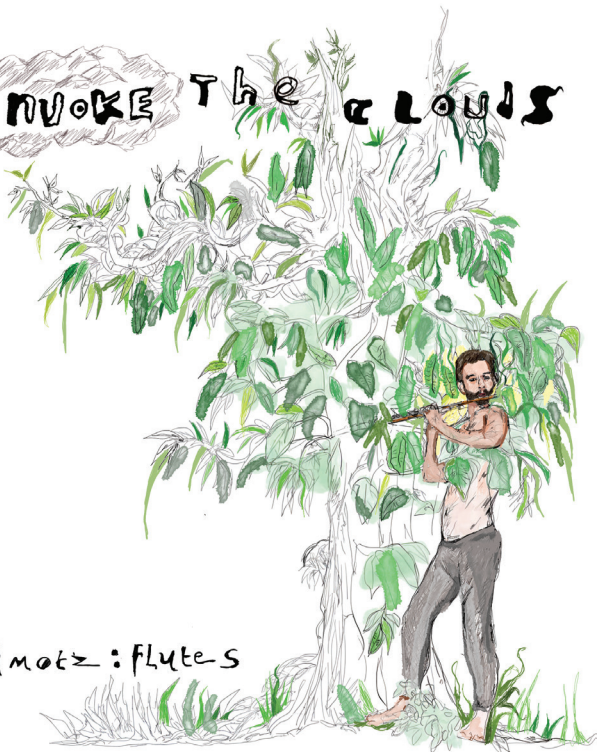


TO INVOKE THE CLOUDS



ROY AMATZ : FLUTES

# An Invitation to FLY InWards

- Toru Takemitsu - Air 1995 6:31  
Bach - Prelude [cello suite 1] 2:24  
Goji Yuasa - Mai Bataraki II 1987 7:31  
Bach - Allemande [Violin sonata II] 4:47  
John Thow - To Invoke the clouds 1995 7:06  
Giacinto Scelsi - Quays 1953 3:29  
Toru Takemitsu - Itinerant 1999 4:06  
Bach - Menuets [cello suite 1] 2:52  
Tristan Murail - Unanswered questions 1995 4:38  
Bach - sarabande [cello Suite V] 2:57  
Brjuna Halperin-Kaddari - IVsha 2021 4:26  
Bach - Prelude [cello Suite II] 3:37



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REF: HORTUS 248  
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**TO INVOKE THE CLOUDS --- AN INVITATION TO FLY INWARDS --- ROY AMOTZ, FLUTES**

THIS CONVERSATION BETWEEN FLUTE AND SPACE SEEKS TO DISSOLVE ILLUSIONS OF SEPARATION.

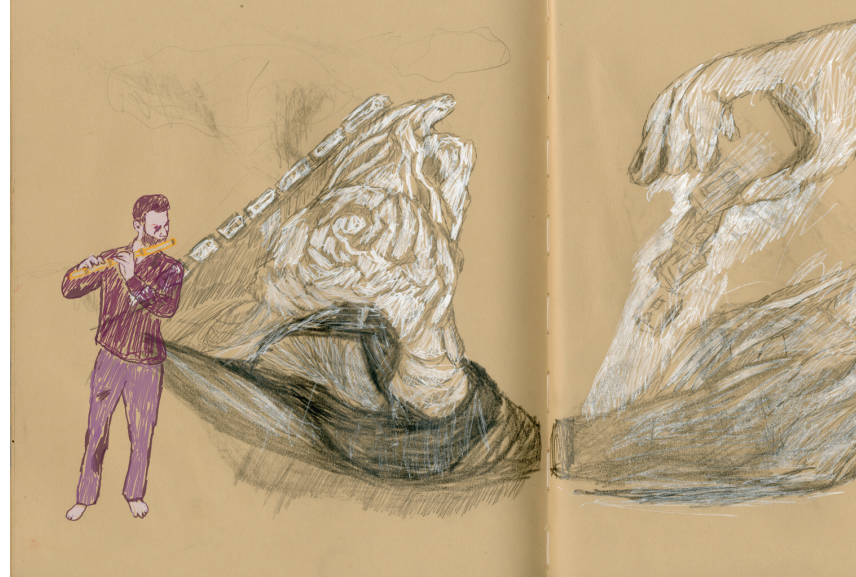
BACH'S TRANSCENDENTAL DIMENSIONS PLAY WITH THE LIGHT AND SHADOW OF THE JAPANESE SHAKUHACHI FLUTE, MERGING INTO AN INTER-CULTURAL CONFLUENCE OF SOUND AND SPACE.

IT IS AN INVITATION TO SEEK AND SURRENDER ON PATHS OF SPIRIT, OUR MOST INTIMATE JOURNEY—

EVER INWARD, EVER FINDING FELLOW TRAVELERS.

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MY HEARTFELT GRATITUDE GOES TO **SHAHAR SARIG** FOR A WONDERFUL COLLABORATION, AND TO **MERAVI, GURA, JULIE, JUSTUS, COREY, JEAN-PAUL, MICHAEL, NIR, BNAYA, EYAL, BIRCH, ALAN, RAZ, MARLIES, DIDIER, DANIEL, MY MOM,** AND ALL THE OTHER BEINGS WHO SUPPORTED THE COMPLETION OF THIS ALBUM.



## **AIR, TORU TAKEMITSU (1930-1996)**

THE MUSICAL WORK OF **TAKEMITSU** INTIMATELY RELATES TO THE NATURAL WORLD AND THE PHILOSOPHY OF INTERCONNECTEDNESS. IN **AIR**, PAUSES AND RESTS ARE INTEGRAL TO THE MUSICAL NARRATIVE AND AS EXPRESSIVE AS THE MOVEMENT ITSELF. THIS EMBODIES **MA** (間)— A JAPANESE AESTHETIC CONCEPT THAT REFERS TO THE SPACE BETWEEN SOUNDS AND MOVEMENTS. **MA**, RATHER THAN AN ABSENCE, IS A PRESENCE - A VITAL SILENCE GIVING MEANING TO WHAT IT SURROUNDS.

COMPOSED DURING THE LAST YEAR OF TAKEMITSU'S LIFE, **AIR** CONVEYS A SENSE OF SERENITY AND ACCEPTANCE ONLY THE HEART-SOUL KNOWS.



## PRELUDE (CELLO SUITE BWV 1007)

'EIN BACH' IN GERMAN - A WATER STREAM.

"WATER IS A LIFE-GIVING FORCE, A STORYTELLER, A GATHERER OF PEOPLE, AN INSPIRATION, A TEACHER AND HOLDER OF MEMORY. RIVERS ARE LIKE STORIES. THEY HAVE A BEGINNING, A MIDDLE, AND AN END. IN BETWEEN, THEY FLOW. OR WOULD FLOW, IF WE LET THEM". PAMELA MICHAEL, THE GIFT OF RIVERS

## MAI BATARAKI II, JOGI YUASA (1929-2024)

THE WORD "MAI" (舞) TRANSLATES TO "DANCE" BUT IT SPECIFICALLY REFERS TO A STYLE CHARACTERIZED BY ITS SLOW, DELIBERATE, AND CIRCULAR MOVEMENTS. MAI IS THOUGHT TO HAVE ORIGINATED FROM DANCES PERFORMED IN SHINTO RITUALS AND AGRICULTURAL FESTIVALS, OFTEN MEANT TO HONOR THE GODS AND ENSURE FERTILITY OR BOUNTIFUL HARVESTS. THE MOVEMENTS ARE INTENDED TO INVOKE A CONNECTION BETWEEN HUMAN AND DIVINE REALMS.

THE DANCES ARE OFTEN ACCOMPANIED BY TRADITIONAL INSTRUMENTS LIKE THE FLUTE (NOHKAN), HAND DRUMS, AND A SMALL CHORUS, CREATING AN OTHERWORLDLY ATMOSPHERE. THE MUSIC ITSELF FEELS CHOREOGRAPHED, AS IF THE FLUTIST'S BREATH AND PHRASING MIMIC THE FLUID GESTURES OF A DANCER - ALMOST LIKE A SOLITARY PERFORMER ENACTING A RITUAL.

**"TRADITIONAL JAPANESE TIME IS NOT BASED ON PHYSICAL MOVEMENT; RATHER, IT IS BASED ON RESPIRATORY CONTINUITY."** JOGI YUASA WAS BORN IN 1929 AND PASSED AWAY IN JULY 2024.

THE PIECE WAS COMPOSED IN 1987.



## ALLEMANDE (VIOLIN PARTITA BWV 1004)

"MOST OF OUR RIVERS ARE STILL ALIVE, AND THEY ARE IMMENSELY RESILIENT. IT NOW SEEMS POSSIBLE THAT HUMAN CIVILIZATION CAN BEGIN TO UNDO THE DAMAGE IT HAS DONE IN THIS LAST CENTURY. A STARTING PLACE FOR THIS WORK WOULD BE TO RECOVER AN ELDER IMAGINATION OF THE EARTH. THAT IS ONE OF THE REASONS WHY WE NEED STORIES ABOUT RIVERS".

PAMELA MICHAEL, THE GIFT OF RIVERS

## TO INVOKE THE CLOUDS, JOHN THOW (1949-2007)

COMPOSED IN 1995 (LIKE TAKEMITSU'S AIR), THIS PIECE WAS WRITTEN ESPECIALLY FOR THE BAROQUE FLUTE. IT IS BASED ON A FLUTE PRELUDE TO A RAIN-CEREMONY PERFORMED AT DAWN BY THE HOPI PEOPLE (INDIGENOUS PEOPLE FROM NORTHWESTERN ARIZONA). ACCORDING TO THE HOPI, EVERYONE IS MEANT TO LIVE IN PEACE AND HARMONY WITH NATURE AS AN INTEGRAL PART OF IT.

IN THIS CEREMONY, KATCINAS (DIVINE ANCESTORS IMPERSONATED BY MASKED DANCERS) BRING RAIN AND SUPPORT AGRICULTURE. KATCINAS ARE ALSO CALLED RAIN GODS, AND THEIR SONGS, CALLED RAIN AND GROWTH SONGS, REFLECT THESE VALUES. THE BAROQUE FLUTE ENABLES SPECIAL TECHNIQUES LIKE GLISSANDO, FINGER VIBRATO, AND AIRY ACCENTS, DRAWING THE SOUND CLOSER TO ITS MAGICAL ROOTS.

## QUAYS, GIACINTO SCELSI (1905-1988)

SCELSI REGARDED MUSIC AS A BRIDGE - A QUAY - TO HIGHER STATES OF CONSCIOUSNESS.

HE SHIFTED AWAY FROM TRADITIONAL WESTERN CONCEPTS OF HARMONY AND FORM, FOCUSING INSTEAD ON **THE INNER LIFE OF SOUND**, WHERE A SINGLE TONE UNFOLDS INTO COMPLEX MICROTONAL VARIATIONS, DYNAMICS, AND TIMBRAL SHIFTS. THIS RESONATES WITH EASTERN PHILOSOPHIES WHERE MEDITATION ON A SINGLE CONCEPT (OR TONE, IN THIS CASE) CAN LEAD TO ENLIGHTENMENT.

SCELSI BELIEVED THE COMPOSER WAS NOT THE "CREATOR" BUT MERELY A VESSEL FOR TRANSCENDENTAL FORCES. HIS MUSIC OFTEN EMERGED THROUGH IMPROVISATION, RECORDED ON TAPE, AND LATER TRANSCRIBED BY ASSISTANTS. A QUAY ALSO MEANS A PLATFORM, OFTEN BUILT OF STONE OR CONCRETE, ALONG A SHORE OR RIVERBANK, USED FOR DOCKING BOATS AND SHIPS. METAPHORICALLY, IT COULD SYMBOLISE A POINT OF DEPARTURE - A LIMINAL SPACE BETWEEN LAND AND WATER.

## ITINERANT, TORU TAKEMITSU (1930-1996)

COMPOSED IN 1989, ITINERANT IS DEDICATED TO THE MEMORY OF TAKEMITSU'S FRIEND, THE VISUAL ARTIST **ISAMU NOGUCHI**. BOTH ARTISTS SHARED AN APPROACH OF INCLUDING THE WAY THE PIECE RELATES TO ITS SURROUNDINGS AS A PART OF THE COMPOSITIONAL PROCESS.

THE USE OF EXTENDED TECHNIQUES, SUCH AS STRONG AIRY ACCENTS AND MICROTONAL TRILLS, INVOKES THE SOUND OF THE TRADITIONAL SHAKUHACHI FLUTE



THE SOUND OF THE SHAKUHACHI FLUTE  
CARRIES ME TO A DISTANT COUNTRY, IN AUTUMN  
WHEN THE YEARNING VOICE OF THE DEER  
CALLING HIS BELOVED  
ECHOES AMONG THE BLAZING TREES  
FROST AT THEIR TIPS

IT INVOKES THE WHISPERING BREATH  
DRIFTING THROUGH THE FLUTE  
WHEN IT PLAYS THE OVERTONES OF THE SOUL  
JACOB RAZ  
TRANSLATION BY JACOB RAZ & HUGH PIDGEON

## **MENUETS** (CELLO SUITE BWV 1007)

WHEN YOU HEAR THE SPLASH OF THE WATER DROPS THAT FALL INTO THE STONE BOWL, YOU WILL FEEL THAT ALL THE DUST OF YOUR MIND IS WASHED AWAY.

SEN-NO-RIKYU, 16TH-CENTURY

## **UNANSWERED QUESTIONS**, TRISTAN MURAIL (B. 1947)

ALSO COMPOSED IN 1995, THIS WORK IS DEDICATED TO FRENCH FLUTIST DOMINIQUE TRONCIN. IT IS FIRMLY GROUNDED IN SPECTRAL MUSIC, WHERE SOUND IS TREATED AS A PHYSICAL PHENOMENON. MURAIL FOCUSES ON THE HARMONIC AND ACOUSTIC PROPERTIES OF THE FLUTE, EXPLORING HARMONIC PROGRESSIONS BASED ON MICROTONAL DEVIATIONS OF A FEW CENTRAL NOTES FROM THE NATURAL OVERTONE SERIES.

UNANSWERED QUESTIONS HAS AN ENIGMATIC AND SEARCHING QUALITY. THE WORK FEELS LESS ABOUT RESOLUTION AND MORE ABOUT EXPLORING THE MYSTERY OF SOUND ITSELF.

## **SARABANDE** (CELLO SUITE BWV 1011)

IN THE THIN FALLING SNOW  
LIES THE WHOLE UNIVERSE  
AND DEEP WITHIN IT  
THE THIN SNOW FALLS

RYOKAN, JAPAN, 18TH CENTURY  
(TRANSLATION BY JACOB RAZ)





## "IVSHA", BNAYA HALPERIN-KADDARI

IVSHA IN HEBREW MEANS A MURMUR - LIKE THE SOUND OF LEAVES WHEN THE WIND PASSES THROUGH THE TREES.

THE ONLY PIECE TO CONTAIN ELECTRONICALLY PRODUCED SOUNDS, BNAYA HALPERIN-KADDARI'S MUSIC MERGES INTO THE STREAM AND SIMULTANEOUSLY OPENS A WHOLE NEW DIMENSION. "IVSHA" GENTLY AND CONSCIOUSLY PREPARES THE FOLLOWING BACH PRELUDE THROUGH AN UNDERLYING, HARMONICALLY SIGNIFICANT NOTE (ORGAN POINT) THAT APPEARS AND GAINS PROMINENCE TOWARDS THE END OF THE PIECE. WHILE WORKING ON THE PIECE TOGETHER, WE EXPLORED WAYS TO INVITE INTERACTION BETWEEN BODY, BREATH AND INSTRUMENT, CREATING SPACE FOR THEM TO CONVERSE WITHOUT INTERRUPTION OF THE MIND.

THE MAIN 'THEME' IS COMPOSED OF FRAGILE WHISTLE TONES: SPECIAL SOUNDS PRODUCED BY MINIMAL AIRSTREAM, RENDERING THEM IMPOSSIBLE TO CONTROL. THE MELODY UNFOLDS BY ITSELF.

BUT WHEN THE PLAYER AND INSTRUMENT CEASE TO BE  
THE EAR AND THE HEART  
LAUNCH A VOYAGE INTO NOTHINGNESS  
FROM WHICH THEY WILL GENTLY DRAW TUNES  
THAT ONLY THE EMPTY HEART CAN BE

AND THEN IT CAN HEAR AN OLIVE LEAF WHEN IT ROLLS OVER  
JACOB RAZ, THUS I HAVE HEARD

אבל כאשר הכלי והמנגן והשומע מתכלים בחלל  
האוזן והלב יוצאים למסע אל הלא-כלום  
והם דולים משם את הנגינות  
שרק הלב יכול להיות

ואז הוא שומע עלה זית כשהוא מתהפך  
יעקב רז, מתוך כך שמעתי

ALSO ALIVE IN OUR MINDS WHILE WORKING WAS THE AGE-OLD PROBLEM OF NATURE AND CULTURE, WITH THE FLUTE BEING ONE OF THE OLDEST HUMAN ARTIFACTS TO BE DISCOVERED, SERVING AS A BRIDGE BETWEEN THESE WORLDS. THE MATERIALS WE CHOSE ALSO INCLUDE RECORDED WEDDELL SEAL CALLS, CONTRASTING WITH THE PROCESSED FLUTE SOUNDS WHILE MAINTAINING SONIC AND MUSICAL COHESION.

# PRELUDE (CELLO SUITE BWV 1008)

GRIEF IS GRATITUDE

I DEDICATE THIS ALBUM TO THE MEMORY OF **TAL SZWARC**.  
TAL, THROUGH YOUR ATTENTIVE OBSERVATION, DEEP WISDOM  
AND INNER QUIET, YOU GAVE ME A RARE GIFT - THE INVITATION  
TO SIMPLY BE. **THIS IS LOVE.**



# TO INVOKE THE CLOUDS --- AN INVITATION TO FLY INWARDS --- ROY AMOTZ, FLUTES

## A MUSICAL LANDSCAPE:

TORU TAKEMITSU - AIR	6:31
J.S. BACH - PRELUDE* (CELLO SUITE I BWV 1007)	2:24
JOJI YUASA - MAI BATARAKI II FOR ALTO FLUTE	7:31
J.S. BACH - ALLEMANDE* (VIOLIN PARTITA II, BWV 1004)	4:47
JOHN THOW - TO INVOKE THE CLOUDS FOR BAROQUE FLUTE	7:06
GIACINTO SCELSI - QUAYS FOR ALTO FLUTE	3:28
TORU TAKEMITSU - ITINERANT**	4:06
J.S. BACH - MENUETS* (CELLO SUITE I BWV 1007)	2:52
TRISTAN MURAIL - UNANSWERED QUESTIONS	4:38
J.S. BACH - SARABANDE* (CELLO SUITE V BWV 1011)	2:57
BNAYA HALPERIN-KADDARI - IVSHA*** (MURMUR) FOR FLUTE AND ELECTRONICS	4:26
J.S. BACH - PRELUDE* (CELLO SUITE II BWV 1008)	3:37

\* TRANSCRIPTIONS FOR BAROQUE FLUTE BY ROY AMOTZ

TT 54:24

\*\* IN MEMORY OF ISAMU NOGUCHI

\*\*\* COMMISSIONED FOR THIS ALBUM

## ROY AMOTZ

FLUTES: POWELL/NAGAHARA, MÖNICH, SANKYO, NAUST/POLACK

RECORDING, EDITING, MIXING, MASTERING - JUSTUS BEYER

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