

its structural connections. Yet, even at a first hearing, it clearly shows itself to be an alluring, inviting, and fascinating work which belongs among the lasting treasures of musical literature.

*Uri Boscovich* aims, in an especially uncompromising way, at a pure Israel musical style. His purpose has been achieved, particularly, in three works almost inexhaustible in their originality: a concerto for oboe (Example No. 12); a concerto for violin; and the often-performed "Semitic Suite" which includes the cycle of dances popular with us and also the Arabic sword dance, the "Debka". The piano version of this suite imitates, in a surprising and completely new form, the sound of an Oriental orchestra. The orchestral version combines the exotic with the triumphant aura of the finale.

Boscovich comes from Klausenburg; on his father's side, his pedigree may be traced back to the "high Rabbi Loew", the master of the Golem legend. He studied in Budapest and Paris with Paul Dukas (who should not be forgotten among Jewish composers). He is not prolific, a fact which is much regretted by his friends and admirers. Yet, as with Bartok, his teacher and exemplar, every work he creates is a concentrated essence of original ideas, fanatically attempted and realised. An orchestral suite containing Eastern Jewish folk motifs, performed under Dobrowen, met with great success. Yet in spite of this success, Boscovich relinquished this path, his real goal becoming more and more clear — the new form which is in harmony with the new life in Israel. His rhythmic and harmonious creative gift, his unfailing instinct for the sharply-shaped melody (for instance, the enkindling finale of the concerto for oboe), makes him an innovator in this field. A still-unfinished suite for violin and piano is full of fire, power, and strength; it will surely arouse interest. With this, with the psalm, "Adonai Roi", with a ballet of which the first part is already written, as well as with his many potent and witty compositions for the stage, written for Habimah per-

performances of Goldoni's "Four Ruffians", Racine's "Phaedra", Lope de Vegas "The Sheep Well" in which the Mediterranean style seems to dwell for a while in each of its provinces, and which should be revived as concerto-suites — with all these pleasant colours and shapes, the horizon of Israel music is for me closed for the time being. But only for the time being. New ventures into undiscovered territory, undertaken by our youngsters whom I do not yet know, may soon bring about new achievements.

What will be the future pathways of Jewish music in general, and Israel music in particular? May Heaven guard us from one thing: nationalistic Kitsch. Already today, to our regret, much in the field of the song and dance (the so-called "hit" song) is presented abroad which, though created in Israel, has nothing to do with the spirit of Israel. The new forms and colours, uncovered by the ardent efforts of some "éclaireurs" (as Richard Muther has called them in his "History of Painting") are exploited by many a "profiteer" and converted into cheap export-ware. The two sorts of "producers" will always compete with each other in the field of art: the true discoverer, and the "capitalizer".

May our consciences always remain alert that in music, only what has sprung out of blessed inspiration, out of innate genius, the "lightning-flash", shall be admitted. Only from this can the masses of the people be educated, formed, and led to their highest potentials; and only from this can new tones be added to the universal sound of human music.