

TEMPO

The BOOSEY & HAWKES QUARTERLY

DECEMBER

No. 9

1944

C O N T E N T S

Schoenberg in the United States

Aspects of Film Music

School Songs

The Plot of 'Peter Grimes'

Walton's 'Henry V' Music

Arthur Bliss's New Ballet

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VIOLIN CONCERTO

The first British performance of the Concerto was broadcast by Yehudi Menuhin and the B.B.C. Symphony Orchestra under Sir Adrian Boult, in the presence of a distinguished invited audience, at Bedford on September 20th. The performance aroused the highest interest and lengthy Press comment, and the concerto was acclaimed as one of the outstanding works of our time. Mr. Menuhin, after giving concerts in France, returned specially to this country for a repeat performance on October 8th.

Composed six years ago, the concerto was first given in Amsterdam on April 23rd, 1939 by the Hungarian violinist Zoltan Székely, with Willem Mengelberg and the Concertgebouw Orchestra. The American *première* took place at Cleveland in 1943, the soloist, Tossy Spivakovsky, subsequently playing it with the Pittsburgh Orchestra and (on three occasions) with the New York Philharmonic. Yehudi Menuhin made his first appearance in the concerto at Minneapolis (under Mitropoulos) last November, giving further performances in Washington and Baltimore.

* * *

British Press Comments

“It is extraordinarily impressive music, not at all forbidding even at first hearing, and leaves one more than ever certain that Bartók is one of the most alert creative minds now at work in Western music”—Scott Goddard (*News Chronicle*). “. . . it is the product of an original and powerful mind, and . . . it vindicates its own original and powerful premises”—(*The Times*). “The composer’s personal premises being granted and his well-known idiom accepted, the musical thinking is perfectly lucid and organic from first to last, and the craftsmanship is a joy; . . . even at its most purely intellectual it commands not merely respect but admiration from first to last”—Ernest Newman (*Sunday Times*). “. . . a work comparable in weight and value with the great violin concertos of the last century. I say comparable: not necessarily equal—though it may well be”—Gerald Abraham (*Music Review*). “. . . now and then the composer breaks out into coloured orchestral effects that are rather pretty, or quite lovely, and full of music that anybody would call musical”—W. McNaught (*The Listener*). “One of the most important musical events since the beginning of the war”—Ralph Hill (*Radio Times*).

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