

MAMBRE
ET
HEBRON

MAMBRE

The Oak of Mambre

(Haram Ramet el-Khalil)

for double bass

Michael Edward Edgerton

Dedicated to Edicson Ruiz

The Oak of Mambre is a recomposition of *Mamre* (#55, 2000) for solo violin

The following excerpted from:

Genesis 13:18

Abram moved his tent, and came and settled by the oaks of Mamre, which are at Hebron; and there he built an altar to the Lord.

The apparition at Mamre

Josephus relates that Abraham resided near Hebron, by an oak

called ogyges, the oak of genesis (Antiq. 1, 186). Elsewhere he mentions a terebinth 6 stadia from Hebron that had stood there since creation (War IV, 533); it is not clear whether both references are to the same place. In Antiquities he tells the biblical story, calling the tree Lin oak: whereas in War of the Jews he is describing a holy place in his own time calling it a terebinth. ...

The book of Jubilees (29:17-19; 37:14, 17) refers to Abraham's capital in the Hebron Hills as a tower (migdal). The reference is probably to Abraham's residence Lit Elonei Mamre. If so, the author, a contemporary of the Second Temple was describing the enclosure at Elonei Mamre in terms associated with the Temple Mount -migdal or birah - both meaning tower or fortress. Talmudic literature refers to the place as Beth Ilanim or Botnah and it is mentioned as the site of one of the most important fairs in Palestine: "There are three fairs: the fair of Gaza, the fair of Acco, the fair of Botnah, and the least doubtful of them all is the fair of Botnah," meaning that of the three fairs this was the one most definitely associated with idolatry and therefore Jews were forbidden to participate in it (J.T. A.Z. 39c; Gen. Rab. 47: 10). The fair is mentioned in two of Jerome's commentaries (In Hieremiam VI, 18, 6, CCSL 74, 307; In Zachariam 111, 11, 4-5. CCSL 76A, 851), where it is said that Hadrian brought the captive Jews to the famous marketplace at Terebinth. There he sold many into slavery. For this reason the Jews in Jerome's time shunned the annual fair.



The most detailed description of the site is in the work of Sozomenos (op. cit.). He reports that the place situated 15 stadia from Hebron, was the site of the terebinth, where the angels had appeared to Abraham. In summer, he states a great fair was held there attracting hordes of people from far away, who came to offer libations and burn incense, but also to trade; among them were pagans, Christians and Jews.

The Medeba map seems to differentiate between Botna and Mamre, as the mosaic depicts both a church and a terebinth. During the seventh century CE there was a monastery at the site that continued to exist after the Arab conquest (Adamnanus, De Locis Sanctis 11, 11. 6, CCSL 175, 211). In Crusader times, the site may have been occupied by the Church of the Trinity

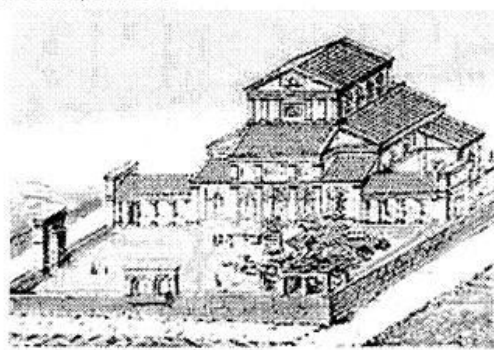
- Itzhaq Magen, *The New Encyclopedia of Archaeological Excavations in the Holy Land, Jerusalem 1993, ad v. "Mamre"*

The sacred enclosures of Mambre and Hebron - Haram Ramet el-Khalil, Mambre

The large enclosure is preserved so badly that it does not allow for such study as might specify its date with certainty. In the fourth century buildings occupied its eastern part following Constantine's intervention.

Eutropia, Constantine's mother-in-law, while visiting the holy place which commemorated the apparition of the three angels to Abraham, observed the mixed cult offered there by Jews, Christians and even by heathens, and begged her son-in-law to erect a church on the site. The latter gave the order to Macarius, bishop of Jerusalem. In 333 the church was finished, as the pilgrim of Bordeaux noted. According to Peter the Deacon ... the place included a well, an altar in front of the church, and two "most bright" caves where Abraham had stayed.

The church was frequented by the Christians who left some graffiti, among which we note the invocation in Greek: "Lord, help your servant Paregorios"; at other inscriptions we have only names, for example, Arsenius, Christopher, and Demas, or invocations where the name of the supplicant has disappeared. Many lamps, some of them with Christian emblems, testify to the cult practiced there. The place was a cult center, especially for the nearby villages. The church continued to be visited after the Arab conquest; in 670 Arculph noted within the enclosure a large oak said to date back to Abraham's time. Later the spot seems to have been abandoned because at the beginning of the Middle Ages a different oak, today preserved by the Russians, began to be venerated. Nevertheless, the location was continually visited by pilgrims. Thus, for example, Barbone Morosini, describing in 1514 his excursion to Hebron, says: "We found large buildings and ruins; our friars told us that the place had been called Mambre" (TS 1950, p. 49).



THE TREE ITSELF?



The famous Oak of Mamre, Abram's Oak, was illustrated formerly in the Transactions of the Linnean Society, by Dr. Hooker.

It is a fine specimen of the species *Q. Coccifera*, the prickly evergreen or Kermes Oak, a native of the countries bordering on the Mediterranean; the insect (coccus) from which it derives its name yielding the dye known as 'Turkey red.'

Abram's Oak is 22 feet in circumference; it is popularly supposed to represent the spot where the tree grew under which Abraham pitched his tent.

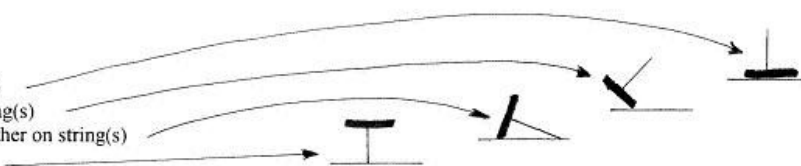
There is a superstition that any person who cuts or maims this oak will lose his firstborn son.

FROM: botanical.com - A Modern Herbal | Oak, Common by Mrs. M. Grieve

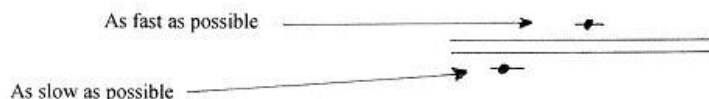
Performance notes:

Bow hair rotation

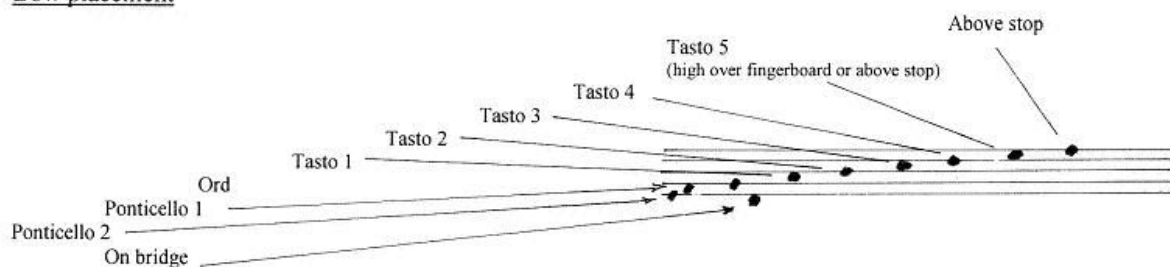
Bow hair flat on string(s)
Bow hair on edge of string(s)
Bow hair and wood together on string(s)
Wood only on string(s)



Bow speed (with faster bow speeds always use 2/3 to 3/4 bow length – except when performing tremoli – try to keep pressure from moderate to light – at the very fastest speeds, it is expected that the bow may bounce or feature other erratic behaviors – the intent is to draw in the otherwise unallowed source (bow to string) characteristics)



Bow placement



Vibrato

A variety of vibrati are used:

Non-vibrato

Vibrato ad lib

Vibrato with slow to fast frequency

Vibrato with small to wide excursion

Bow angle

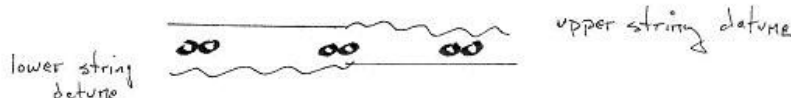
Bow angles are used in which the bow remains on the horizontal plane with the strings, changing as notated



Beating – detuning of adjacent strings when playing unison and nearly-unison diads

Slight pitch differentials are often manifest as beating when existing within the same bandwidth. When a unison is slightly detuned a slow beating occurs, then as the pitches move further apart the speed of the beating increases, then at some point the beating begins to slow down until the two pitches reaches the bandwidth threshold.

In this piece the speed of the beating is identified within a 10-point scale with +10 being the fastest, +1 being the slowest and +0 being a perfect unison.



Bow pressure

Bow pressure is not explicitly identified in this piece – more or less bow pressure will follow the dynamical markings. When performing at faster bow speeds try to use less pressure

largo

rit.

arco

bow speed, slow as possible

♩ = 20-30

♩ = 50

(Multiple bow changes per 1.. 2.)

50" w/ one bow