



Accompaniment without orchestra: Yosef Tal and his loudspeakers.

MUSICAL DIARY

Unconventional Music

The Second Festival of Music and Drama. The Israel Philharmonic Orchestra. Gary Bertini, Conductor; Yosef Tal, piano; R. Arie, bass; R. Szekely, soprano; R. Samsonov, mezzo-soprano; M. Lichtegg, Tenor; M. Ben-Shachar, baritone; A. Rapoport, narrator. The Rinat, Kol Yisrael and Haifa Chamber Choirs. (Tel Aviv, Mann Auditorium, August 25). Dallapiccola: "Job," a Sacred Action in One Act; Yosef Tal: Concerto No. 4 for Piano and Electronic Accompaniment. P. Ben-Haim: "The Vision of a Prophet" for tenor, chorus and orchestra.

It was a daring evening: two world premieres and one Israel premiere, all contemporary works. No wonder the concert was not sold out, but for those who fight conventional programming policies this was a great occasion.

Gary Bertini was the true hero of the evening. He acquitted himself magnificently of the tremendous task of rehearsing and interpreting these unusually scored works. The performances were vivid,

imaginative and spirited. The amount of work put into the choirs deserves special praise.

Dallapiccola's "Job" makes a strong impact on the hearer. The music appeals to heart and mind and is, of course, masterfully written. As such it is a work of great importance, yet it is nothing more than a fascinating illustration of the events recounted in the Book of Job, which in themselves are rather unimportant. The music is an operatic dramatization of the plot and has nothing in common with the monumental spiritual and philosophical meaning of the Book. Even the atmosphere created by Dallapiccola is removed from the spirit of the Biblical work: the great solo bass aria in the middle section, the quartet etc. are striking examples.

Among the soloists, Azaria Rapoport was excellent. His deep, mellow voice sounded magnificent. Rahel Szekely is becoming one of our outstanding singers. She has a

strong and penetrating yet highly musical voice. Ben-Shachar and Rema Samsonov both stood up to their task efficiently. Rafael Arie's bass has the quality of a great voice even though its volume is limited. Its velvet-like mellowness and his deep understanding of the part made his rendition outstanding.

Ben-Haim seems to have penetrated into the spirit of his Biblical text. To compose music to Ezekiel 37 is a daring undertaking. And indeed it took Ben-Haim 30 years to formulate it. Now that he has said it, we are reminded of his words: "This powerful poetic vision of the prophet must inspire every creative musician, particularly now that the renaissance of Israel, foretold in this poetic chapter through magnificent symbols, has begun." It has indeed deeply inspired him.

The listeners are lifted to moments of real exaltation in the choral passages. Of special interest is the solo line, originally and very economically constructed. The work concludes in an atmo-

sphere of peaceful beauty. Yet there seem to be shortcomings. The main theme stated in the orchestral introduction is neither original nor inspired, although the composer derives from it material which changes the atmosphere and later enriches the music magnificently. In the Resurrection music of the last part certain passages remind us of local colour conventionalism.

Conductor, orchestra and choirs did an excellent job. Sandwiched between these two works was Tal's Piano Concerto with Electronic Accompaniment. In general, we agree with Mr. Tal that this is purely experimental music and all conventional criticism would be out of place. We should only like to mention two impressions. We feel that the piano part is too "conventional" to be juxtaposed with the electronic music. We feel, too, that electronic imagination is only in its beginnings. However the experiment was most stimulating.

Mr. Tal's pianistic endeavour was magnificent.

BENJAMIN BAR-AM

Yosef Tal, the Jerusalem composer, has returned from a trip to Europe where his Fourth Piano Concerto with Electronic Accompaniment has been played at Amsterdam, Munich, London (Third Programme) and Paris. This work, premiered at the Second Music and Drama Festival in Israel this year, aroused much interest and invitations for performances during his next journey are coming in continuously. Tal has also been commissioned to compose an Electronic Ballet to be discussed at an international meeting of choreographers and composers to be held next year in Holland, presumably in connection with the Holland Festival.

Kol Yisrael Broadcasts Festival Concert Tonight

Jerusalem Post Reporter

Kol Yisrael will tonight broadcast its third programme devoted to the Second Festival of Music and Drama. Listeners will be able to hear the Rachmaninoff 3rd Piano Concerto played by Van Cliburn with the Israel Philharmonic Orchestra conducted by Georg Singer. The programme begins at 9.30 p.m.

Tomorrow night at 8.30, a live broadcast will be heard from Jerusalem's Binyanei Ha'ooma of Gary Bertini conducting the I.P.O. augmented by the Rinat Choir, the Haifa Chamber Choir, and the Kol Yisrael Choir, in two oratorios: Dallapiccola's "Job," and Paul Ben Haim's "The Vision of a Prophet." This concert also includes the 4th Piano Concerto with Electronic accompaniment by Yosef Tal, with the composer at the piano.

Music Festival was Success

3 Few Flaws in Series of Fine Performances

IT may seem at present as though only Mr. Frank Pelleg, the Musical Director of the Second Festival of Music and Drama, was satisfied with the event which has just closed. Press and public point to this or that weakness in the programme or reject it gleefully out of hand. A closer look will reveal that most of the events were a real success and that the few flaws can easily be corrected at future festivals.

Fine Standards

Under the able direction of Gary Bertini, fine standards were evident in the performance of the orchestra, the three choirs and most of the soloists. The reception of the compositions should stimulate interested circles to advocate their inclusion in concert programmes. Yosef Tal's electronic experiment appeared a bit incongruous here, but so would any work of this kind anywhere else, except at specialized festivals.

Israeli musicians had a greater share in the Festival than last year. Pnina Salzman was a success with the Amadeus Quartet, Zvi Zeitlin giving a sound interpretation of Stravinsky's violin concerto, Rachel Szekely, Rema Samsonov and Mordechai Ben-Shahar added their voices to those of Arie Raphael and Lichtegg, and the choirs stood up to demands most efficiently.

The impression of the Festival in retrospect is therefore quite positive. Mistakes have been made which can be easily remedied, experience has been gathered which can help make future events more critic-proof. We cannot compare our festival with Salzburg or Edinburgh for many reasons, but we surely can develop in the course of time a festival with a character of its own, combining international achievements with Israeli contributions in a manner that will attract and stimulate Israelis and visitors alike.

Search for Theme

The search for a central theme — the Bible, of course, as main contender — may help in this development.

One's wish for future festivals: "no fanfares, fewer speeches, and no distributions of medals during performances."

YOHANAN BOEHM



Avraham Kaplan

"JERUSALEM POST" 31/8/62

Festival in Full Swing

Instrumental music came into its own with the appearances of the young American pianist, Van Cliburn, who also filled the halls in two solo recitals and two appearances in Rachmaninoff's Third Piano Concerto. The I.P.O. contributed two undistinguished performances of undistinguished works by Milhaud and Avidom. In the other concert — contemporary music by Dallapiccola and Ben Haim, and a Piano Concerto with electronic accompaniment by Josef Tal — three local choirs and several soloists contributed fine performances under conductor Gary Bertini. This concert did not draw a capacity audience — that was expected — but many listeners followed the presentation with interest, awe and wonder.

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Die musikalischen Ereignisse

Das zweite symphonische Programm der Festwochen brachte uns an einem Abend drei zeitgenössische Werke — ein kühner Schritt der Festival-Leitung. Im ersten Teil hörten wir Luigi Dallapiccolas Kantate "Job", Tals Klavierkonzert mit elektronischer Begleitung und Ben-Haims "Vision eines Propheten". Die komplizierte und mannigfaltige Besetzung der zwei symphonischen Werke, das Einstudieren der verschiedenen Chöre, die Koordination aller Mitwirkenden und nicht zuletzt die Interpretation stellten unseren jungen Dirigenten **Gary Bertini** vor eine gewaltige Aufgabe. Wir wollen uns damit begnügen festzustellen, dass das von ihm Geleistete auf ausserordentlich hohem Niveau stand.

Müsste man sich **Dallapiccolas** Musik nicht mit "Hiob" zusammenhängend vorstellen, so könnte man sie vollauf geniessen. Als Musik ist sie hervorragend: Inhaltsreich, markant, direkt. Sie ist jedoch keine Darstellung des spirituellen Inhalts dieses Buches. Die berausenden Klänge dieser Musik sind nichts anderes als eine Illustration der Geschehnisse.

BENJAMIN BAR-AM



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AUS DEM MUSIKLEBEN

**BIBEL UND MUSIK
ZWEITER ABEND
SYMPHONISCHER MUSIK
IM RAHMEN DES ZWEITEN
FESTIVALS**

Zwischen den beiden Kantaten wurde das Podium einem einzigen Künstler überlassen, **Josef Tal**, der sein Viertes Klavierkonzert uraufführte, dessen Begleitung „lebend“ gar nicht dargeboten werden kann, sondern von einem magnetischen Tonband gespielt wird. Die elektronische Musik ist heute noch im Versuchsstadium, man zeigt sozusagen die Klangmittel, die zur Verfügung stehen und auf den grossen Meister warten, der sie zu vollendeter Kunst zu nutzen verstehen wird.

Wie die Zukunft der elektronischen Musik sein wird, wissen wir nicht. Sie wird ohne Zweifel für den Film und das Theater eine grosse Rolle spielen. Das Klavierkonzert mit elektronischer Begleitung von Josef Tal zeigt uns, dass man schon aus dem Versuchsstadium ins Künstlerische blicken kann. Der Künstler, der der einzige israelische Fachmann auf diesem Gebiete und zugleich ein hervorragender Pianist ist, vermochte mit seinem Werk das Publikum zum Teil fesseln, zum Teil zumindest mit Interesse — willig oder ablehnend — aufhorchen lassen.

Das neue Werk unterscheidet sich von so manchen elektronischen Kompositionen dadurch, dass es gefällig ist, wohl vor allem deshalb, weil nicht nur das Tonband, sondern auch ein „lebendes“ Klavier spielt, und weil sich erkennen lässt, dass der Komponist etwas zu sagen hat.

W. K.

MUSIK-CHRONIK DER WOCHE

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Ereignisse des Musikfestes

I. ERST- UND URAUFFUEHRUNGEN

Dass mit Josef Tal's 4. Klavierkonzert, das jetzt zur Uraufführung gelangte, das Publikum und auch die meisten Fachleute so wenig anzufangen wussten, ist einerseits auf die bei uns völlig unbekanntes Verkopplung des "lebenden" Klaviers mit der "toten", durch Lautsprecher übermittelten elektronischen Musik zurückzuführen, andererseits auf die grundauss falsche Einstellung des Hörers zu diesem grossangelegten Versuch.

Die "konkrete Musik" verfolgt die Praxis, lebendige Geräusche jeder Art auf Tonband aufzunehmen und mit den auf diese Weise gewonnenen Klangeffekten zu operieren. Diese Musik von Tal, durch elektronische Apparate erzeugt, geht bewusster und viel mehr im ästhetischen Rahmen gehalten vor. (Es ist tiefst zu bedauern, dass das Programm-Heft des Festivals dermassen dürftige Hinweise enthält!) Man vernimmt neben undefinierbaren Klangeffekten auch Bruchteile menschlicher Stimmen, Signale, Geräusche, Instrumental-Tonkombinationen jeder Art, die der Komponist stellenweise, besonders im Rondo-artigen 3. Satz mit grossem Geschick restlos mit dem konzertierenden Klavier zu verschmelzen wusste. Die Einsätze des "Orchesters" wirken manchmal verblüffend natürlich und es gibt Stellen, wo man völlig vergisst, dass kein Orchester als Partner des Soloinstrumentes fungiert. Selbstredend gehen diese synthetischen Klangbilder oft irre, doch muss betont werden, dass es sich um einen Versuch handelt. Tal spielte ausgezeichnet und bewährte sich auch als idealer Anwalt seines jüngsten geistigen Kindes.

L. FATAKI

"JEDIOT HAYOM" 14/9/62

Abschluss des Musikfestes

Zwei grosse Ereignisse beendeten das jetzige Musikfest: der Autoreabend von Igor Strawinsky, mit dem IPO, unter der Mitwirkung des Komponisten als Dirigent, und die Aufführung des Händelschen Oratoriums „Judas Makkabäus“ ebenfalls mit dem IPO, dem Tel Aviver Kammerchor, mit einigen vortrefflichen Solisten, unter der Leitung v. Abraham Kaplan. Somit fällt die Bilanz des Festivals noch günstiger aus: Van Cliburns Liszt-Nummern, die hiesige Erstaufführung von Dallapiccolas „Job“ und Josef Tals 4. Klavierkonzert, die Kammermusik-Konzerte der „I Musici“ und des Amadeus-Quartetts gingen obigen bei den Festkonzerten als bemerkenswerte hochwertige Darbietungen voran.