

ISRAEL MUSIC FESTIVAL

The London Philharmonic Orchestra, conducted by Eduard van Beinum, will play at a Festival of Israel Music, to be held in April in the Royal Albert Hall, London, in aid of Mifal Hatorah, which provides funds for Yeshivot in Israel. The Mizrachi Organization of Great Britain are sponsoring the festival.

The idea for such a festival was first conceived by Mr. M. S. Eisemann after reading articles in the Jewish press about so-called Palestinian music which was, in fact, composed by British Jews. He then decided to arrange a concert at which genuine Israel music, composed by Israelis, would be presented.

The Association of Israel Composers in Tel-Aviv welcomed the idea, and with the co-operation of the Israel Legation in London, a representative programme has been drawn up for the concert. Works which will be heard for the first time in this country will include a piano concerto composed by Ben-Haim, and a poem for baritone and orchestra, by Joseph Gruenthal, entitled "Exodus" (Veziat Mizraim).

It is hoped that Frank Pelleg, the well known Israel pianist and harpsichordist, will fly to this country to be solo pianist at the concert. Martin Lawrence has been engaged to take part in the Gruenthal work.

Festival of Israel Music

Second Israel Anniversary Celebration

THE Second Anniversary of the establishment of the State of Israel will be celebrated in London in a unique manner. It will take the form of the first Festival of Israeli Music, and the venue will be the Royal Albert Hall, which has been booked for Monday evening, 17th April 1950 (Rosh Chdesh Iyar).

This memorable event is being sponsored by the Mizrachi, under such distinguished patronage as His Excellency The Minister of Israel, Dr. M. Eliash, the Very Rev. the Chief Rabbi Israel Brodie, Haham Rabbi Solomon Gaon, the Marchioness of Reading, Miss Clarica Davidson, Lady Sassoon, as well as the Rev. Dr. A. Cohen, President of the Board of Deputies, Sir Robert Waley Cohen, Dr. Israel Feldman, Mr. L. Istoriik and R. H. S. Crossman, M.P.

The musical programme, comprising original Israeli symphonies and concertos, will be performed by the London Philharmonic Orchestra under the conductorship of Eduard van Beinum. The Soloists will be Frank Pelleg, leading Israeli pianist and Martin Lawrence (bass baritone). (*See details on page 4*).

The Festival has already aroused great interest in all circles and early reservations of seats are advised. A special souvenir brochure is being prepared. The proceeds of the function will be in aid of the Mifal Hatorah Yeshivot in Israel.

Festival of Israeli Music

Great Public Interest

WITH still four weeks to go, the First Festival of Israeli Music which is to be held at the Royal Albert Hall on Monday evening, April 17th, has already evoked widespread interest in all sections of the community.

Judging by the large sale of tickets and the interest shown by leading personalities in both the Jewish and non-Jewish musical world, this festival will prove to be a memorable social as well as musical event. Among the distinguished patrons of this Festival was the late Dr. M. Eliash. He took a lively interest in this venture as in all matters relating to Israel's art and culture. His encouragement and inspiration will be sorely missed.

At a recent press conference, presided over by Miss Clarica Davidson, one of the patrons of this Festival of Music, Mr. Eisemann, the impresario of this concert, gave some interesting details of the works to be played at this concert. The works chosen are representative of the music of modern Israel. None of these works have been played in this country before and musical critics are looking forward with great interest to hear works which have won the admiration of concert-goers in both Israel and the Continent.

A CELEBRATED SOLOIST

Mr. Frank Pelleg, who will be the soloist at this concert, is one of the finest exponents of contemporary music, and well known as a first-rate harpsichord player. He is shortly to appear at a number of concerts to be given at the Prague Festival. (Mr. Pelleg was recently appointed Head of the Music Department of Israel's Ministry of Education and Culture.) Mr. Elitzur, the Second Secretary to the Israel Legation, who also addressed the gathering spoke of the great enthusiasm for music to be found in all sections of the Yishuv. Concert halls were always crowded and every encouragement was given by the Government and various bodies to promote original work.

It is of interest to note that the Festival of Israeli Music will also serve to commemorate the second anniversary of the establishment of the State of Israel which falls in the same week. A special souvenir programme is being prepared and many leading Jewish firms have agreed to be associated with this programme.

The proceeds of this concert will be devoted to the Mifal Hatorah Yeshivot in Israel. London Mizrachi Societies, as well as many other Jewish organisations are co-operating in publicising this concert.

FESTIVAL OF ISRAELI MUSIC

By a JEWISH CHRONICLE Reporter

Mr. Frank Pelleg, the well-known pianist, has been appointed head of the Music Department of the Israel Ministry of Education and Culture. This announcement was made by Mr. M. S. Eisemann, at a meeting held on Thursday of last week at the residence of Miss Clara Davidson, 37, Grosvenor Square, London, W.1, in connection with the Festival of Israeli Music to be held at the Albert Hall on April 17.

Mr. M. Elizur, of the Israel Embassy, said that Israel was a country in which one could not escape from music. To the question whether there was any specific "Israel music," he would reply that the music of the country was at least as much "Israel" as any other aspect of life.

Israel interest in music, he said, was

evidenced by the fact that whereas in most countries the harpsichord appealed to only very restricted circles, Mr. Frank Pelleg's popular concerts on that instrument attracted very large audiences.

They did not want, said Mr. Elizur, to shut out the great composers of the rest of the world, but they did want to hear their own. The Festival at the Albert Hall was as noble a way as they could find of commemorating the second anniversary of the State of Israel.

Expressing the hope that the Festival might become an annual institution, Mr. Eisemann announced that the programme would consist of works by Kaminski, Ben-Haim, Gruenthal, and Boscovich, played by the London Philharmonic Orchestra (leader, David Wise). Eduard van Beinum will conduct, and the soloists will be Frank Pelleg (piano) and Martin Lawrence (baritone).

Festival of Israeli Music

Mizrachi Press Reception

MR. FRANK PELLEG, the celebrated Israeli pianist and Mr. Gruenthal, the Israeli composer, were introduced to the Press by Mr. S. Eisemann, the impresario of the Mizrachi sponsored Festival of Israel music at a reception held in their honour last Tuesday at the offices of the Mizrachi Federation.

The festival, which is to be held next Monday, April 17th, at the Royal Albert Hall, will commemorate the second anniversary of the establishment of the State of Israel.

Mr. Frank Pelleg, who will be the soloist at this festival was described by Mr. S. Eisemann as being not only a great exponent of modern contemporary music but as one of the world's leading harpsichord players. During his short stay in London he will be giving a number of harpsichord recitals for the B.B.C.

It will be recalled that Mr. Frank Pelleg was recently appointed Director of the Department of Music of Israel's Ministry of Education and Culture.

In reply to various questions, he pointed out that in view of the widespread interest displayed in the work of Israeli composers, his Department has now arranged that all Israeli Legations abroad shall be provided with a reference library of scores of the works of Israel's leading composers. The music composed in Israel to-day, he continued, had a distinctive oriental background as the work to be played at the forthcoming festival will clearly show.

Mr. Gruenthal, whose choreographic poem, Exodus, will be played at this Concert, also gave some details of the works to be played at this Concert. He is one of Israel's leading composers. He is head of the Israeli Conservatoire of Music and Dramatic Art.



Mr. Frank Pelleg, the celebrated Israeli pianist, who will be soloist at next Monday's concert.

we heard something of the achievements of Israeli composers.

"I feel confident that the works chosen for the festival will find their way into the regular concert repertoire," he said.

London Philharmonic Orchestra, conducted by Eduard van Beinum, will play music by four of the most important Israeli composers, and it will be the first time any of the works have been performed in this country.

Jerusalem, has written the other major work in the programme. Entitled "Exodus," it consists of six sections based on various stages in the liberation of Israel from servitude in Egypt.

Anniversary concert

CONCERT of particular interest to local music-lovers is being held at the Albert Hall on Monday, "Observer" music critic Mervyn Fry tells me. It is a Festival of Israeli Music, organised by a local impresario, Mr. M. S. Eisemann, to celebrate the second anniversary of the State of Israel.

Mr. Eisemann told me (writes Mr. Fry) that he thought it time

Liberation of Israel

THE work of Ben Haim, who is president of the Israeli Composers' Association, will be represented by his Piano Concerto, in which the soloist will be Frank Pelleg, newly-appointed Director of the Music Department of the Israeli Ministry of Culture.

Josef Gruenthal, principal of the Israeli Conservatoire of Music in

ISRAEL MUSICIANS IN LONDON

Next Week's Festival

By a JEWISH CHRONICLE Reporter

Mr. Frank Pelleg, Director of the Department of Music in the Israel Ministry of Education and Culture, who is to be the soloist in the Ben Haim piano concerto at the Festival of Israeli Music, at the Royal Albert Hall on Monday next, and Mr. Yoseph Gruenthal, head of the Israel Conservatoire for Music and Dramatic Art in Jerusalem, whose work, "Exodus," is to be performed at the same festival by the London Philharmonic Orchestra, conducted by Eduard van Beinum, held a press conference at the offices of the Mizrahi Organisation, 87, Charing Cross Road, W.C.2, on Tuesday.

Annual Event

Mr. M. S. Eisemann, who presided, said that the Director of the Overseas Service of the B.B.C. had described Mr. Pelleg as the finest harpsichord player alive. The music to be heard at the festival (which was sponsored by the Mizrahi Organisation), he said, was by four of the leading composers in Israel to-day. It was intended, he continued, to repeat the festival about this time every year, to celebrate the anniversary of the State of Israel.

Mr. Pelleg, who was born in Czechoslovakia, and went to Israel in 1936, said that he had organised the dispatch of good Israel works to all the Legations and Embassies of Israel. It was hoped that the scores and parts would reach London in a few weeks' time. They would at present be confined to chamber and solo music. These would be made available to music organisations in this country.

Mr. Pelleg will be in London for about three weeks, during which time he will be doing some work with the B.B.C., mostly on the harpsichord. Some Israel music may be included.

Mr. Gruenthal came to Israel from Germany in 1934.

ISRAELI MUSIC FESTIVAL

Of inestimable value toward publicising the progress Israel has made in developing its own school of music will be the Festival of Israeli Music next Monday evening at the Royal Albert Hall. The Festival is to celebrate the second anniversary of the State of Israel and will be the first of ten, each of which will be held at about this time annually as a regular anniversary celebration. To introduce the Press to two of the outstanding personalities taking part in the Festival, a Press Reception was held at the Mizrahi offices last Tuesday. They are two musicians, Frank Pelleg, the famous Israeli pianist and harpsichordist, and Gruenthal, a leading Israeli composer. They were introduced by Mr. Eisemann, who is to be the concert impresario. Pelleg is considered in many quarters to be the greatest harpsichord player alive today. He was born in Czechoslovakia and went to Israel in 1936. He has an extraordinary wide repertoire which includes a large number of modern concertos. His talent is held in this country in very high esteem and it is with some excitement that music lovers await the concert next Monday.

Since his arrival the B.B.C. has attempted to secure his services for recordings and possible broadcasts, and Pelleg will stay in England three or four weeks in order to satisfy some of the demands made upon him. He has played at musical festivals throughout Europe and last year took part in the one at Prague. This time he is to give the first performance of a piano concerto by Ben Haim. Pelleg has done much in co-operation with other leading musicians and composers in Israel to organise the talent in which the country is rich. He is the Director of the Department of Music in the Ministry of Education and Culture and in this capacity is responsible for the dispatch of music to Israeli Legations and Consulates throughout the world for distribution to orchestras, agents, managers and all who might be interested. The first of these scores to come here should reach London in three or four weeks.

Interesting Annual Event.

The purpose of the Festival is to put before the critics in this country, music from Israel, inspired by Israel, and typical of Israel. The two other composers whose music will be played are Kaminsky (Comedy Overture) and Boscowitch (Hebrew Dances) who, together with Gruenthal and Ben Haim, are perhaps the four leading composers in Eretz. The future Festivals will feature music and artists solely from Israel, and are likely to develop into an annual event of great interest.

Martin Lawrence, the famous baritone, will be the soloist in Gruenthal's choreographic poem "Exodus".

FESTIVAL OF ISRAELI MUSIC

(Sponsored by the Mizrahi Organisation of
Gt. Britain and Ireland)

ROYAL ALBERT HALL

Monday, April 17th, 1950, at 7.30 p.m.

in celebration of the Second Anniversary of
the State of Israel

THE LONDON PHILHARMONIC ORCHESTRA

Leader: David Wise

Conductor: EDUARD VAN BEINUM

Soloists:

Frank Pelleg (Israel): Piano

Martin Lawrence: Bass Baritone

Programme

Comedy Overture Kaminsky
Piano Concerto Ben Haim
Exodus Gruenthal
Hebrew Dances Boscowitch

Tickets: £2.2.0, £1.1.0, 10/6, 7/6, 5/-
reserved; 3/6 unreserved. Obtainable from:
Royal Albert Hall, S.W.7 (KEN 8212), usual
agents, or 87 Charing Cross Road, W.C.2
(GER 4692)

The Mizrahi Federation of Gt. Britain and Ireland

CELEBRATE

The Second Anniversary of the State of Israel
at the

Festival of Israeli Music

under the Patronage of the Israel Charge d' Affaires,
Mr. Mordechai R. Kidron and leaders of Anglo-Jewry.

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Leader: David Wise

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Frank Pelleg (Israel).....Piano

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Programme:

Yizkor Partos
Comedy Overture..... Kaminsky
Piano Concerto..... Ben Haim
Exodus Gruenthal
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THE MIZRACHI FEDERATION OF GT. BRITAIN & IRELAND celebrates
the Second Anniversary of the State of Israel at the

FESTIVAL of ISRAELI MUSIC

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and leaders of Anglo-Jewry

ROYAL ALBERT HALL

Manager: C. S. TAYLOR

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Programme

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Management: M. S. EISEMANN

Tickets, £2 2s., £1 1s., 10/6, 7/6, 5/-, 3/6, to be obtained at Royal Albert
Hall, Kensington (phone: KENSington 8212); 87, Charing Cross Road (phone:
GERard 4692); and all the usual agencies.

Josef Gruenthal

One of the most significant of contemporary Israeli musicians, Josef Gruenthal, was born in the Province of Posen in 1910. He studied music at the State Academy



in Berlin, with Heinz Tiessen for composition and with Max Trapp and Leonid Kreutzer for piano. Leaving Germany in 1934, he went to Palestine and immediately began to devote himself to musical activities. He moved to Jerusalem in 1935 and was appointed to the staff of the Conservatoire as teacher of piano and composition. During the European War, he played on many occasions to the British Forces and he is well-known as a broadcaster, both in piano recitals and as conductor. Last year, he was appointed Director of the Israeli Conservatoire of Music. Gruenthal recently visited London for the first Festival of Israeli Music at which one of his major works was heard.

He has written a Piano Concerto which he has himself played with the Israeli Philharmonic Orchestra under Georg Singer and with the Radio Orchestra. Other big works are "Exodus," a choreographic poem, originally written for the dancer, Deborah Bertonoff and a Symphonic Cantata, "The Mother rejoices," based on a legend from the Apocrypha and set for piano, orchestra, soprano, two boys' voices and choir. His piano works include a Sonata, six Sonnets and Variations on a Theme of Moussorgsky and other compositions are a Sonata for unaccompanied viola, a Sonata for unaccompanied 'cello, a work for harp and 'cello in two parts symbolising despair and hope respectively and Songs.

FIVE PALESTINIAN COMPOSERS

SPARKLING PIANIST

Works by five Palestinian composers, all of East European birth, were played by the London Philharmonic Orchestra under Eduard Van Beinum last night at the Albert Hall.

No remarkable talent was revealed, but a proof was afforded of a certain technical competence; and if such a work as Kaminski's "Comedy Overture" or Ben-Haim's Piano Concerto left us with no further curiosity as to its author, the craftsmanship exhibited will come in useful in the training of the next generation of Israeli composers.

The pianist was Frank Pelleg, a sparkling executant. Martin Lawrence sang impressively in "Exodus" (described as a choreographic poem), by Joseph Gruenthal; and Frederik Riddle played an elegy for viola by Oedoen Partos, a piece in the quasi-Oriental style made familiar by Bloch.

R. C.

The pianist from the Ministry . . .

A man from the Ministry was the vigorous soloist at the Albert Hall last night. He is Czech-born Frank Pelleg, head of the music department of the Israeli Ministry of Education. The music was all by Israeli composers to celebrate two years of Israel's statehood.

Orchestral parts for "In Memoriam," by Oedoen Partos—a member of the already famous Israel Philharmonic Orchestra—had not arrived. So that fine viola-player Frederick Riddle gave the piece with Frank Pelleg's piano accompaniment.

ARTHUR JACOBS.

Israel says it in music

FIVE examples of Israeli music made an extremely novel programme last night at the Albert Hall. The concert marked the second anniversary of the State of Israel.

All five composers are men of middle age who left various parts of Europe for Palestine in the 30's. None of their music was so original that its roots in the Central European tradition could not be seen.

Most impressive, because of its deep religious feeling, was Joseph Gruenthal's "Exodus," in which the baritone part was finely sung in Hebrew by Martin Lawrence.

Three Hebrew Dances by Alexander Boscovich ended a concert throughout which the London Philharmonic Orchestra, under Eduard van Beinum, acquitted themselves valiantly. **STANLEY BAYLISS.**

"MANCHESTER GUARDIAN"

From time to time we read accounts of a flourishing musical life in Israel under the lead of the Israel Philharmonic Orchestra and the composers' Association and of the new music that is springing to life in the country's academies and concert halls. A quantity of this music was brought to the Albert Hall this evening for a festival to mark the second anniversary of the modern State. For this occasion only composers of a senior generation were represented, it being supposed that the younger ones were not yet fit for European honours. May they qualify soon; for on the showing of their elders the creative art in musical Israel is greatly in need of genuine talent. As far as this evening's music stood for racial lore, temperament, and history, one could feel somewhat out of it; but one knows the difference between that which is musical composition and that which is not.

Of the two most considerable works in the programme a piano concerto by Paul Ben-Haim can best be described as over-blown in its first and last movements; the central movement, "Voices of the Night," had something of its own to say and a characteristic language in which to say it. The other main work was an elegy, "Viskor," by Odoen Partos, that had style and shape and consistency of thought and colour. It was played in memory of the late Dr. Mordecai Eliash, first Israeli Minister of Britain.

The participants to whom praise can be freely given were the conductor, Euard Van Beinum; the London Philharmonic Orchestra; Frank Pelleg, who played the concerto; Martin Lawrence, who sang baritone solos in the "Exodus"; and Frederick Kiddle, viola soloist in the elegy.

FESTIVAL OF ISRAELI MUSIC

By a Jewish Chronicle Reporter

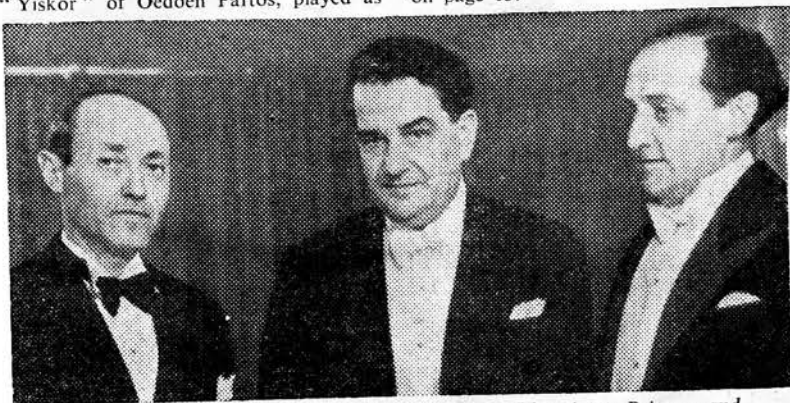
A large and distinguished audience at the Albert Hall on Monday heard the first Festival of Israeli Music, celebrating the second anniversary of the State of Israel, sponsored by the Mizrahi Organisation of Great Britain and Ireland. The performance was in aid of the Mifal Hatorah Yeshivot in Israel.

A feature of the programme was the "Yiskor" of Oedoen Partos, played as

a tribute to the memory of the late Dr. M. Eliash, who was to have been a patron of the Festival.

Mr. Joseph Gruenthal, head of the Israel Conservatoire for Music and Dramatic Art in Jerusalem, whose work, "Exodus," was performed, was present and received an ovation.

A review of the Festival by THE JEWISH CHRONICLE music critic appears on page 13.



From left to right: Mr. Joseph Gruenthal, Mr. Eduard van Beinum, and Mr. Frank Pelleg.

ISRAEL MUSIC

Historic occasions have a trick of passing without making a great impression on many of those present. That may or may not be true of the first concert of Israel music, given at the Albert Hall on Monday evening, and sponsored by the Mizrahi Organisation. Certainly if anyone attended expecting world-shaking music instinct with the fire and fervour of the Prophets, and yet completely expressive of modern Israel, he was disappointed. But, assessing the evening objectively, we must consider the concert a decided success, if only because it showed that Israel composers are already making a not unworthy contribution to international music. Moreover, at least one of the compositions performed had that intense emotional impulse which is still for most of us a sign of genius.

Well-Balanced Programme

The programme, in which Eduard van Beinum conducted the London Philharmonic Orchestra, was well balanced; it began with Joseph Kaminsky's "Comedy Overture," a work which would have been better for compression and greater economy, but lived up to its name. Paul Ben-Haim's piano concerto is a piece for the virtuoso pianist; the solo instrument gets very little rest throughout, and, as is so often the case in this type of work, the interest lies more in its craftsmanship and gesture than in its thematic material. But the second movement actually conveys a mood of poetic mystery. Frank Pelleg played the solo instrument with brilliant sureness. It was a pity that the orchestral parts of Oedoen Partos's "Yiskor" had not arrived—yet was it? One was able to listen undistractedly to the solo viola, played by Frederick Riddle, to realise perhaps more clearly that Jewish joy may take many different forms of musical expression, but Jewish grief turns inevitably to the traditional form, no matter how subtly, as in this case, that form is modulated and varied.

It was Gruenthal's "Exodus," however, that made the deepest impression of the evening. Scored for full orchestra, with baritone solo, it is an interpretation of five scenes from the time of the Deliverance, the solo baritone declaiming in liturgical style the key passages of "Exodus," and the orchestra illustrating them. Especially moving was the section illustrating "Servitude," a reiterated rhythmic figure conveying almost painfully the sense of "hard bondage"; also the section illustrating the overthrow of Pharaoh's hosts, treated as a matter for solemnity rather than exultation, and Miriam's Dance, not so much a dance as a triumphal procession. Martin Lawrence sang the soli with noble effect, and, despite the difficulties imposed by the formal problems involved, the entire work left an impression of majestic power. It was a pity Boscovich's "Three Hebrew Dances" followed; they seemed an intrusion. One did not want to dance so much as to meditate. H.C.S.

New Israeli Music

The outstanding feature of the concert of new Israeli music, given by the London Philharmonic Orchestra, under Eduard van Beinum, at the Albert Hall on Monday, was its wealth of exotic colouring. The influence of Semitic folk-lore and of the oriental dance is clearly discernible in all the works, notably in the beautiful chant of Partos's "Yiskor" and in the Hebrew dances of Boscovitch. But there is scarcely justification for the claim to a new "school." The synthesis between these influences and modern Western technique is not always complete. Ben Haim's piano concerto, for example, though rich in lovely fragmentary melodies, seems to lack form and consistency, and long passages of cloudy orchestration never gave Frank Pelleg, the soloist, great opportunities. The most moving work, Gruenthal's choreographic poem based on the story of the Exodus from Egypt, has an intense nationalistic appeal. Though large orchestral resources are used in these graphic scenes, the passages for baritone are always happily blended, and every note of Martin Lawrence's resonant voice was clearly audible.

ISRAELI CONCERT WAS MEMORABLE OCCASION

By MERVYN FRY

"Observer" Music Critic

FESTIVAL of Israeli music at the Albert Hall on Monday saw the first performance here of five works representing the main trends of music in Israel today. It was music of mature artists, reared in the European traditions, attempting to find ways of writing which expressed their experience of Palestine and of the building of the young Zionist State.

Though widely differing styles were evident, there was a significant feeling of confidence and optimism about all of the music. Oriental influences were often obvious in rhythms and orchestral colouring.

Frank Pelleg was the soloist in the Piano Concerto by Paul Ben-Haim. Written in 1949, this is a vigorous and brilliant work. The sub-titles, "Vision," "Voices in the Night" and "Dance," give general indications of the moods of the three movements which are in normal concerto forms.

Three Hebrew Dances (Alexander Boscovitch) showed more markedly the effect of Eastern-Hebrew and Arabic folk culture. I think these dances and the Comedy Overture (Joseph Kaminsky) might well prove popular if only they can find their way into our concert programmes.

"Exodus," by Joseph Gruenthal, was inspired by the Biblical story of the Jews' deliverance from Egypt, and in each section the scene is described in Biblical quo-

tations sung in Hebrew by a baritone soloist. This is emotionally powerful music, holding the interest by its moving expression of easily-understood sentiments and moods.

Eduard van Beinum and the London Philharmonic Orchestra, with Martin Lawrence as soloist, gave a memorable performance which aroused prolonged applause for both the executants and the composer, who was present.

To hear five modern works for the first time in one concert seemed (beforehand) a somewhat exacting task, but they proved to be full of interest technically and aesthetically. No doubt further study would reveal new points of interest, but even at a first hearing, most of the music was readily enjoyable.

"Bringing Music to the People"

THE phrase "bringing music to the people," is an overworked one, yet it literally sums up the aims of the newly-established music Department of the Israel Ministry of Education and Culture.

The Department will supervise all the musical activities—including dancing—in the country. This means general musical education, special tutorship of young musicians, musical institutions like the Philharmonic Orchestra and Hebrew Opera and, most important, teaching of musical appreciation so that the whole Yishuv, and not only a small section of the people, as in many capitalist countries, will be able to enjoy and understand the beauty of musical creation.

An important step in this direction is the proposed establishment, in co-operation with the Histadrut, of five new musical centres in settlements in outlying districts. These centres, in addition to being general schools for music of all kinds, would give gifted members of the settlements opportunities to develop their talents by serious study, thus ensuring that no potential talent is wasted.

Another plan is for a State High School of music, which it is hoped to establish this autumn, probably in Tel Aviv.

* * *

An entirely different field of activity is the re-establishment of an Institute of Research of Jewish Folklore, work done many years ago by the Hebrew University in Jerusalem, but rather allowed to lapse more recently. Thousands of olim pouring into Israel from North Africa, Central Asia, Iran, India and elsewhere, come from Jewish communities about whom almost nothing has been known for centuries. These communities have brought with them their strange folklores, including songs, dances,

musical instruments and ways of interpretation lost to the world.

Important discoveries of international interest to musicians, etymologists and scientists will result from this work, as well as a valuable contribution to Jewish culture. Great interest has already been shown outside Israel in this activity—the B.B.C., for example, have asked to be supplied with recordings being made by olim.

* * *

An unhealthy symptom that the Department hopes to eradicate is the previous dependence of musical life in Israel—as indeed all cultural life—on charity. Because the financial aid for Israel's culture has come from the West, mostly America, it has meant that many musical institutions have had to constantly accept conductors and solists from the U.S.A., and it has been found impossible to invite any artists from the East.

It is hoped that by giving these institutions proper support they will become independent and thus attain the required "neutrality" between East and West as far as guest artists, and other matters, are concerned. This independence is, it goes without saying, a vital factor in attaining the highest creative heights.

The most valued of Israel's musi-

FRANK PELLEG

famous pianist, recently appointed Director of Music in the Israel Ministry of Education and Culture, speaks of his Department's plans.

Mr. Pelleg is at present on a concert tour to this country and the Continent.

cal institutions, the fourteen-year-old Philharmonic Orchestra, which is to tour Britain and America at the beginning of 1951, is one of those likely to benefit greatly from the establishment of the new Department, a creation, it is interesting to recall, unknown to the West.

Plans are going ahead for the erection of two large halls, in Tel Aviv and Jerusalem, which will be at the disposal of the orchestra and, when these are completed in two years, one of the biggest difficulties facing the Israel Philharmonic—the accommodation problem—will be largely solved.

The Department is organising the first-ever Festival of Jewish Music in June this year. It is hoped that such national and international occasions will become a regular part of Israel's cultural life.

A dance festival, the second in the history of the young State, is to be held next month in the Hashomer Hatzair kibbutz of Dalia. With local ballet still only in its infancy in Israel, the intention is at present to concentrate chiefly on national dances, to-day one of the most virile expressions of the new creative spirit in the country.

J. Leon.

London Festival of Israel Music

The festival of Israel music which took place in the Albert Hall was undoubtedly a noteworthy event. This is the first time that Israel music was heard by the public of London. The reaction of the largely-Jewish audience was very warm, though it cannot have been easy for it to absorb a programme that demanded so much from the listeners.

One cannot, as yet, talk about an Israel music with a distinct style of its own. This is not surprising; after all, original musical art in Israel is not more than twenty years old, and the attempts to unify the influences of the composers' countries of origin with Israel's own musical expression could not have succeeded in so short a time.

Thus we find, for instance, in the modernistic work of Gruenthal, music reminiscent of the traditional Chazanut. Nevertheless, this important piece undoubtedly succeeds in giving an original and strong expression to the suffering of the Israelites in Egypt and the Exodus. The dances of Boscovitch, being lighter in character, electrified the audience with their enchanting rhythm.

The highlight of the concert was, of course, Frank Pelleg with his excellent performance at the piano, full of vigour and sentiment, to which the audience responded with warm applause.

He is the unrivalled interpreter of new Israel music, and unites in his personality a deep knowledge of European musical culture with a thorough self-indentification with re-emerging Israel life. The great depth of feeling ringing through his performance derives from deep roots: it is the expression of a man who has tied his life indissolubly to the creative forces shaping a new world.

M. G.

NEW MUSIC FROM ISRAEL

Mizrachi Concert at Albert Hall

The Mizrahi Organisation sponsored a festival of Israeli music at the Albert Hall on Monday last.

The first item was the Comedy Overture by Joseph Kaminsky, a work which did not reveal any musical development or show any perceptible Mediterranean colour. Indeed, it was with feelings of regret that one recalled the pleasing and well-balanced scoring of Hatikvah which, together with the National Anthem, opened the programme. Kaminsky has the reputation of being a "humorous" composer and made good use of the oboe towards this end. The sudden burst of orchestral wind which brought the Overture to an end, came as a surprise and left the audience wondering what was to tickle their musical palate in the works which followed.

Paul Ben-Haim was the next composer and Frank Pelleg coped magnificently with a monumental work, as soloist, in the Concerto for piano and orchestra. The whole work has bizarre moments especially with the opening Allegro sub-titled "Vision" which began with the soloist being accompanied by tympani. A rapid change of mood followed and this was evident in tempo and orchestral colouring throughout this forceful work.

A "chopstick" effect pervaded the concerto and the work as a whole was not worthy of the fame of the conductor, Eduard Van Beinum and the London Philharmonic Orchestra (leader David Wise). The piano was not truly interwoven with the score and as one watched Frank Pelleg racing up and down the keyboard one wondered what the composer's object was and whether he was achieving it. Technical skill was there, but the score could have been amended to produce effects of beauty

rather than of amazement and wonder. In fact, none of the composers developed their thematic material to any great extent. Paul Ben-Haim has tremendous power in his musical writing and it will be interesting to note what he may produce in the near future.

The work "Yiskor" played in memoriam to the late Mordechai Eliash was given quite a finished performance by the solo viola, Frederick Riddle. Oedoen Partos, the composer, has good material for the viola although he tends to be slightly monotonous. No doubt, the work would have received more appreciation from the audience, with the full orchestral score (which unfortunately had not arrived in time for the concert) for the piano did not give the authentic background. Musically there was good basic melody in "Yiskor" and, at times, the mellowness of the viola created an authentic mood of tragedy. This is a work which certainly deserves a further performance.

Exodus, a choreographic poem by Joseph Gruenthal, had as soloist — Martin Lawrence (baritone), and is based on biblical texts sung in Hebrew. There are interesting lower string effects mounting to a full orchestra to intensify the moods of the work. Martin Lawrence's voice was heard to good advantage, although each vocal passage was rather short and relied too much on the vigour of the words than on the actual music. In fact, even declamation is introduced as dramatic effect and one feels that Gruenthal is using all the musical material he can find at his disposal and by his very effort just fails, at times, to secure that grandeur which he is trying to achieve.

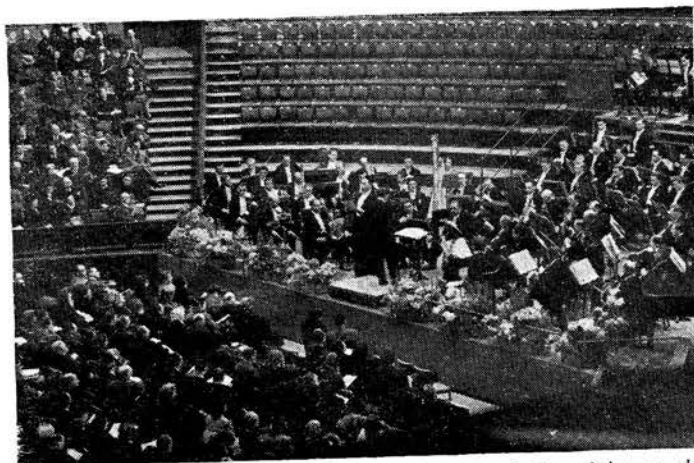
Possibly due to the love of religious singing which a Jewish gathering always displays, Exodus evoked a greater

response than any other work. The colour was there without efficient musical elaboration.

The final "Three Hebrew Dances" by Alexander Uriah Boscovitch was a happy choice for here the "dance" foundation was well brought out by the orchestral scoring which was unique and effective. As with the other composers a reliance on the flute section of the orchestra gave an Eastern flavour and Boscovitch has some good pizzicato effects by the strings which acted as a prelude to full orchestral scoring.

Mr. Eisemann has great courage in presenting an entire Israeli programme especially when the programme was built on such novel lines. Whether the experiment is to develop into a precedent for the future has to be seen, for the musical tastes of the public can be fickle. In presenting the composers of the middle generation all born in various European countries, the results give an impression of native training and impression, with a too conscious striving after Israeli flavour. A future presentation of the new Israeli-born school of younger composers would be in the nature of a musical event. There is also much to be said for the inclusion of the work of composers of the calibre of Mendelssohn or Meyerbeer in a future programme. If musical art has no frontiers, then some kind of contrast in the form of past composers can have a useful place in programme building. Obviously Israel cannot produce enough great music to provide a yearly concert for London music lovers and works must also be tested by time. One can look at Israel's musical development with great interest, but realise at the same time that the tradition must be European to a large extent. However, if Israeli composers can stand on the shoulders of the past great masters and create something worth while and distinctive, they will be performing a great service to international art.

H.S.



● A general view of the Orchestra and some of the soloists at the Concert of Israeli Music held at the Albert Hall on Monday. (See page 23).

FESTIVAL OF ISRAEL MUSIC

It is no mean achievement to organise a festival of Israel Music at the Royal Albert Hall, London, and credit is due to the Mizrahi Federation in London, who organised it.

The famous Dutch conductor, Eduard van Beinum, conducted the London Philharmonic Orchestra in works by Israel composers. The Israel pianist, Frank Pelleg, was the soloist who played a piano concerto. Martin Lawrence sang the baritone solos. Frederick Kiddle was the viola soloist. Composers represented were Paul Ben-Haim; Joseph Gruenthal, who came over to attend the event; and Odeon Patros. The festival was timed to coincide with the second anniversary of Israel, and it will be an annual event.

Picture shows (left to right): Mr. Joseph Gruenthal, Mr. Eduard van Beinum, Mr. Frank Pelleg.



המוסיקה הישראלית והריה בעולם

לית בקו עליה, והישגיה מופגנים בארצות רבות. לפני מספר שנים נערך בפאריז קונצרט פומבי גדול בהשתתפות התזמורת הסימפונית בניצוחו של שארל מינש וב השתתפותה של הפסנתרנית פנינה זלצמן. התכנית כללה יצירותיהם של א. בוסקר ביץ, מ. לברי (קונצרטו לפסנתר), פ. בן חיים (סימפוניה ראשונה) ומ. ברוד. פ. פלג ערך מספר קונצרטים מלווים דבריי הסבר על היצירה המוסיקלית הישראלית בצ'כוסלואקיה וכמה ארצות שכנות. יציר רותיהם של א. ו. שטרנברג ומאלר-קלק שטיין נדפסו בהוצאות תוים נכבדות ונוגדו בהצלחה. המנצחים ג. זינגר ומיכאל טאובה ניצחו על יצירות הקומפוזיטורים שלנו בשווייצריה, צ'כוסלואקיה, איטליה ועוד. עדן פארטוש, חבר התזמורת הפיל הרמונית הישראלית, שהוא קומפוזיטור וויאליסט, הופיע השנה בקונצרטים בפאריז, באמסטרדם ובאנגליה. הוא ניגן יצירות של חנוך יעקבי, קמינסקי ומיציר רותיו הוא, ועודל ענין רב בחוגי המוסיקאים. ב"חודש המוסיקה היהודית", הנערך זה שנה ששית בארצות הברית, תופסת היצירה הישראלית מקום מרכזי. השנה (בחודש פברואר) נערך הפסטיבל בקנה מידה שלא היה כמותו: אלף מוסדות, אר גונים, קהילות, בתי כנסת וכך לקחו חלק בהצגות, וברוב הקונצרטים תפסה המוסיקה הישראלית מקום נכבד, נוגנו ובוצעו עשרות יצירות מכל הסוגים.

בחודש שעבר נערך בלונדון, לרגל יום העצמאות השני של מדינת ישראל, קונצרט חגיגי של מוסיקה ישראלית. הקונצרט נערך באלטר-אלברט המפואר, בהשתתפות התזמורת הפילהרמונית הלונדונית בניצוחו של אדוארד ואן-באנונס. הפסנתרן פרנק פלג, מרטין לאורנס (באריטון)

התפתחותה של המוסיקה הישראלית היא אטית אך ודאית. הקומפוזיטורים שלנו חותרים בהתמדה לגיבוש סגנונם ומשיתלים על הצורות המוסיקליות בכל הסוגים. היצירה המוסיקלית המקורית חדרת לכל שטחי חיינו בעיר ובכפר, בגן הילדים ובבית-הספר, בבית ובמועדון, בתיאטרון ובאלים הקונצרטים. היא מטביעה את חותמה על חיינו לכל גילוייהם התרבותיים והחברתיים.

זה דור שני נמשך המאמץ ליצירת אסכולה מוסיקלית ישראלית, שתחילתה בגולה והמשכה במרכז הארץ-ישראלי. שני דורות ביצירה תרבותית-אמנותית, אין זה פרק זמן כה רב, שאפשר יהיה לערוך סיוכומים מוחלטים. אך דים להוכיח מאמצים והישגים בחתירה המשותפת למציאת סגנון עממי ולאומי. השתלטותה של המוסיקה הישראלית בחיינו צריכה להגיע לדרגה זו של השפה העברית. כי המוסיקה נותנת את הביטוי הפנימי של חיות והרגשות היחיד, החברה והעם. היא הביטוי והיא הכוח המלכד והמאחד בקרב ובנעימה את הלבבות בכל גילויי הרגשות.

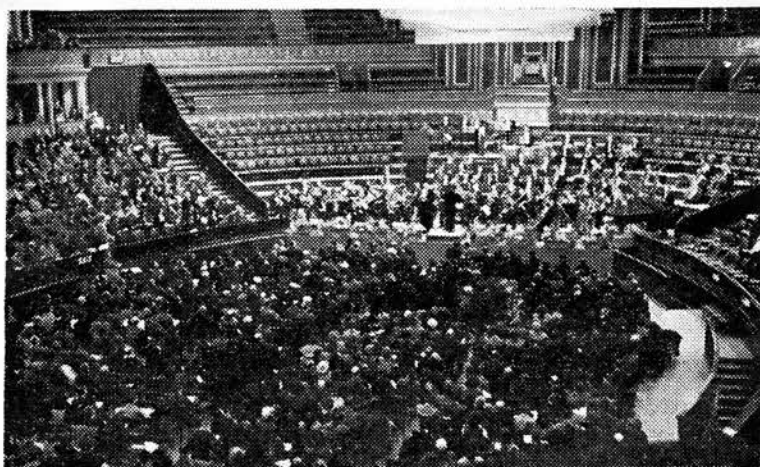
צמיחתה של היצירה המוסיקלית המקורית לא תצטמצם במסגרת ארצית. היא צריכה להתמודד עם היצירה המוסיקלית העולמית של כל עמי התרבות, עליה להופיע בזירה הבינלאומית ולכבוש את מקומה במשפחת האסכולות המוסיקליות של כל אימות העולם. מבחינה זאת חשובה הופעתה של היצירה המוסיקלית הישראלית במות העולם הגדול. זהו מבחן ונסיון — וגם כיבוש והכרה בכוחנו ובישגינו.

בשנים האחרונות, מאז גמר מלחמת העולם השנייה, נמצאת המוסיקה הישראלית

ופראדריק רידל (ויאולה). התכנית כללה את היצירות: "פתיחה קומית" לי. קמיניסקי, קונצרטו לפסנתר ותזמורת לפ. בן חיים, "יוכור" לויאולה לע. פרטוש, "יציר את מצרים" ליוסף גרינטל ושלושה מחור לית מתוך ה"סוויטה השמית" לא. בוסקר ביץ. ההדים לקונצרט זה היו חזקים בחוגי היהודים והאנגלים בלונדון, כפי שמשקפות הרשימות הרבות בעתונות.

כך מבצרת המוסיקה הישראלית את מקומה והישגיה ומפגינה יכולתה בעולם.

משה גורלי



קונצרט למוסיקה ישראלית ב"אלברט-הול" בלונדון.



הפסנתרן פרנק פלג, המנצח נ. בינוס והקומפוזיטור יוסף גרינטל.