

# Diversity the hallmark of new Israeli works at Mandel Hall

Contemporary Chamber Players of the University of Chicago, Ralph Shapey conductor, at Mandel Hall Saturday. "Shape," Tal; "The Beth Alpha Mosaic," Gilboa; "Cries and Whispers," Barolsky; "Dialogs on the First Scroll," Orgad.

By Robert C. Marsh

Israel saluted the Bicentennial Saturday through the medium of a program of new works by Israeli composers that had been commissioned for the Contemporary Chamber Players of the University of Chicago. The concert, directed by Ralph Shapey in Mandel Hall, was remarkable for its musical diversity. No two works were alike, and the four composers provided such a wide range of musical ideas and musical effects it would be difficult to imagine any listener familiar with 20th Century composition who would fail to find something of interest.

The oldest and the youngest of the four men wrote the most recondite works. "Shape" by Josef Tal, born in 1910, and "Cries and Whispers" by Michael Barolsky, born in Lithuania 29 years ago, are highly abstract — although in very different ways. Jacob Gilboa's "The Beth Alpha Mosaic" is the most literally descriptive of the scores, taking its inspiration from the visual designs of 6th Century art. Ben-Zion Orgad's "Dialogs on the First Scroll" is based on the Hebrew text of the "Song of Songs," a work universal in scope, but not universally known in its Hebrew form.

Gilboa and Orgad, now in their 50s, have been living in Palestine since before World War II, and their close ties to the history and religious traditions of Israel are clearly strong

sources of artistic inspiration.

Their methods are very different. I suspect the Orgad work takes on far greater meaning if one is familiar with the Hebrew texts that inspired it and the forms of worship in which they are used. Someone raised on a Latin or King James Bible really cannot enter fully into the proceedings. Even so the imaginative design of the score, with brass players in the hall exchanging phrases with the musicians on the stage, provided a grand conclusion for the evening.

Gilboa's work is much more literally evocative and for many served as the most readily accessible music of the evening, partly because of the direct appeal of a human voice. Isola Jones, to whom these texts were given, held the eye and ear with her delivery and contributed largely to the impact of the score.

The skill of the performers was put to the greatest test in the Tal, which I suspect is really a romantic work in spirit but conceals this in a lean, reserved idiom influenced by, but in no sense imitative of, Webern. Tal's objective is to set the imagination in high gear, and every idea proves to be something that invites further development. He does some of it, but a great deal is left to the listener. I found this intriguing, indeed.

"Cries and Whispers" by Barolsky is a sort of Dr. Strangelove concerto for orchestra with electronic and instrumental sounds freely mixed and, if your mind runs to such things, a conclusion that could either be Armageddon or an avalanche. But here again the force of the music was a strong mental stimulus, and the fact it had the effect of producing visual images in my mind does not mean that others would not react very differently. But it is the kind of music that produces a reaction, that's certain.

# Israeli music with a universal theme

AT A UNIVERSITY of Chicago seminar last week, Ben-Zion Orgad said he was apprehensive, even a little frightened, at the prospect of hearing the world premiere of his most recent composition. Orgad is an Israeli, and most of his music has been composed for concerts in his native land. He was concerned about the expectations of an anonymous American audience.

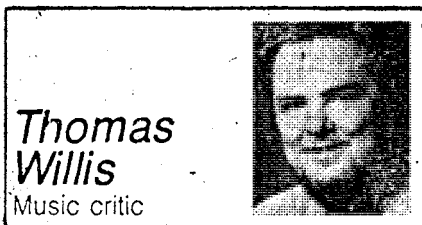
He need not have been. At Saturday night's opening concert of the University of Chicago's Contemporary Chamber Players [CCP] series, his "Dialogues on the First Scroll," one of four premieres of Israeli music heard at the concert, was a forceful utterance whose message and rhetoric were comprehended immediately.

It was an intriguing idea of Ralph Shapey's to have the American Bicentennial commemorated by commissions from Israel's National Council of Culture and Art. As the CCP's conductor, he was allowed to choose the composers, thus insuring, at least in part, quality and performability. The composers get a foreign performance, and American audiences get a welcome exposure to the unfamiliar.

THE IDIOMS employed hardly were unfamiliar, however. All four works shared the contemporary composer's love of surface sonority and experimental design. The prepared piano was much in evidence throughout the evening. Several times the string players were asked to use their instruments as drums, knocking patterns with their fingers.

Time schemes were stretched and compressed, textures overlaid upon textures, densities controlled with sculptural, rather than painterly methods. Any regular attendant at Shapey's significant series would find himself on charted ground. These were solidly crafted, mature works of their time.

Orgad's "Dialogues" was the most conservative in choice of materials. It had an exotic flavor that bespoke intimate acquaintance with the form and substance of Hebrew cantillation, as well as the rhythmic patterns of mid-Eastern folk dance. The brass calls from the audience, the impassioned recitative from a front and center cello, and the stereophonic percussion relied on tried and true means of musical communication.



Thomas Willis  
Music critic

Michael Barolsky's "Cries and Whispers," on the other hand, was determinedly in vogue. As the youngest composer represented, he made use of the notational freedom and electronic apparatus. Much of the essential material was imbedded on electronic tape. Textures were built up by repeated patterns of indeterminate length and approximate pitch. Sonorities and densities ranged the outer extremities of the pitch and dynamic possibilities. What emerged was a compressed package of metaphors from nature, screened through a mind saturated with today's technology.

JACOB GILBOA'S "Beth Alpha Mosaic" tried to interpret in sound the impression created by the mosaic floor of a 6th-Century synagogue. A female voice, Isola Jones', in this case, transmits the verbal material found in the illustrations, and the surrounding instruments fashion intricate medallions of instrumental color. Some of these are very small—"The Zodiac" is divided into 12 miniatures. All avoid literalism—one feels the geometry and senses the various colored surfaces without being conscious of the time structures used for the process. And at first hearing, the episodes seem discontinuous rather than interrelated.

Josef Tal's "Shape" tried less than the others, but in my opinion accomplished more. Essentially a study in three-dimensional audio perspective, it built an impressive structure with economy and precision. Background and foreground were carefully distinguished—short soloistic motives were tailored to stand out from a more or less static background. At times, a pulse developed, but its energies were understated and seemed to arise from necessity rather than invention. The many short solos were related, although the material was being viewed from a different acoustic "angle." At the end, the listener felt as though he had taken a slow, contemplative walk around a softly colored, abstract sculpture.

# GRENADILLA



## American Record Guide

November 1978  
Volume 42, Number 1

**TAL:** *Shape*; **BAROLSKY:** *Cries and Whispers*. The Contemporary Chamber Players of The University of Chicago conducted by Ralph Shapey. Grenadilla Stereo GS-1044, \$7.95.

There was a time when Israel's musical efforts were generally derived from folksong and dance and were incongruously couched in the late-romantic central-European harmonic language. Things seem to be changing, for these newer compositions are in an international avant-garde style; they could have been written in almost any nation in the world that pays homage to Western experimentation.

The two works are standard examples of their kind. Violence and calm are the two poles that enclose Josef Tal's *Shape*, and the shape that evolves runs the emotional gamut between them. Particularly attractive is a transparently scored intermezzo-like passage featuring massed instruments pitted against frequent solo declamations; this is followed by an intensification of mood and sound volume, with an underpinning of repeated-figure patterns. *Shape* is well-crafted and comely.

Michael Barolsky's *Cries and Whispers*, too, is an essay in violent contrasts, with an extraordinarily high energy level. There is a lot of plucking in the strings, instrumental playing in extreme registers, and prerecorded tape commentary. Barolsky's ending is particularly effective, presenting a hypnotic sound-picture whose horizon seems to stretch into infinity.

Ralph Shapey masterfully steers The Contemporary Chamber Players of The University of Chicago in controlled, expert readings, and Grenadilla has provided good sound and quiet surfaces. Richard Watkins' beautiful album cover painting deserves special commendation.

—Ringo

# Israelische Erstaufführung im Kammerorchester

Im fünften Abonnementskonzert des Kammerorchesters unter Leitung von Eliahu Inbal kam endlich ein israelisches Werk zu Gehör: „Shape“ (Gestalt) von Josef Tal. Das Werk wurde zugleich mit drei anderen israelischen Kompositionen für die Spieler zeitgenössischer Musik der Universität Chicago unter Ralph Shapey (Inspiration für den Titel aus dem Namen?) anlässlich der Zweihundertjahrfeiern der USA bestellt und nun zum ersten Mal in Israel gespielt. Tal hat im Programmheft seine Absichten in diesem Werk konzentriert darge-

stellt, und nichts wäre angezeigt, als hier seine Worte zu zitieren.

„Der Titel der Komposition sagt an dass in dem Werk alle musikalischen Elemente ange-

wandt sind; z.B. klare Tonhöhen, Klangcharakter, durchsichtige u. dichte Texturen in gemessenen

und ungemessenen Zeiteinheiten u.s.w. werden zu Gestalten und diskutieren miteinander über ihre Beziehungen und Gegensätze. Die Gestalten in ihrer Gesamtheit ergeben den Sinn und die Botschaft des Werks“.

## Musik RUNDSCHAU

Diese Einleitung war für das Verständnis dieses Werks besonders wichtig, denn das Publikum der Abonnementskonzerte des Kammerorchesters hat lange kein modernes Werk solcher Tendenz gehört, und Tal verlangt gerade in dieser Komposition viel Routine des Zuhörens, es ist vor allem eine Klangdemonstration in vielen Farben und Spielweisen mit dynamischen Überraschungen und rhythmischen Effekten u.v.a., und wer das Werk so auffasste, konnte es geniessen, wobei es unklar bleibt, ob es dem Dirigenten Eliahu Inbal auch gelang, alles hervorzukehren, was der Komponist ins Werk gelegt hat. Zum Klangspiel gehört auch, dass Tal jedes der üblichen Orchesterinstrumente (ohne Tuba) verwendet, aber nur einmal besetzt hat. Nur Flöten gibt es zwei (eine kleine und eine grosse) und Hörner sind zwei; anstelle des Streichorkörpers begnügt sich Tal mit einem Quintett.

Die übrigen Werke des Programms waren von Mozart: Das Klarinettenkonzert und die g-Moll-Sinfonie (in der Fassung mit Klarinetten). Solist des Konzerts war der vorzügliche erste Klarinetist des Kammerorchesters Eli Heifetz. Seine Wiedergabe entbehrte allerdings der Wärme, und der Orchesterklang war nicht vornehm, oft sogar aufdringlich. Die g-Moll-Sinfonie war auf Kosten der dramatischen Wirkung meistens zu laut, dem Andante fehlte der Gesang und das Finale klang derb und war verhetzt.

YEHUDA COHEN

### Jerusalem Post מעתון

THE ISRAEL CHAMBER ORCHESTRA. Subscription Concert No.5. Eliahu Inbal, conductor; Eli Hefetz, clarinet. (Haifa Auditorium, April 10). Tal: "Shape" (Israel premiere); Mozart: Concerto in A Major, K.622. Symphony No.40 in G Minor, K.550.

UNDER the inspired baton of Eliahu Inbal, the ICO was at its best, presenting both old and new, conventional and modern works.

Tal's composition was commissioned for the celebration of the American Bicentennial, and more than one hearing is undoubtedly necessary to really appreciate this interesting work with its unconventional use of instruments.

To quote some of the composer's explanations: "The title of the 'Shape' indicates that all its musical elements (clearly defined pitches and sonorities and transparent or dense configurations in measure or unmeasured time units) are brought into shapes, discussing with each other their relationship and contrasting contents."

Eli Hefetz, an orchestra member, gave a correct and polished rendition of the Mozart Concerto for Clarinet, performing with clarity, surety of technique and good musical phrasing. His tone was pleasant, though sometimes lacking in volume.

The orchestra not only provided good support for the soloist, but also provided a fine and graceful performance itself.

The familiar symphony was given a most perfect performance that had all the necessary requirements — drive, brilliance, contrasting dynamic grades, placidity as well as tender lyricism and charm.

ESTHER REUTER

# מוסיקה

מאת חנוך רון

## גם הקלרינט ישיר



אליהו ענבל

מורת הקאמריה, ואיננו משחק את משחקי היוקרה המקובלים. המקובל במקרה זה הוא שהסר"ים באמת, מוצאים את עצמם מתנקזים לצינורות שיעדם הוא התזמורת הפילהרמונית, שהיא סמל היוקרה לנגנים. את הקונצ'רטו של מוצרט ניגן אלי חפץ ברגישות רבה, כשהוא שם את הדגש על יופי הצליל של הקלרינט ועל שמירת סגנון אחד בנגינה. בקטעים הליריים היו מי קומות שנדמה בהם כי גם הקלרינט מתחיל לשר, חפץ גזר על עצמו משמעת כה קפדנית, עד כי לעתים הוא נשמעה כקפדנית מדי. בכך שהוא ניגן את היצירה בקו אחד ולעתים צר מדי, אך יכולתו הורטוטואזית המבריקה, ור"י נישנו לגוונים של צליל ולפסוק מוסיקאלי, ועוד יותר — להצגת הפיוט שבמוצרט — הפכו את הופעתו של חפץ לשיאו של הר קונצרט, ואי אפשר שלא לציין את הליווי הנפלא שהגיש המנצח אליהו ענבל, כשכל פרט בתזמורת כלט בצורה פלסטית, כשהוא מקפיד לא, "לכסות" את הסולן מצד אחד ולהבליט את הופיו של הר יצירה מצד שני.

ענבל הפתיע גם בניצוח על הסימפוניה מס' 40 מאת מוצרט. יצירה זו היא אחת הקשות לפרט שנות, בגלל הקונטראציות הרבות שיש לה עם מודלים גדולים של פרשנויות. דרך הימפול של ענבל

במכים הקטנים שביצירה, לצד הראייה המוללת של היצירה, ר"י איות להערכה מלאה. הטמפים שהוא נקט בהם, שיכנעו לחלר טון, והעובדה שחלק מהם היה שייך לבית-מדרשו של סאסקיני, אינה מפתיעה כהוא זה מוכותו של ענבל. אלא שהקונצ'רטו שבאלה היה ברמת התזמורת הקאמרית הישראלית, שאינה מאפשרת בשר לב זה להתעלות לדרגת ביצוע מרגשת של יצירה קשה זו. כלר הקשה אמנם נענו לכל רמו של המנצח, אך קבוצת כליה הנשיפה נשארה מאחור תר"ם משמע. לא נשאר לנו אלא ליהנות מדרך ע" בודתו של ענבל, ולדמיין לעצמנו את התזמור האפשרית. לו היתה על הבמה תזמורת בעלת מיומנות גבוהה.

הקונצרט נפתח בניצוח בכורה בישראל של "דמות" מאת יוסף טל. יצירה זו הראתה שוב את כוחו של טל כאיש מקצוע מער לה, אך הבעיות המוסיקאליות ר"י הפתרונות להן, כפי שהציב הר מלחין ביצירה זו, היו נתונות בר תוך קלישאות מקובלות, ועליאף חוסר המקוריות, אנהנו צריכים לקבל את הדברים כעובדה. זה מה שיש, ואת מה שיש חייבים להציג לפני הקהל, ובלבד שר תהיה כאן בחירה על פי אמות מידה אמנותיות ולא "חינויות" של מצוות שמור לי ואשמור לך. רק עם ריבוי השמעת היצירה ה"י מקורית הטובה, קיים הסיכוי ש"הקהל יתחיל להתעניין ביצירה המתהווה סביבו, והנגנים, ובמיוחד מנצחם הראשי יתחילו, אולי, להיות מעורבים בחיי היצירה הישראלית.

גוסלביה הולנד והונגריה. אך ב" כל מה ששייך לחיי מוסיקה. א" לה מדינת המפורסמות כיוודות לכבד את האמן החי בתוכן, ור"י רק דוגמא אחת אפשרית מתוך דוגמאות רבות של צירופי מדי גת אחרות.

רק לאחרונה היינו עדים ל" הופעתה של התזמורת הקאמרית הישראלית שיצאה לסיבוב הופ" עות באירופה כשהיא מתנכרת ליצירה המוסיקאלית הישראלית. הפרופיל האמיתי של התזמורת נחשף עם מנהל מוסיקאלי חסר שורשים. זה היה צפוי, משום שקשה לבוא בתביעה אל עולה חדש, שיהיה מעורה בחיים שהיא טרם הספיק לחוות אותם. אבל יש מקום לתביעה שמנהל אמ"י נותי יביא עמו משושים ואנטנות של רגישות אל היצירה של הר"י ביבה שבה הוא חי, לכוון את האנטנות תאלה, זה אחד מהתפ" קודים המרכזיים של הנחלה ה" תזמורת. אלא שכאן טפח הור קן: העיונים המלא של התזמורת הקאמרית כפי שנתגלה בסיבוב הופעותיה בחו"ל, הוא לגמרי לא החמיא לבעליו, היה שייך בלע" דית לחברי ההנהלה הציבורית של התזמורת, שאישרה את ההתנכ"רות הקרתנית הזו. כאן נתגלה הפרצוף האמיתי של אנשי ציבור (ובתוכם גם חברי-כנסת נכבדים) המופיעים כצידקים כלפי חוץ, ובסופו של דבר כל עניינם ש"י

מוזיאון תל-אביב, התזמורת הקאמרית הישראלית, קונצרט למנויים מס' 5, בתכנית מי יצירות של מוצרט. הסולן: אלי חפץ — קלרינט, המני צח: אליהו ענבל.

מעניין כיצד באקלים הסוציו מוסיקאלי שלנו, עדיין יש משמ" עות לאמירה הבנאלית של, "אין גביא בעירי", מולנו כידוע אה"י בים, "להתחכך" בשמות מפורס" מים וביבוא מוסיקאלי מן החוץ, ועקב כך מתעלמים לעתים, מה" כשרונות הטובים באמת הנמצאים אצלנו. הערב כאילו קיבלה תופ" עה זו משנה חוקי, והיא כלטה במלוא עירומה עם הופעתו המ" יחדת של אלי חפץ, נגן הקלרינט גם בתזמורת הקאמרית, שהגיש ביצוע מלא יופי של הקונצ'רטו מאת מוצרט.

התופעה הזו של התנכרות ל" אמן המעולה, הצומח עמך והיר" שב בתוכך, היא אחד המאפיינים של כל חברה קרתנית, והקרתנות הזו איננה נמדדת במרחק הקלור" מסרים כמה שמקובל עלינו כי "מרכזי התרבות", אלא ביחס של החברה אל האמן החי בתוכה, אינני בטוח אם יש מכנה-משותף כלשהוא בתחומי הכלכלה או ה" מדינה בין אנגליה, פינלנד, יר

Le Journal D'Israel מעטון מיום

## ELIAHU INBAL DIRIGE MOZART A L'ORCHESTRE DE CHAMBRE ISRAELIEN

Eliahu Inbal vient de diriger à la 5ème série des concerts de l'Orchestre de Chambre Israélien un programme Mozart.

À l'entrée du programme, E. Inbal a donné en première audition

«Image» de Josef Tal. Il s'agit d'une suite de séquence d'écriture de techniques différentes les unes des autres.

La leçon du concert : Eliahu Inbal doit repenser sa conception d'interpréter la Symphonie en sol mineur de Mozart.

# ENTERTAINMENT

## CCM Dishes Out New Music

BY NANCY MALITZ  
Enquirer Music Critic

Another jewel was added to the bewilderment of riches that constitutes 20th-century music Sunday night at the College-Conservatory of Music. It is called "Scenes from Franz Kafka's Diaries," by Israeli composer Josef Tal. Tal, who was trained in Central Europe, has enjoyed a long and distinguished career as composer, performer and teacher. His current American tour included a residency at CCM for several days, during which time he has lectured about music, worked with students, enjoyed performances of his works and even performed a bit of it himself. In addition to the world premiere, Sunday's CCM concert included four other Tal works, two Stravinsky pieces and two studies by Dallapiccola.

Like many world premieres, Tal's "Scenes" happened quietly and without much fanfare. In fact it barely happened. A work for solo soprano and dancer, the piece lost both its soprano and its choreography early in the week. A last minute call to soprano Christine Anderson, former CCM student who teaches at Temple University, salvaged the singing part of the project. Anderson did a crash preparation on the piece, and it is a tribute to the wealth of her resources that she delivered its message so expressively.

THE PIECE set much of the text from Kafka's diary entry dated June 25, which is a typical half-dream, half-real episode in Kafka's anxious, isolated search for salvation. The text begins with him pacing in his room, which he virtually destroys to make ready for a vision he is certain he will experience, and ends with the angel he saw transforming itself into a painted wooden figurehead, which hangs from the ceiling as a candle fixture.

Much of this Tal set for solo voice, in an intense, well-made outburst which aptly captured the dreamlike qualities of Kafka's search and also its very real frustrations. The piece hovered between hallucination and reality; Anderson's anxious, fragmentary melodic utterances had a ring of truth to them; and the overall dramatic impact of the work made one eager to hear some of the large scale oratorios and operas which have won Tal such an excellent reputation.

THE OTHER works on the concert included some illustrative examples of Tal's 12 tone compositional technique, arranged for piano as a series of episodes and performed athletically by faculty pianist Frank Weinstock; a compact, complex Duo for Viola and Piano, performed by student violist Jack Griffin and student pianist Karen Wilhelm; and two eloquent recent works, "Shapes" for chamber orchestra, conducted by Gerhard Samuel, and the 6th Concerto for Piano and Electronics, performed by Tal.

In the last two, particularly, Tal emerges as a modern master, with an abundance of melodic ideas, plenty of rhythmic energy, textural imagination and a real knack for building expectations over long periods of time. The piano concerto presents a workable idea, in which the electronic tape takes on the customary function of the orchestra—mingling, supporting and capping the contributions of the solo pianist.

As a soloist, Tal was surprisingly traditional, not in the least embarrassed to make a pretty gesture or to devote enormous attention to the grace and color of small phrase shapes.

In fact, all of Tal's recent music seems a comfortable accumulation of styles and esthetics. "Shapes," which closed the concert, was an instant success with the audience. It received its premiere in Chicago in 1975, and it is successful on so many levels that it is likely to stay in the active performing repertory.

THERE ARE many music conservatories which would consider the Sunday concert, with all its new music, sufficient output for a season. But the fact is that the Tal concert was the second of two important CCM concerts involving major 20th-century compositions last weekend.

Friday the Philharmonia Orchestra, under the direction of Gerhard Samuel, performed Copland's Clarinet Concerto with student soloist Tom Apple, who seemed quite at home with the piece's syncopated Americanisms and gave it a fine performance, supported wholeheartedly by the orchestra; and Ross Lee Finney's Concerto for Percussion, a thoroughly successful composition for full orchestra and four soloists, strung left to right in front of the orchestra, playing several storeful of traditional percussion instruments. The fine student per-

formers were John Brennan, William Deal, Eugene Novotney

and Steph  
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## Capote's 'Flowers' Heads For Screen

BY MARILYN BECK  
© 1981, Chicago Tribune

HOLLYWOOD — Producer Lester Persky has acquired the rights to "House of Flowers," the Truman Capote-Harold Arlen 1968 stage musical, and plans to develop it as a big-screen starring vehicle for Diana Ross.

Meanwhile, Persky is still trying to untie the knots in his long-planned big-screen adaptation of Capote's "Hand-Carved Coffins." He will meet in New York with UA production chief Raphael Etkes about the project that was originally scheduled for production early this year. Persky admits, "We're still trying to whip the budget into the new lean look. They want us to get it down to \$10 million. So far, it looks like we've trimmed it to \$12 million or \$15 million. But we're making headway, and I'm ready to settle down and find a director now."

He had Hal Ashby set as "Coffins" director last year before the stream of script rewrites started. Now, sources say, he's after William Friedkin or Roman Polanski to helm the project. If it turns out to be Polanski, who still faces sentencing here on charges of having had illegal sex with a minor in 1977, "Hand-Carved" will be shot in Mexico or Europe.

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