

MUSIC REVIEWS

by Benjamin Bar-Am

Successful programming

PROGRAMMING is by no means less important than the performance itself. An artist expresses himself no less in his choice of works than in his interpretation of them. Uzi Wiesel's choice for his solo cello recital (Tel Aviv Museum, Nov. 12), was not only admirable but gave us an insight into his personality. Wiesel played two Bach Suites — No.2, at the opening of the recital and No. 3 at its close. In between he played, twice, Josef Tal's new exciting work "Treatise," composed in August 1973. By repeating this not so simple contemporary work, Wiesel contributed immensely to its acceptance by the audience.

Titles of works rarely give us cues to the real meaning of the music but "Treatise" really is like a study in dialectics, in a written essay or lecture. There is a sharp leaping melodic opening statement, followed by other contrasting statements: narrowly arranged polyphonic web-clusters, series of speech like recitatives sounding strangely human in timbre, and repetitive, obstinate chords. All these elements appear, reappear, converse, argue, agree and disagree — in a convincing formal structure. It is interesting to note that all this is achieved without any unusual effects on aleatoric devices, and is done in traditional notation.

Wiesel gave the very demanding

work a masterful performance. Details were worked out with loving care and the larger structures fully assumed their functional purpose in the dialectic exposition. But it was the overall impression of "Treatise" as a whole which Wiesel brought to one's consciousness with the greatest conviction.

No less absorbing were the two suites. Completely relaxed and equipped with a long breath, Wiesel allowed the beautiful phrases to speak for themselves. It was a Bach which impressed by the logic of its structures and the nobility of its spirit.

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