

חברה בן-לאומית למוסיקה חדשה
מרכז לארץ-ישראל, סניף ירושלים

קונצרט של י

בבית ברולד, רח' אוסישקין 43
ביום ב', 1.5.1939, בשעה 8 $\frac{1}{2}$ בערב.

תוכנית

1. בלה ברטוק: רביעיה, יצ' 7
רביעית האוזר - אמיל האוזר, היינריך רוטנברג,
היינריך יעקבי, תלמה ילין.
2. יוסף גרינסל: 3 יצירות לפסנתר
פסנתר - יוסף גרינסל
3. דריוס מילהוד: רביעית מתרים מס' 4
ויו - פינבר - פינאלה
רביעית האוזר - אמיל האוזר, היינריך רוטנברג,
היינריך יעקבי, תלמה ילין.
4. פאול הינדמיס: חמשיה לכלי רוח מעץ
שמה - רקוד - שקס ופשוט - רבעים מהרים - ערני
חליל - פון בלזה
אובה - אליהו סורנר
קלרינטה - ז"ר מרכוס
פגוט - ה' מרכוס.
קרן .ו. לוי

הכניסה רק לחברים.

International Society for Contemporary Music
Palestine Section, Jerusalem

III. Concert

Baerwald House. Monday the 1. May 1939. 8 $\frac{1}{2}$ h.

P R O G R A M M E

1. Bela Bartok: String Quartet No.1 op.7
The Hauser Quartet: Emil Hauser. Heinrich Rothenberg.
Heinrich Jacoby. Thelma Yellin.
2. Joseph Gruenthal: 3 pieces for the Piano
played by the composer
3. Darius Milhaud: 4. Quartet for Strings
The Hauser Quartet: Emil Hauser, Heinrich Jacoby.
Heinrich Rothenberg. Thelma Yellin.
4. Paul Hindemith: Quintet. Flute (William von Blaese)
Oboe (Elijahu Thorner)
Clarinet (Dr. Fritz Markus)
Bassoon: (H. Markus)
Horn (Wolfgang Levy)

Lustig-Walzer-Ruhig und einfach-Schnelle Viertel-Sehr lebhaft.

Entrance only for Members.

Modern Music In Jerusalem

TWO CONCERTS

ON Monday Jerusalem boasted two concerts of modern music on one evening, an interesting sign of the growing popularity of contemporary creative music. Both concerts also showed a high level of both composition and execution.

The first concert was at the P.B.S., and presented compositions by Rudolf Reti. The composer was at the piano himself, and supported on the cello by Daniel Hofmekler. Mr. Reti, who formerly lived in Vienna and is now on his way to the United States is a well known champion of modern music, and himself a composer of interest. The compositions heard on this occasion included a Prelude and a Burlesque for Piano, both of them apparently older works, a Fantastic Prelude and two dances, all for cello and piano, and a Lament and Jewish Dance for the piano, of which the cello compositions were the most impressive.

Lyricist at Heart

The instructions "burlesque, fantastic and exotic," to be found over his music, do not prevent him from being a lyricist at heart, always in search of a synthesis between traditional and new musical forms. The slight compositions which the composer played to us are all masterly in form, original and scintillating in melody and rhythm. 7

Contemporary Music Society

ON the same evening the Jerusalem Branch of the Contemporary Music Society, of which Mr. Reti was one of the founders, gave one of their regular concerts. The programme was as well chosen as usual, and included quartets by Bartok and Milhaud, the Wind Quintet by Hindemith, and three piano compositions by a Jerusalem musician, Josef Gruenthal. Mr. Gruenthal, who is a talented and promising musician has an unusual mastery of the technique of writing music, the artist's emphasis on detail and sincere musical feeling free of all striving after effect. His style is "linear," objective and strongly expressive, though not always easy to follow.

Modern composers show an increasing tendency to inclusive use of the chamber music form, mainly for the advantage of its stricter forms, and Bartok's String Quartet op. 7 is a fine example of the newer style. This composition, original and characteristic in every note, presents its wealth of ideas in a most precious economy of form. Milhaud's Quartet, brilliant, emotional and harmonious is an equally good example of this revolutionary but always attractive French-Jewish composer.

Hindemith's Wind Quintet, clever and frequently parodying, is a striking example of the composer's talent for exploiting and emphasizing the characteristic tone of each instrument. It is refreshing in its original rhythms.

Praise is due to the Hauser Quartet for its meticulously accurate and precise performance of a very difficult programme. Both the members of the quartet and the wind instrumentalists borrowed from the P.B.S. gave a memorable performance, and successfully avoided the many pitfalls set the players, by Hindemith in particular. R. da C.