

and well represented her beloved harp.

Shapirra's approach did not serve the rather lengthy Brahms Serenade, whose verbosity was not ameliorated by dynamic shading or a lighter touch. The orchestra — in particular the prominent wind players (there are no violins in the score!) — acquitted themselves very well in their demanding task, though a more differentiating and sensitive handling of the music by the conductor would surely have elicited an even better performance.

ISRAEL CHAMBER ORCHESTRA, Juan Pablo Izquierdo conducting; with Jane Manning, soprano (YMCA Auditorium, Jerusalem, May 14). Bach: Brandenburg Concerto No. 5; Schoenberg: String Quartet No. 2, with soprano solo (arranged for orchestra by the composer); Ravel: Three Poems by Mallarme; Bach: Suite No. 3.

FROM CLEAR and clean Bach, the programme moved to sultry, morbid Schoenberg and impressionistic Ravel and then back to clean and clear Bach. This made for interesting contrasts, if not a very happy combination.

Juan Pablo Izquierdo directed the Bach with economic restraint and the 20th century pieces with strong involvement. Violinist David Braude and flautist Michael Weintraub, were faithful and efficient interpreters of the Brandenburg Concerto, while Boris Berman at the harpsichord, when audible, showed fluent, technical agility, if not rhythmical precision. Jane Manning, a guest from England, has a rich high soprano but did not pro-

ject a strong middle register; her lower notes were barely audible. Pronunciation, both in German and French, lacked clarity. The singer's commitment to, and understanding of the music, however, were clearly apparent.

Schoenberg's late-romantic language in opus 10 (1907-08) is reminiscent of the "Transfigured Night," creating the right mood for Stefan George's lyrics. But this language could only take him into a no-exit *cul-de-sac* from which Schoenberg later rescued himself through his turn to abstract atonality. In the Ravel his characteristic melodious line could please listeners, but as for the Mallarmé poems, it was difficult to follow, as the words were not published in the programme.

After that, Bach's *Suite in D Major* was like a cool shower on a sultry summer afternoon, clearing and freshening the air. The Chamber Orchestra played well under the decisive and authoritative direction of Juan Pablo Izquierdo.

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