

MUSICAL DIARY

THE PBS Tuesday night concert conducted by Hanan Schlesinger, which was the first such broadcast from the Beth Hahalutzot in Jerusalem presented a not too satisfactory rendition of Mozart's "Prague Symphony." It sounded as weak and thin as a small-town band, and the interpretation was dry and uninspired. Bach's E Minor Concerto was played by Sascha Parnes instead of the scheduled Paganini Concerto supposed to feature Yaela Hertz. Although Parnes' playing was good, the sweetness of his tone is not really suitable to Bach's magnificence. Aviassaf Bernstein's ballet-suite "Kinnereth" was played attractively; its style is impressionist with harmonics influenced by Ravel. The piece was written in four movements, the first two of which show a great deal of imagination, the second, in a tango-like rhythm.

The Mozart programme scheduled for Thursday's PBS concert was replaced by a pot-pourri arranged by Sascha Parnes and conducted by Hanan Schlesinger. It had for its theme the French writer Laforgue's sombre question, "Why is not everything operetta?" It would be an exaggeration to say that the performance was sparkling in the "Bouffes Parisiennes" manner, but the sweetness of Jacques Offenbach's melodies was really enjoyable. After all, it is Jewish music at its best.

FRANGO

In Tel Aviv

ONE left the latest subscription concert of the Palestine Philharmonic Orchestra on Sunday at the Ohel Shem Hall with the same feeling of dissatisfaction experienced at many of its recent appearances. It may have been due to a rather uninspiring programme. For example Molinari's delicate presentation of

Mozart's "Kleine Nachtmusik" made it a soft, nocturnal, almost drowsy serenade and he gave us a polished and flawless performance of Tchaikovsky's Fourth Symphony on the same programme, but yet we could not get very excited or feel that we had had a rich musical experience.

Consequently, the first performance of "Exodus," a choreographic poem by Joseph Gruenthal, very easily became the outstanding part of the concert. An astonishing transformation has been experienced by Gruenthal's "Exodus," which began as dance music for piano and drums, written in 1945 for Deborah Betonoff. It is "programme music" for a large orchestra, based more on rhythm than on melody, and is on the border line of a tonality. Above all, it is a modernistic "reveille" couched in musical language in a proletarian idiom. The rhythmical and rhapsodic predominance assumes melody and continuity only in "Prayer" and "Miriam's Dance." Mr. Moshe Ravina recited passages from the Scripture since Karl Salomon was prevented from singing the solo part. Naturally, only an imperfect impression of the work could thus be obtained. Mo.