

Speech Arts Auditorium • Friday, 8:15 p.m. • March 5, 1971

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FRIENDS OF CHAMBER MUSIC

in cooperation with

SAN JOAQUIN DELTA COLLEGE

present the

**TEL AVIV STRING QUARTET**

CHAIM TAUB, Violin

MENACHEM BREUER, Violin

DANIEL BENYAMINI, Viola

UZI WIESEL, Cello

YONA ETTLINGER, Clarinet

**PROGRAM**

String Quartet No. 1 .....J. Tal (Born 1910)

Lento-Allegro, Lento

Quartet No. 8 in D Major, KV 575 .....W. A. Mozart

Allegretto

Andante

Menuetto (Allegretto)

Allegretto

**INTERMISSION**

Quintet in B Minor Opus 115 for Clarinet and Strings.....J. Brahms

Allegro; Adagio-piu Lento-Adagio

Andantino-Presto non Assai, ma con sentimento

Con Moto (Variations)

## Quartet No. 1--Lento, Allegro, Lento

Joseph Tal (b. 1910)

Joseph Tal (originally Gruental) was born in Posnan and went as a child to Berlin. He was a graduate of the Berlin Hochschule both in composition and musical pedagogy. He immigrated to Israel in 1934 where, instead of pursuing his musical career, he decided first to do his part in the building of his country by joining a kibbutz. After a year and a half of kibbutz labor, he was invited to join the Jerusalem Conservatoire and later became the director of the Israel Academy of Music which post he held till 1954. In 1951 he was appointed to the Hebrew University of Jerusalem as their first university lecturer in music. Later he devoted himself to the Centre of Electronic Music, an institute which he himself created.

He has written many works in the traditional media and, although Schoenberg was undoubtedly an early influence on him, much of his music is not dodecaphonically conceived. Although his best-known Symphony No. 1 (1952) is based on a Persian-Jewish lament, his "exceedingly well-wrought" Quartet No. 1 only shows its Jewish influence in a few motifs. He draws much inspiration from the text of the Bible. Although deeply interested in electronic music, he apparently views it with the same detachment with which he viewed the music of Schoenberg. "Imbued with the kind of realism found only in the true idealist, Tal is indeed a liberal in the realm of artistic endeavour where extremism often goes on a rampage. Combining a good deal of modesty with a strong sense of personal value, he impresses even those who find his music rather forbidding and exerts a far more powerful influence on the younger generation than some of his more "successful" colleagues who intoxicate a gullible public with their facile "Mediterranean orientalism." (A. L. Ringer)

Notable among his works are two symphonies, piano concerti, string quartets, sonata for piano, sonata for violin and piano, for viola and piano, a choreographic poem "Exodus" for baritone and orchestra, "Saul at Endor", a dramatic cantata, a concerto for cello and string orchestra (12-tone music) and two electronic works.

The String Quartet No. 1 was written in 1954. It has one movement only. About this work Mr. Tal writes: "This movement for a string quartet was written as memorial to Joseph Weissgerber, cellist and member of the Israel Philharmonic Orchestra. Symbolically the composition gives a certain predominance to the part of the cello, otherwise the piece is based on the technique of utmost utilization of interval progressions, which crystalizes into motivic essences providing the thematic material for the movement development."

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