

The most important Israeli chamber music work of the year is Josef Tal's Sonata for Violin and Piano, composed in the autumn of 1951 and performed at the Salzburg I.S.C.M. Festival this summer. Tal (whose former name was Gruenthal) does not belong to the "Eastern-Mediterranean" school, yet through his constant preoccupation with Biblical themes and with the dance he too has arrived at a musical style with strong Oriental affinities. His recent choreographic composition, *The Ascent to Jerusalem* (commissioned and performed by Deborah Bertonoff), was a most original and captivating experiment: though using a variety of musical instruments, the composer wrote almost throughout the extensive work only solo melodies, to which the dance itself provided contrapuntal material. Movement and melodic verve are also the Violin Sonata's most striking characteristics; strong rhythmic organization lends additional force to the expressiveness of the music. A passage like the one shown in Ex. 4 will prove that Tal achieves results not quite unlike Ben-Haim's (see Ex. 1) though the tendency is certainly not the same:

Ex. 4
Andantino

The musical score for Ex. 4, titled "Andantino", is presented in two systems. The first system shows the violin part (top staff) and the piano accompaniment (middle and bottom staves). The violin part begins with a melodic line marked "P arioso, semplice" and "mf". The piano part features a rhythmic accompaniment of eighth notes, starting with a "pp" dynamic. The second system continues the violin melody, marked "sub p", and the piano accompaniment.

In form, the Sonata presents the interesting and novel experiment of shaping a three-movement work in the scheme of a classical first movement: the opening *Moderato* represents the first-subject exposition; the *Andantino* corresponds to second-subject exposition and to the development; the final movement (*Moderato*) is given to recapitulation and coda.