

The title 'MUSIC CALLING' is presented in a stylized, white, serif font. The letters are superimposed on a black background that features horizontal white lines, resembling a musical staff. The word 'MUSIC' is on the top line, and 'CALLING' is on the bottom line. The letters are slightly shadowed, giving them a three-dimensional appearance as if they are floating above the staff.

**MUSIC
CALLING**

PIANOFORTE RECITAL

by

JOSEPH GRUENTHAL

Sunday, 25th. November 1945, at 8.45 p.m.

THE AUDITORIUM Y.M.C.A.
JERUSALEM

Programme 10 mils

—≡ PROGRAMME ≡—

1. BACH Choral Prelude
(Awake, Awake, A Voice is Calling)

2. HANDEL Chaconne in G major

3. GRUENTHAL Variations on a theme by
Moussorgsky

Cum mortuis in lingua mortua
(Speaking to the dead in a dead Language)
First Performance

INTERVAL

4. BEETHOVEN Sonata No. 32, Op. 111,
in C minor

Maestoso - Allegro con brio ed appassionato
Arietta (Adagio molto semplice e cantabile)

JOSEPH GRUENTHAL Variations on a theme
by Moussorgsky

Moussorgsky's "Cum mortuis in lingua mortua" (Speaking to the dead in a dead language) is part of the famous "Pictures at an Exhibition", written after a visit to an exhibition of paintings by his friend Hartmann.

The musical feelings of this episode gave the material for the six variations and the fugue, which are composed in free symphonic form. Each variation is built on another motif of the theme, and yet each variation has its own structure and is more or less a composition in itself. The coda of the fugue brings back the theme of the first variation with contrapuntal reminiscences, and this brings the entire work to a conclusion.

This music is written in memory of all those who gave their lives and for all those who were deprived of life.



MUSICAL DIARY

"Cum Mortuis in Lingua Mortua", the theme from Mousorgsky's "Pictures at an Exhibition", was taken by Joseph Gruenthal as the motif for six variations and a fugue, "In memory of all those who gave their lives and for all those who were deprived of life." The audience at the Y.M.C.A. on Sunday was put before a difficult task, for not only is Gruenthal a composer who denies himself and the public any concession, but the necessary sombreness of mood, unchanging through a rather long piece, is not conducive to attention and concentration.

Mr. Gruenthal would therefore be well advised to shorten his new work and rescue its values, its profundity of feeling and remarkable sense of form.

Beethoven's sonata op. 111 followed convincingly presented by Mr. Gruenthal, and once again one feels grateful for "Music Calling". There is no other organization, at least not in Jerusalem, able and willing to arrange concerts with such "unpopular" programmes, and to guarantee even a fee for the artist.

R. da C.