

המחבר על יצירתו

(לקראת התכנית ביום ב' בשעה 9.00)

"Cum mortuis in lingua mortua"

(„למת — בלשון המתים“) הוא פרק מתוך היצירה המפורסמת „תמונות בתערוכה“, שמוֹ-סורגסקי חיבר לאחר ביקורו בתערוכת ידידו הצייר הארטמאן.

מוסורגסקי עצמו נתן הסברו לחיבור זה: „יצירתו של הארטמאן הביאתני לגולגלות המתים (בבית-הקברות). לקריאת המחבר קמות הדמויות ועומדות חיות לפני המאזין.

התוכן הסמלי של קומפוזיציה זו שימשה לי חומר לשש וואריאציות ופוגה. כל ואריאציה בנויה בעזרת מוטיב אחר מתוך הנושא ומהווה אפיזודה שלימה בפני-עצמה.

כל הוואריאציות קשורות בזכרם של אלה, שמסרו חייהם ובאלה שחייהם נתקפחו.

וולף גרינטאל

KLANG *und* SCHATTEN

Musik-Tagebuch von Max Brod

STOCKHOLM 1946

Josef Grünthal spielte mit Verve und Tiefe seine eigenen stacheligen, aber hochinteressanten Klaviervariationen auf ein Thema von Mussorgski (im Mozarteum), während Otto Lustigs Madrigalchor diesmal die Grenze zwischen Tonalität und — sagen wir — Disonalität nicht immer einhielt.

the main concern of those who have struck roots in the National Home. But the old opposition continues, and the requirements of power politics and oil economics more than ever over-ride the claims of justice and of progress. A Labour Government bound by the most explicit of resolutions and the most forcible of declarations to open the gates and help in building the new commonwealth easily succumbed to the claims of "administrative convenience."

And so force has again entered upon the scene of Palestine. But it is now wielded by the Mandatory Power itself — that Mandatory Power whose sole claim to the government of this country rests on the undertaking it gave to the civilized world that it would promote the upbuilding of the Jewish National Home. Force has now been used. It claimed on Monday the lives of eight young human beings. It may yet claim many more. The men and women, young and old, who from field and factory converged in their hundreds on the beleaguered settlements had no illusions about their strength pitted against thousands of picked British troops whom they had not the slightest desire to challenge. They knew that if it came to it, their passive resistance would be unavailing. ("Unavailing" is the telling and instructed word used by "The Times" correspondent in this context on another occasion). But they obeyed an irresistible inner call, knowing that some would not come back, or come back maimed. Unavailing or not, they knew — and the world must know — that they had no choice but to rally to those who were besieged, as they thought, because they would not betray Jews driven to find refuge in Palestine without the benefit of a certificate.

MUSICAL DIARY

"Cum Mortuis in Lingua Mortua", the theme from Mousongsky's "Pictures at an Exhibition", was taken by Joseph Gruenthal as the motif for six variations and a fugue. "In memory of all those who gave their lives and for all those who were deprived of life." The audience at the Y.M.C.A. on Sunday was put before a difficult task, for not only is Gruenthal a composer who denies himself and the public any concession, but the necessary sombreness of mood, unchanging through a rather long piece, is not conducive to attention and concentration.

Mr. Gruenthal would therefore be well advised to shorten his new work and rescue its values, its profundity of feeling and remarkable sense of form.

Beethoven's sonata op. 111 followed convincingly presented by Mr. Gruenthal, and once again one feels grateful for "Music Calling". There is no other organization, at least not in Jerusalem, able and willing to arrange concerts with such "unpopular" programmes, and to guarantee even a fee for the artist.

From Eastern Europe

The Jewish songs from Eastern Europe, movingly sung by Mr. Zifroni on Monday, had, in addition to their quiet beauty and emotional flow, the tinge of a memorial service for a whole epoch of folk music. These songs are still sung and

loved by millions, but the communities from which they emanated are no more, as in Poland, or are dying out as a cultural entity, as in Russia. It is an inimitable and highly individual world of song, despite the Slavonic influences, and the Yishuv should cherish it as a precious memento of a period now past. It might even incorporate it into the beginning of a new local musical style.

R. da C.