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The main idea in this one-movement composition is, as is often the case with Tal, a more general question of musical form: the demonstration of variational development of musical material which the listener is intended to perceive as a whole. The concern is with the function of repetition in music, which Tal referred to as „audible memory“. In similar fashion to the core cells in late Beethoven, from which a macrocosmos of shapes emerge, in Tal's work, a nine-tone constellation opens the piece and delivers a

reservoir for melodic and chordal developments of a sheerly inexhaustible wealth. That the cello occupies a dominating role in the piece has to do with the circumstances of the work's creation. The work is dedicated to the memory of the cellist Pepo Weissgerber, with whom Tal had enjoyed tirelessly discussing all questions of musical composition. Thus the whole is, in Tal's own words, „woven around the sadness over the loss of a departed friend“.

This movement for string quartet was written in memoriam the cellist Joseph Weingarten, cellist <sup>and member</sup> of the Israel Philharmonic Orchestra. Symbolically, the composition gives a certain predominance to the part of the cello. Otherwise, the piece is based on the technique of almost total liquidation of interval progression, which crystallizes into small motivic essences, providing the thematic material for the one-movement development.

The String Quartet No. 1 was written in 1954. It has one movement only. About this work Mr. Tal writes: "This movement for a string quartet was written as memorial to Joseph Weissgerber, cellist and member of the Israel Philharmonic Orchestra. Symbolically the composition gives a certain predominance to the part of the cello, otherwise the piece is based on the technique of utmost utilization of interval progressions, which crystalizes into motivic essences providing the thematic material for the movement development."