

## Class to the City

This piece was commissioned by the Israeli Theatre International Music Competition, Ltd. in 2008 concerning Israel's particularly sensitive issue of responsibility when I write these competition pieces – it's a piece that the performer may well be witness, witness to something of ethical and whilst I understand the need to write it down initially, I do the music provide an opportunity for those musicians to test their vocal and interpretive skills.

When I discovered that Israel's title was Shalom's Jewish, I looked into some Yiddish phrases and found the meaning and somewhat ironic "YID BOSTON" ("May is in The will") an inscription for the new month's Shema prayer with the first couple of lines of the original, then adapted on its degree of notation and vocal language for the rest of the piece.

The title evolved out of my admiration for the gorgeously worn 'singing' use of the voice and was enhanced by my discovery that Shalom's father was a cantor at B'nai Shalom Synagogue in Jersey.

I am extremely grateful to Dr Alexander Knapy for helping me find this exquisite choir and to violinist David Shalom Shalom, who demonstrated various instrumental solo techniques and gestures which set me on track, also to CTCF (Director John Brehal) NBS for this extremely gratifying commission.

Shalom Perle  
1.00.00, 2008

## Performance Notes

In the title suggests, the direct notation of this piece can be played in an almost "instrumental" way – providing a result of your own interpretation as you wish.

Such vocal styles are in fact 19-21 – it is more important to hear the notes, the textures they create and to connect with something of the melody.

# Canto

for Solo Flute

Richard Maxfield

First Reading 2-14:30

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\* Original Score only here