

EXPLORATIONS, Jerusalem Symphony Orchestra, Gary Bertini conducting; with Bracha Eden-Alexander Tamir, pianists (Jerusalem Theatre, May 4). Schoenberg: Five Pieces for Orchestra (1909); Josef Tal: Concerto for Two Pianos and Orchestra (1871, world premiere); Ravel: *Daphnis et Chloe*, ballet (with the Jerusalem Rublin Academy Choir and the Cameran Singers).

THIS PROGRAMME was an intellectual treat of the first order; as for the musical experience, this is, of course, a question of taste. Schoenberg's opus 16 must be respected for the fact that it was written over 70 years ago, showing the way to so many composers after him; in new conceptions of sound and form. Josef Tal has given us a valuable work for two pianos, which, at first hearing, impresses with its solid craftsmanship, economy in the employment of the solo instruments and the orchestra, and its avoidance of clichés and cheap effects. The musical impact can be gauged only after repeated hearing, and it is hoped that such a work will be performed more than once in our concerts.

After this absorbing first half, it was rather difficult to sit through the complete ballet of *Daphnis et Chloe*. Without the dancing, there were quite a few spots where the music alone did not carry enough interest. Not out of a whim do most conductors perform only the Second Suite, which on its own is much more effective. But Bertini's idea to present the work once in its entirety — complete with chorus — is charming and has its merits.

The orchestra, as always under Bertini's leadership, was in splendid form, demonstrating technical brilliance and musical coherence. The conductor was in his element —

# Quite a treat

MUSIC  
Yohanan Boehm

20th century music and French impressionism elicit the best in him. The chorus joined the orchestra, in passages mostly reminiscent of Debussy's *Sirenes* as vocal sonorities mixing beautifully with its instruments.

The soloists in the Tal concerto, Bracha Eden and Alexander Tamir, seemed to cherish the opportunity to perform a work specially written for them, and by a Jerusalem composer at that, giving their parts meaning and full emphasis with all the considerable resources at their command.

But the highest praise has to go to conductor Gary Bertini for his tremendous commitment to the music and his orchestra, and to the Jerusalem Symphony itself, for its brilliant performance — in various exposed solo contributions (cello, flute, etc), and overall. The JSO was precise and spirited.

15-5-87

# Worthy of a prize

## MUSIC & MUSICIANS/Yohanan Boehm

RECHA FREIER has just received the Israel Prize for "a special contribution to state and society." She was honoured as the founder of Youth Aliya (in 1933), and for her role in the rescue of 170,000 young Jews from the Holocaust.

But Freier has made another contribution which in itself might be worthy of an Israel Prize — in the field of music. She has been closely connected with the country's musical life for decades, and has always been an active supporter of contemporary and avantgardist composers.

Between 1958 and 1970, the Freier-founded Israel Composers Fund commissioned no less than 67 works by Israelis. And since 1968, there have been Testimonium Festivals devoted to compositions by Israelis and non-Israelis, Jews and gentiles, on major subjects in Jewish history.

The Testimonium, which takes place about every three years in Jerusalem or Tel Aviv (the most recent was in 1979), is also a product of Recha Freier's unflagging interest in musical creation, which continues despite her 88 years. I'd like to join the entire musical community in wishing her a long and fruitful life.

AS WE'VE REPORTED, last week's special European Broadcasting Union (EBU) concert was heard in some 20 countries. First reaction came to the Israel Broadcasting Authority from Paris, congratulating the IBA for the excellent concert, the high artistic and technical quality of the concert and the broadcast. The communication was signed by André Jouve, the director of the serious music programmes of Radio France and a leading personality in the EBU.

Only six concerts are arranged by the EBU per season, and this cultural link with Europe is of great importance to us in a time of political isolation. Conducted by Gary Bertini, who is well known in Europe for his frequent appearances with leading orchestras and in opera houses, the programme featured the world premiere of Yosef Tal's Concerto for Two Pianos and Orchestra.

An English paper criticized the minimal contribution of Israeli artists to this programme, but we think that the fact that the conductor is Israeli, the composer and the soloists, duo-pianists Bracha Eden and Alexander Tamir, are Jerusalemites, that the opening item was by a Jewish composer (Schoenberg), and in the last work (Ravel's *Daphnis et Chloe*) two Israeli choirs were employed, the contribution should be considered ample and sufficient. Praise from France for this event is pleasant to hear, and more positive reaction may be expected from other sources.

YOSEF TAL has been appointed an honorary member of the Academy of Arts and Letters of the U.S. — undoubtedly an honour not very often bestowed on non-Americans. Tal has been an ordinary member of the Berlin Academy of Arts since

1971, and received the Israel Prize in 1970. In 1950 he joined the staff of the Hebrew University in Jerusalem, and with the opening of the musicology department became its head for six years (1964-1970). In 1961, he founded the Centre for Electronic Music.

Now past 70, Tal is professor emeritus at the Hebrew University, and continues to take an active part in our musical life.

# KLAENGE UND ECHO

## „Frühling in Jerusalem-“ „Frühling in Tel-Aviv“

MB — 15. Mai 1981

Zwei Abende vor diesem Konzert gab das Rundfunk-Sinfonie-Orchester ein anspruchsvolles Programm, das im Rahmen der Konzerte der European Broadcasting Union von 14 europäischen Sendern übertragen wurde. Gary Bertini dirigierte, und das **Klavierduo Bracha Eden—Alexander Tamir** interpretierte ein neues Werk von Josef Tal: Doppelkonzert für 2 Klaviere und Orchester. Tal, dessen instrumentale Kompositionen der letzten Jahre unter dem Einfluss seiner elektronischen Produktionen deutlich zur Vorliebe für klangliche Kombinationen und Farben neigten, baut in dem neuen Werk wieder auf stark musikalisch bestimmte Form, Rhythmisierung und thematische Entwicklung. Ideengehalt, Entwicklung und Strukturen in den stetig wechselnden Dialogen zwischen Solisten und Orchesterinstrumenten sind selbst bei erstem Hören unschwer zu verfolgen, wobei in den Solo-

Klavieren das perkussive Element — auch von den Solisten stark unterstrichen — überwiegt. Tals neue Komposition knüpft eher an seine frühen sinfonischen Werke und Solokonzerte an als an seine Musik der letzten Jahre.

Im zweiten Teil liess Bertini die vollständige Ballettmusik zu „Daphnis et Chloé“ von Maurice Ravel aufführen; Avner Itais „Cameran Singers“ und der Akademie-Chor Jerusalem unter Stanley Sperber hatten die Chorpartien übernommen. Es war schön, einmal die gesamte Musik erklingen zu lassen; hier hört man allgemein nur die Orchestersuiten von Teilen der Partitur — Mendi Rodan hatte die Zweite Suite im Programm des Abonnementskonzert des I.P.O., in dem **Paul Tortelier**, der immer gern gehörte Solocellist, Israel wieder einmal besuchte.

Bertinis Rundfunkkonzert begann mit den Fünf Orchesterstücken von Arnold Schönberg op. 16, die — vor 73 Jahren komponiert — heute zu den Klassikern des Repertoires zählen. Sie waren einmal revolutionär mit ihren „Klangfarbenmelodien“; wenn man sie heute hört, fühlt man einerseits die romantische Erbschaft Wagner-Brahms, andererseits wird immer wieder deutlich, wieviel die Musik unseres Jahrhunderts den Anregungen und den musikalischen Entdeckungen des grossen Meisters Schönberg zu verdanken hat. Leider geht unser Philharmonisches Orchester an einer grossen Zahl der wirklichen Meisterwerke des Jahrhunderts vorüber. Auch unser Publikum könnte noch Vieles entdecken und Urteile, Vorurteile, Liebe und Vorlieben revidieren.

**PETER GRADENWITZ**