

A M O S E L K A N A



IT TAKES TIME

Large Ensemble Works 2017-2024

PROGRAM

1. It Takes Time (2021) 18:02

Percussion Concerto

Oded Geizhals, percussion · Israel Contemporary Players · Yuval Zorn, conductor

2. Before She Got Into The Court (2017) 17:51

Violin Concerto

Yael Barolsky, violin · Israel Contemporary Players · Ilan Volkov, conductor

3. Mahavishnu (2024) 11:22

Electric Guitar Concerto

Nadav Lev, electric guitar · Israel Contemporary Players · Fabián Panisello, conductor

4. Rainbow Warrior (2024) 9:37

for Large Ensemble

Reconsil Ensemble · Antanina Kalechyts, conductor

5. Asara (2019) 11:45

for Large Ensemble

UMZE · Gergely Vajda, conductor

6. Beyond the World's Dust (2020) 9:00

for Chamber Orchestra

Tel Aviv Soloists Ensemble · Barak Tal, conductor

Total duration: 77:37



THE COMPOSER

Amos Elkana (b. 1967) is an Israeli composer and guitarist whose work spans contemporary concert music, progressive rock, jazz and improvisation. He studied at Berklee College of Music and the New England Conservatory, and later with Michèle Reverdy in Paris. He holds an MFA in music/sound from Bard College.

His music has been performed internationally by leading soloists, ensembles and orchestras, and is published by Donemus and AMELMUSIC. Recordings of his work have appeared on New Focus Recordings, NEOS, Ravello Records and Albany Records, including *Que sais-je?*, which was included on the first-round ballot for the GRAMMY® Awards.

Elkana is the recipient of Israel's Prime Minister's Prize for Composers, the Rosenblum Prize for Outstanding Artists and Creators and the ACUM Golden Feather Award.

www.amoselkana.com

ABOUT THE WORKS

The six works on this recording were not written as a cycle. They were composed independently, for different performers, in different places and for different occasions; nothing required them to belong together. Heard side by side, however, they reveal a coherence easier to recognize than to explain — not a shared harmonic language or rhythmic vocabulary, but a consistency of attention. Each work listens to its own material with unusual patience, allowing it to discover its own consequences before introducing something new.

Asara unfolds without hurry, its ideas less interested in arriving somewhere than in discovering themselves through movement. The title work, **It Takes Time**, is a concerto for percussion in which proportion itself becomes expressive: musical ideas remain only while they continue to generate curiosity, disappearing before familiarity hardens into habit. **Beyond the World's Dust** turns attention toward color, resonance and silence, revealing how much expressive life can exist within the smallest changes of texture.

Rainbow Warrior moves with relentless energy without ever losing its sense of direction. **Before She Got Into The Court** allows lyricism and architecture to breathe together, neither dominating the other. **Mahavishnu**, a concerto for electric guitar, reveals another layer of Amos Elkana's musical identity: the years of progressive rock, fusion and jazz that shaped the way he hears rhythm. Here the solo instrument belongs as naturally as any violin or clarinet, and complexity never overwhelms physical movement.

These works become richer with repeated listening. A gesture in *Asara* seems to echo inside *Before She Got Into The Court*; the momentum of *Mahavishnu* casts new light on the rhythmic imagination of *Rainbow Warrior*; the spaciousness of *Beyond the World's Dust* subtly alters the sense of proportion in *It Takes Time*. These are family resemblances: signs of a single musical imagination thinking aloud across different works.

IN CONVERSATION WITH AMOS ELKANA

The title of the album is “It Takes Time”. Why?

I like the title not only because it is the title of one of the compositions, but because it is simply true. Everything takes time. It takes time to mature. It takes time to become a composer. It takes time to become a musician. It takes time to compose, to rehearse, to perform, to record, and to understand music. It also takes time in a very musical sense. A performer needs excellent time in order to play well. As a composer, I need a deep sense of time to feel the proportions of a piece, its pacing, its balance and its overall form. The title gradually became much bigger than the composition itself. It became a way of describing my relationship with music.

Your music often sounds highly structured, yet never rigid. How do you compose?

It is mostly instinct. I usually have a vague feeling for how the next section should sound, but I experiment continuously and change things accordingly. I listen to what the music wants to become. There is an internal sense of balance that guides me, and there is also a preconstructed fractal form that serves as a guideline. The structure gives me orientation, but it never dictates the music. I don't compose by following a system. I compose by listening.

Fractals appear frequently in discussions of your music. What attracts you to them?

What fascinates me most is self-similarity — the way seemingly different things can actually be manifestations of the same underlying idea. I also love their relationship to nature. Fractals are everywhere: in trees, rivers, coastlines, clouds, mountains. There is something profoundly beautiful about the way nature repeats itself without ever literally repeating itself. Some physicists even suggest that the universe itself may be fractal — a universe within a universe, endlessly. That idea fascinates me, both scientifically and artistically.

Your music often combines rhythmic complexity with a strong physical sense of groove.

That simply reflects who I am. I have energy, and groove speaks to me. I have always loved music that is both complex and physical. I grew up playing progressive rock and fusion long before I devoted myself entirely to composition, and I still perform and listen to that music. I don't experience any contradiction between complexity and groove. For me they belong together.

Beauty is never absent from your music, even in its most complex passages.

I don't consciously try to write beautiful music. I simply write music that feels true to me. If something sounds beautiful, I'm happy to let it remain beautiful. I don't avoid beauty, and I don't chase it either. Sometimes I want the listener to feel disturbed. Sometimes relaxed. Sometimes I simply want them to encounter something beautiful. Beauty is often hidden. It reveals itself through exploration. Sometimes it takes several listening sessions before it appears.

These six works feel closely related, even though they were written independently.

They belong to roughly the same period of my life. What changed first during those years wasn't the music. It was me. I matured a little. I became much more interested in alternative states of being. I explored spirituality much more deeply. Psychedelics also became part of that exploration. All of that inevitably changed the way I listened, and once your listening changes, your music changes too.

What happens when you begin composing?

The music exists in me all the time. I don't prepare before I compose. I simply need to clear my mind and put everything else aside — emails, obligations, errands. Those things never really end anyway, so it's about minimizing the interruptions and entering a state of mind that can last for hours.

Once I'm there, composing happens almost instantly. It's like opening a dam and letting the water flow wherever it wants. I enjoy hearing what I compose and deciding whether it is worthwhile, whether it should continue or change, and if so, in what way. That's probably my favorite part of composing. Listening. I love working with sound. I love it as material. I love the vibrations. It's an intensely physical experience.

What do you hope listeners will experience?

Music touches every person differently. I don't want to direct anyone toward a particular interpretation. I compose for myself, and I hope the music resonates with other people in whatever way is meaningful to them. I want people to want to come back. To listen again. To discover something they didn't notice the first time. I want the music to open something inside them that they may not even have been aware of. The closest comparison I can think of is being in nature. You step away from the constant internal dialogue of everyday life and suddenly notice something that has always been there. For a brief moment, you experience wonder.

What guides you as an artist?

Immense curiosity. Humility. Life is short. Do what you want to do. Do it well. Do it with intention. Be completely immersed in it.



ABOUT THE RECORDINGS

All performances on this album are live recordings, captured in concert between 2018 and 2025 by four ensembles in Israel, Austria and Hungary, preserving the immediacy and shared energy of a single, unrepeatable moment. The recordings have been mastered for this release while preserving the character and atmosphere of the original performances.

RECORDING CREDITS

It Takes Time

Producer: Dan Yuhas · Recording Engineer: David Louria · Recorded live at the Tel Aviv Museum of Art, Tel Aviv, Israel, on March 6, 2021

Before She Got Into The Court

Producer: Dan Yuhas · Recording Engineer: Zvika Hirshler · Recorded live at the Jerusalem Music Center, Jerusalem, Israel, on January 7, 2018

Mahavishnu

Producer: Dan Yuhas · Recording Engineer: David Louria · Recorded live at Zucker Auditorium, Tel Aviv, Israel, on January 18, 2025

Rainbow Warrior

Producer: Norbert Sterk · Recording Engineer: Alex Wagendristel · Recorded live at Reaktor, Vienna, Austria, on September 18, 2024

Asara

Producer: Béla Simon · Recorded live at the Budapest Music Center, Budapest, Hungary, on October 22, 2020

Beyond the World's Dust

Producer: Barak Tal · Recording Engineer: Yaron Aldema · Recorded live at the Israel Conservatory of Music, Tel Aviv, Israel, on November 23, 2020

ACKNOWLEDGEMENTS

This album exists because of the generosity, commitment and artistry of many remarkable people.

My deepest thanks go to the musicians of the Israel Contemporary Players, the Tel Aviv Soloists Ensemble, UMZE and Reconsil, whose performances brought these works vividly to life; to Yael Barolsky, Oded Geizhals and Nadav Lev, the soloists whose artistry inspired the three concertos on this recording; and to Ilan Volkov, Fabián Panisello, Gergely Vajda, Barak Tal, Yuval Zorn and Antanina Kalechyts for their musicianship, trust and inspiring collaboration.

Sincere thanks to Béla Simon, Dan Yuhas, Norbert Sterk, Yaron Aldema, David Luria and Alex Wagendristel for preserving these live performances with such care.

Amos Elkana

PRODUCTION

All works composed by Amos Elkana.

Mahavishnu, It Takes Time, Beyond the World's Dust and Asara published by Donemus.

Before She Got Into The Court and Rainbow Warrior published by AMEL-MUSIC.

All recordings are live performances.

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