

## Peter Breiner (b.1957)

Concerto for Giora and Orchestra  
Approximate duration 45 minutes



The name of this composition suggests the explanation of its origin. Years ago, I was in a small film theatre in Toronto, watching not a very good film, and I was trying to decipher the musical instrument used in the soundtrack. Was it an oboe, a Pan flute, a tárogató ... or could it really be a clarinet?

It was the clarinet and I was so fascinated by its sound that I stayed until the end of the film, hoping that I would find out from the credits who is capable of playing the clarinet in a way I had never heard before. When I came home I immediately ordered all CDs recorded by Giora Feidman. They all confirmed what I learned watching that film and what Leonard Bernstein said. He said that Giora is not a musician but an angel who came down to us to show how heavenly music sounds like.

I was determined to play with Giora and a year ago, at the Bratislava Music Festival, it became reality. What can I say - I saw tears in the eyes of audiences but this was the first time that I saw a member of the orchestra with tears in their eyes during the concert. I was not surprised at all because what Giora presents must be somehow connected to things above and beyond our senses.

It was quite obvious that a piece of music will follow and it was another small miracle that it was possible to coordinate its première with Giora playing it. The concerto is, in fact, a sinfonia concertante based on a formal plan of Mahler's 1st Symphony, but built on music blocks that are close both to Giora's and mine - classical music, tango, klezmer, jazz, sounds of shofar, and improvisation. In my case the music was touched by memories of my youth as well, because the main theme is from the violin Concertino I once wrote for my fellow student at the conservatory. It was my first real recording, recorded 30 years ago. An accordion is added to the classical orchestra as it fits tango as well as klezmer.

I did not realize though that there are places in the world almost predestined to be the venue for this music. The première took place in Kosice, in Eastern Slovakia where I studied for 4 years.

The music was premiered in the venue which used to be the synagogue where shofar echoed again after almost 80 years.