instrumental music for all the instruments. In 1978 he wrote for orchestra: the *Sinfonietta N° 2* and the *Ten Commandments*.

THEATRE DES CHAMPS-ÉLYSÉES MERCREDI 24 JANVIER
20 h. 30

L'ORCHESTRE NATIONAL DE L'ORT

sous la direction de
Maurice Suzan
avec le concours de
Nicole Henriot, piano

- Suite en fa Alexandre Roussel
- Capriccio pour piano et orchestre Igor Stravinsky
- Concerto pour piano et orchestre, en sol Maurice Ravel

Entr'acte

Stèle in memoriam Igor Stravinsky Alexandre Tansman
- création -
Le mandarin merveilleux, suite symphonique Béla Bartók

—

La suite en fa est considérée comme l'un des chefs-d'œuvre d'Albert Roussel. Elle lui avait été commandée par Serge Koussevitzki pour un concert du Boston Symphony Orchestra. L'adoption de la forme classique de la suite n'a guère en soi la visée du compositeur. Au cours de chacun des trois mouvements, sous développés, la clarté, la vie et un certain humour, se succèdent avec un extraordinaire bonheur.

Roussel a fait une analyse sur sa partition : "Au point de vue de la forme orchestrale, la composition s'est attachée en, tout en la simplifiant, à respecter le mode classique de l'écriture suite. Son œuvre est distillée sur des bases tonales simples (la majeure pour le Prélude et la Fugue, et mineur, le son relatif, pour la Sarabande). Ces suites nous offrent une succession d'admirables changements de modalité, voire de tonalité, sur la base d'un jeu subtil, essentiellement évolutif. La maîtrise dramatique et les formes de fragments très courts qui, par leur concision même, font sauter tous les développements. Enfin, ces développements s'enchaînent sans interruption dans une trame musicale continue. Ce sont là des procédés chers à Bach et à quelques-uns de ses successeurs. Tout cela s'exécute d'ailleurs, en aucune façon, le caractère entièrement moderne des idées, de l'orchestration, de la mise en œuvre harmonique.

—

Le "Capriccio pour piano et orchestre" de Stravinsky comme les autres à un jeu infatigable très fin. Se déroulant au travers d'un volume musical qui annonce déjà "Capriccio",

19 VENDREDI 3 MARS 1961 21 HEURES

THEATRE DES CHAMPS-ÉLYSÉES
15, avenue Montaigne - PARIS 8^e

ORCHESTRE PHILHARMONIQUE
DE L'OFFICE DE RADIODIFFUSION-TELEVISION FRANÇAISE

GEZA ANDA
PIANO

ALEXANDRE TANSMAN
6 études pour orchestre

PAUL MEYER
Incendies (symphonie)

BRAMHSE
Concerto n° 2 pour piano

DIRECTION
CHARLES BRUCK

PLUS DES PLACES : 5, 2 et 1

Location : À partir du 10 mars, Théâtre des Champs-Élysées (Tél. : 323-44 00), Grand Hall de la Maison de l'ORT (Tél. : 115), ou aux Boîtes de Location (Tél. : 323-44 00). Tous les jours de 11 heures à 18 heures, le dimanche de 12 heures à 18 heures, ou par téléphone au 323-44 00 et dans les agences.

RTE RADIODIFFUSION-TELEVISION FRANÇAISE

VENDREDI 3 MARS 1961, A 21 HEURES
THEATRE DES CHAMPS-ÉLYSÉES

CONCERT DE
L'ORCHESTRE NATIONAL

direction : Charles BRUCK

*
« SABBATAI ZEVI » Alexandre TANSMAN
(PREMIÈRE AUDITION)

Places à réserver à l'avance, 18, Rue François I^{er}
Tous les jours de 11 heures à 18 heures, ou par téléphone au 323-44 00 et dans les agences.

Maison de l'ORT
AUDITORIUM

ORCHESTRE NATIONAL

Direction : Jean MARTINON
Soliste
PIERRE COCHEREAU
organe

Alexandre TANSMAN
Quatre Mouvements - création

Roger CALMEL
Concerto pour organe et orchestre
(première audition publique)

Manuel ROSENTHAL
Six études en Concerto
pour orchestre à cordes et flûtes - création

André JOLIVET
Symphonie n° 1

DIRECTION
GEORGES TZIPINE

PLUS DES PLACES : 5, 2

Location : à partir du 10 mars, Grand Hall de la Maison de l'ORT (Tél. : 115), ou aux Boîtes de Location (Tél. : 323-44 00), ou par téléphone au 323-44 00 et dans les agences.

Friendship with Andres Segovia

Let us not forget his friendship and his close collaboration with the famous guitarist Andres Segovia. From 1959-1960, he took part in the summer classes at Santiago de Compostela.



A. Tansman and A. Segovia



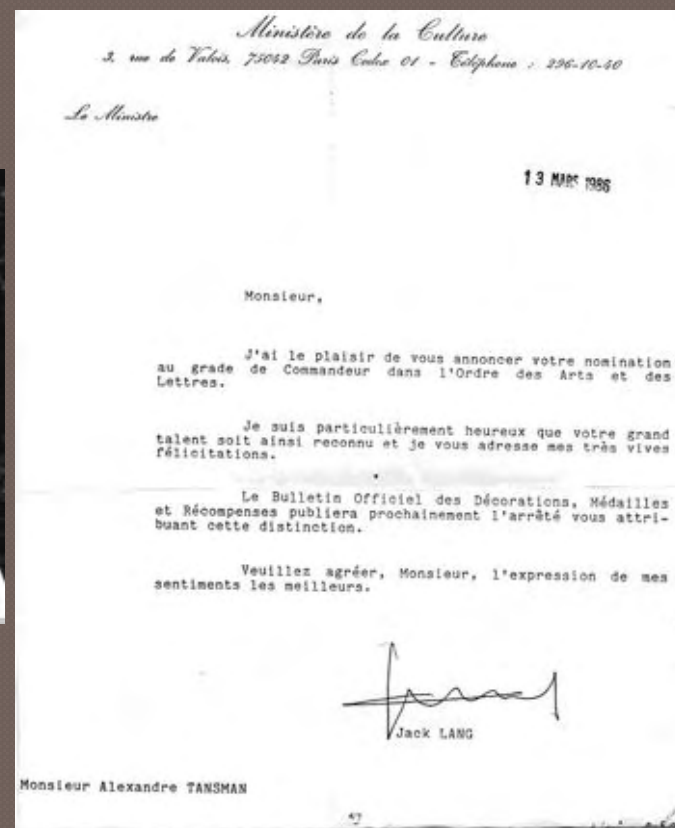
1959 Santiago de
Compostelle



A.Tansman A.Segovia Zubin Mehta
at l'Academia Chigiana de Sienne

Honorary distinctions

In 1977, he was elected member of the Fine Arts class of the Royal Academy, succeeding to Shostakovitch. In 1986, he was awarded the title of « Commandeur de l'ordre des Arts et des Lettres » in France. *Post mortem*, he received a nomination for « Doctor honoris causa of the Musical Academy of Łódź ».



Return to Poland

After about fifty years, Tansman returned to his native country. Festivals, articles and interviews, were devoted to him, as well as the first Alexandre Tansman biography in Polish translated from the French by Janusz Cegiella, in collaboration with the composer. He was awarded numerous Polish decorations and medals, among which was the Merit of Culture.

One of his last works is a mazurka for guitar, *Homage to Lech Walesa*. An Alexandre Tansman International Competition is now organised by Andrzej Wendland in his native town every two years.



Medal of the Merit of the culture awarded by W. Lutoslawski



LECH WAŁĘSA
Prezydent Rzeczy
Pospolitej Polskiej

Gdańsk, 5.I.1995.

Pan Alexandre Tansman
Paryż, Francja

Szanowny Panie,

Przedem wszystkim przepraszam, że dopiero teraz odpisuję, przez cały czas szukałem Pana adresu i ostatecznie nie znalazłem. Odpisuję więc na adres wydawcy.

Byłem szczerze wzruszony słysząc utwór skomponowany przez Pana na moją cześć. To naprawdę wielkie przeżycie słyszeć taki utwór. Podczas jego wykonywania przez młodego gitarzystę H. Balawandera /o ile dobrze pamiętam/ myślałem o Panu z wdzięcznością, o tym, że jest wielu innych ludzi, którzy bardziej niż ja zasługują na takie wyróżnienie. Jeśli kiedykolwiek będzie Pan w Gdańsku, zapraszam do siebie.

Z wyrazami przyjaźni

Lech
Lech Wałęsa

Arthur Rubinstein



Arthur Rubinstein, also born in Łódź, invited A. Tansman to be a member of the jury and of the Founder Committee of the first Arthur Rubinstein International Competition in Jerusalem in 1974.



Arthur Rubinstein



On several occasions, he took part in international seminars about the problems around Israel that took place at the UNESCO site, with noteworthy personalities such as Raymond Aron, Vladimir Jankélévitch, Robert Badinter, Eugen Ionesco, André Lwoff, Elie Wiesel etc...

Alexandre Tansman and Israël

« [...] In spite of my numerous travels and my tour around the world, this country, where it seems that the divine spirit still reigns, impressed me more than any other... » (Extract of *Regards en arrière*)

A. Tansman could always relate to Israel. His oratorio *Isaïe le prophète* is dedicated to the memory of the 6 million Jews exterminated during the Second World War and to the birth of the state of Israel. In 1958, he returned to France so inspired by his first trip to Israel that others soon followed.

The commission of the Testimonium of Jerusalem, *Apostrophe à Zion*, a cantata for choir and orchestra (1976-1977), is the composer's last contribution to vocal works of Judaic inspiration.



מדינת ישראל
STATE OF ISRAEL
ISRAELI BROADCASTING SERVICE

Jerusalem, 14 May 1958
66

Dear Mr. Tansman,

I learned from your letter to Mr. Sh. Petruschka that you have not received the letter containing the proposed plan of your stay in Israel. I am therefore submitting to you the following:

- 14.7 Departure from Rome by airplane
- 15.7 Jerusalem
- 16.7 Haifa - ev. participation in the Tenth Anniversary Sea Celebration
- 17.7 Haifa - Sightseeing in Haifa and surroundings
- 18/7, 19, 20 - Visiting the Galilee and the Valleys of Jordan and Tiersel
Return to Tel Aviv
- 21.7 Tel Aviv
- 22.7 Eilat
- 23.7 Eilat, ev. Tel Aviv
- 24.7 Zichron Yaakov, participation in the Chamber Music Seminary and in a specially arranged meeting of Israeli Composers.
- 25.7 Jerusalem-rehearsals with the Tel Israel Orchestra
- 26.7 Visiting Jerusalem and the surrounds
- 27.7, 28, 29 Jerusalem - rehearsals and concert in the evening
- 30.7.58 Recordings of Chamber Music
- 31.7 Departure by airplane

I should like to have your general approval though some changes and particulars concerning meetings, receptions etc. may eventually crop up.

You have been invited by the management of the Chamber Music Seminary headed by the Composer E. Partosh and by the Israel Composers Association to attend a special meeting of Israeli Composers devoted to the subject "Contemporary trends in music. Would you be willing to open the proceedings with a lecture on the subject? In this seminary will take part: Kolisch and Steersman.

Concerning all particulars about the preparations of your concert and about the recordings you are being informed by Messrs. Petruschka and Sachs.

We are arranging for a plane ticket to be sent to you one of these days.

I am awaiting your confirmation of this letter.

Yours very sincerely,
Dr. T. Spitz
Director of Programmes.

Sabbatai Zévi

JERUSALEM SYMPHONY ORCHESTRA IBA
AT THE JERUSALEM THEATRE



Saturday, January 8th, 1977. 8.30 p.m.

conductor **GARY BERTINI**

Alexandre Tansman (born 1897)

"SABBATAI ZÉVI, LE PAUX MESSIE"

French lyrics - Actes II, III, after the play by **Nathan Sirovitzky**, translated into French by **J. Kuraobi**, Hebrew text: **Avi Hanani**. Spoken prologue and epilogue: **Nathan Sirovitzky**.

Soloists from Israel and abroad (please see overleaf)

The THIRTONS Choir from Denmark directed by **John Hoybye**.
The Jerusalem Rubin Academy Choir directed by **Stanley Sperber**.

Narrator: **Dan Kaner**

Israel Premiere

INTERVAL

Ernest Bloch (1880-1959)

"SACRED SERVICE"

Soloist: **Hillel Gunther Reich**, baritone

The THIRTONS Choir from Denmark directed by **John Hoybye**.
The Jerusalem Rubin Academy Choir directed by **Stanley Sperber**.

Narrator: **Dan Kaner**

Concert No. 5 in white subscription series

MUSIC REVIEW Dramatic impact

JERUSALEM SYMPHONY ORCHESTRA - Gary Bertini conducting, with Hillel Gunther Reich, baritone, the "Prophet" Choir from Denmark (John Hoybye, director), the Jerusalem Rubin Academy Choir (Stanley Sperber, director); Dan Kaner, narrator; Hillel Reich, baritone; Louis Gure, Abraham Salomon, Isidor Mink, Shapira, Tamar Shoshan, baritone (Jerusalem Theatre-dance); H. Bloch, "Sacred Service", Alexander Tansman, "Sabbatai Zévi, le faux Messie" (Hillel Gunther Reich, baritone).

THE PERFORMANCE of Bloch's "Sacred Service" was of such tremendous impact that anything coming after it would have been an anti-climax. Therefore, it seems unfair to Alexandre Tansman to have given his music its first presentation in the second half of the programme. An opera performance in concert form is always problematic and to give only two acts (presumably out of four) may have robbed us of an important experience. Moreover, it is doubtful that enough rehearsals were held to guarantee a fluid and assured rendition by all concerned. Gary Bertini was kept very busy giving everybody cues and, even so, the chorus did not sound as sure as they did in the Bloch, and the singers were too hastily issuing their lines of text. At this first hearing, we can only trust that the presentation was the best possible under the circumstances.

Tansman's music is linked to French traditionalism - it is anguished, and it can be listened to. With the exception of Rameau's *Henri Hémoud*, there is mostly recitative-like music, which tends to become somewhat tedious after a while, with no acute illustration to complement the oral sensation. Of all the eight singers, only Hillel Reich stood out with her part, which she rendered with beautiful voice and dramatic infection. Dan Kaner's narration (prologue and epilogue) was a neutral experience in itself.

Considering the dearth of operas with Jewish themes, a complete presentation of "Sabbatai Zévi" should be planned, the more so the composer will celebrate his 80th birthday this June.

I have never heard a more concentrated, electrifyingly dramatic and thoroughly impressive reading of Bloch's "Amenat Hakodosh." Hillel Gunther Reich found the golden mean for the interpretation of his demanding part. He neither fell into the trap of cheap Messianism, nor did his operatic training make him try for theatrical effects or personal show. His well-tempered baritone was ideally suited for the part, and his sincere musicianship gave the beautiful music an aura of dignity and culture truly worthy of the "Sacred Service".

The choir were clear in intonation and diction, and the youthful voices added most attractive freshness to the orchestra's full sound. Gary Bertini directed with all his customary vigour and drive, sustaining beauty in spirit, imagination and clarity of great tenor in the more dramatic

POUR LES 80 ANS D'ALEXANDRE TANSMAN

Le compositeur danois, Alexandre Tansman dont le 80ème anniversaire sera fêté en 1977 est invité pour de nombreuses manifestations en Europe, aux Etats-Unis et au Japon etc.

En Israël, il sera invité par l'association pour la première fois des Jeunes et Jeunes de son Opéra d'Israël Zévi au concert de la Radio, le 8 janvier. Alexandre Tansman sera l'hôte du ministère de l'Éducation.

La première visite d'Alexandre Tansman en Israël a eu lieu en 1958 pour l'inauguration de son Opéra d'Israël. En sa présence furent joués ici un concert consacré à 1954, au Festival International de Musique Contemporaine à Haifa. J'ai pu voir dans le monde, pas une de ses œuvres n'a encore été jouée par l'O.F.I.

His first travel in 1958 followed an invitation by « Kol Israël » to mark the XXth anniversary of the State of Israel. A. Tansman conducted a concert composed of his own works among which was his oratorio *Isaïe* and the *Concerto pour orchestre*.

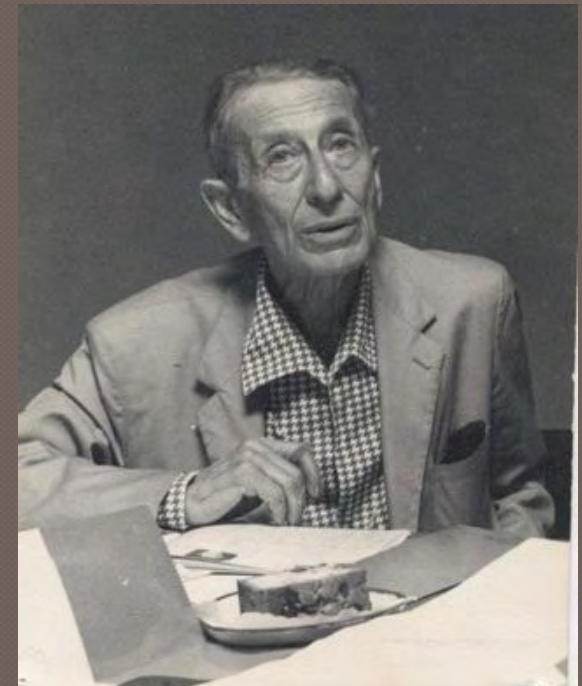
In 1977, to celebrate his 80th birthday, Gary Bertini conducted two acts of Tansman's opera *Sabbatai Zevi* at the Jerusalem Theatre.

« For me, *Sabbatai Zevi* represents the pinnacle of my musical work and through its text and music, it is at the same time a glorification of the Judaic spirituality. In that sense, it can be considered as the real Jewish Opera ».

Extracts : interview with Dan Aronowicz in *L'Information d'Israël*, 1961

The press in Israël

Article of Dan Aronowicz , 6 April 1961, INFORMATION ISRAEL



A.Tansman in Jerusalem

« Esthétique » de Tansman



Photographe: Richard le Graby
(Paris - New York) 1970

- Alexandre Tansman was a multicultural musician (Polish, French, Jewish), which reflected in his personality and frequently in his music.
-
- Alexandre Tansman's artistic legacy includes more than three hundred works for the most diverse instrumental and vocal formations/groups, including seven operas, eleven ballets, six oratorios, eighty orchestral pages (of which nine symphonies), numerous chamber music works, eight concerti for all the instruments, about a hundred pages for piano, violin, cello, guitar, wind instruments, etc., a lot of stage music and film music. He also composed many works for children.
-
- Among his main claims, he declared that he opposed all manner of exclusive systems « that restrict or paralyse people's freedom of speech, expression and their creative spirit ».
-
- « [...] The artist's personality doesn't express itself through the originality of his means of expression, which are a temporary factor of a general evolution, but mainly in the spiritual attitude adopted by the artist towards his art and in the purposes he assigns to his art (...). The great question, for me, remains above all the one of the contribution of the human being to the act of creation, his deep and active role in the creation of a work of art... »

-
-
-

Information

Conception, design and realization

Bettina Sadoux

In association with Mireille Tansman-Zanuttini

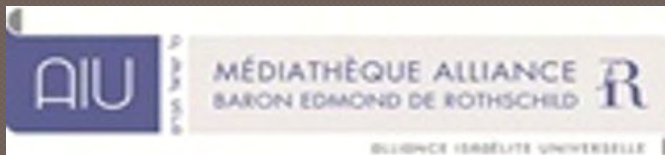
- Association Alexandre Tansman
- ProQuartet
- Projet Esther
- Médiathèque Alliance
Baron Edmond de Rothschild

www.alexandre-tansman.com

www.proquartet.fr

www.esther-europe.eu

www.aiu.org



Avec le soutien de la commission européenne

