

5 JAN 1987

מיום

MUSIC  
REVIEWS**A new  
opus**

ISRAEL PHILHARMONIC ORCHESTRA -  
Zubin Mehta conducting with Florence Quivar,  
mezzo-soprano (Mann Auditorium, Tel Aviv,  
January 3). Josef Tal: Symphony No.4 (world  
premiere); Mahler: "Kindertotenlieder";  
Rimsky-Korsakov: "Sheherazade."

IN HIS new symphony, Tal creates the impression of releasing a long sequence of oratorical statements which all combine into a symphony in the true sense of the word, - a combination of sounds. Short, stinging brass motifs appear from all around while pinned against huge figurative clusters. Bustling excitement is everywhere.

This opening section is followed by a contrasting, slow, lyrical, often recitative-like section, mainly in the strings, which eloquently informs us of the composer's state of mind and feelings. This again is followed by another section, the last and also longest which rekindles the excitement and creates a strong rhythmical feeling. The pacing basses ~~at~~ most develop into a march.

Syncopation and counter-rhythms make the music almost dance. Motifs reduced to single notes, come from all corners of the stage which gradually, in combination with noise-producing, figurative clusters, bring the symphony to short, closing big bang.

Tal's score flows with myriads of notes which seem to symbolize his great excitement. This should not, however, create the impression that the symphony is an overstatement, disorganized or uncontrolled. To the contrary, for Tal never loses his natural sense of form.

Actually the form is created by itself out of all the information, the acoustical stimulants and oratorical statements which are in a continuous process of becoming. Emotion and structural sense go hand in hand in creating form. With this fourth symphony, Tal seems to have added an important and convincing opus to his already impressive *oeuvre*.

Of the rest of the programme there is little to say. Mahler's "Kindertotenlieder" (Songs on the Death of Children) disappointed. Florence Quivar tried hard to create significance but expression, mood and feeling in these songs should be achieved by much simpler means.

Rimsky-Korsakov's "Sheherazade" was so much out of place in this programme of Tal and Mahler that it is almost impossible to assess its performance.

BENJAMIN BAR-AM