

Space interview by Lior Ouziel

What is your concept and vision regarding the role of musical notes?

All the mentioned methods are simply means of expressing ideas. The outcome is sound, and that's what matters.

Can you point on one or even two examples of your interpretation to a simile that rose from the notes? And would you like to demonstrate by playing it?

Upon encountering the "explosion" simile in the score, my immediate thought was to cut a string, which is a typically undesirable experience for harpists. However, on this occasion, I could do it deliberately, aligning with the score's metaphor. The explosive simile is striking, and I aimed to convey it not only powerfully but also in a new way I hadn't attempted before.

A fun fact: prior to recording, I showed Adaya all the instruments I would use—harp, tuning key, cutter (for breaking a metal string)—yet she didn't anticipate the string-cutting.

After the first take, we listened and came to a conclusion that the volume of the sound was not enough robust for the moment. During home practice, I focused on the cutter's timing without actually cutting a string. The string-cutting occurred only once during the actual recording. I believe harpists, being highly sensitive to such sounds, would be significantly impacted, whereas others might not feel the same effect. Following that, we decided to do another take with knocks on the soundboard at that specific moment.

What are your anchors in a musical score, and did you feel that the framework helped or limited you?

Whether it's Bach or Godlevsky I try to express as many details from the score as I can. When I opened the score for the first time I saw a painting, not a single note. I didn't have many ideas in the beginning. I slowly translated similes from the score

into the sound I believed they represent, and it quickly took a shape. I think the framework helped me a lot.