

Listener's Corner

The large measure of encouragement which Palestinian composers are getting from the P.B.S.' programme direction is one of the major points in favour of that much criticised institution. Yesterday we heard three songs each by Wolfsohn and Gruenthal, and five by E. W. Sternberg, all of which were well worth performing and, moreover, fairly typical of the musical production of their authors.

Wolfsohn has taken his themes from the "Chinese Flute," and the way in which he has managed to set them to music does credit to his artistic sensitiveness; there is a charm and delicacy about his music which cannot be too highly praised.

The hitherto unpublished cycle "Three Songs of Rest," by the Jerusalem composer, Joseph Gruenthal, testifies in its compressed and forceful style to the uncommon talent of this composer. Particularly the second of the three pieces, all of which are characterized by the same mood of dark hopelessness, strikes one as a substantial achievement. It is called "Last Post."

The five songs by Sternberg, which we heard yesterday, differ in character, but hardly in quality — they were without doubt the most impressive part of the programme. The quiet pathos of the second song (Claudius), the occasional romanticism of the fourth (Rilke), and the vigorous earthbound character of the fifth, remains in the memory, while the dramatic tension of the third ranks close.

High praise is also due to Miss Hede Turk, a singer of great intelligence and talent, and to her partner, Mr. Gruenthal.