

# MUSICAL DIARY

## P.O. Third Subscription Concert

A conspicuous place was allotted in the third Subscription Concert (in Tel Aviv last week) to the violin concerto by Alexander Urieh Boskovitz, the local composer who won with it the Huberman prize created a year ago by the Orchestra Management. The concerto has considerable merit, especially in that it makes full allowance for the character of the violin which requires abundant melody and an easy flowing movement. In this respect it is superior to the composer's concerto for oboe. As to its musical content, the violin concerto combines the free treatment of harmonies and modulations characteristic of modern music, with Jewish folklore both of ancient and diaspora origin. Mr. Boskovitz set himself a clearly defined task and, remaining well within its limits, solved it quite satisfactorily.

The lion's share in the success of the performance of the concerto must go to Mr. Lorand Fenyves, who played the work splendidly. Beyond his considerable — and often recognized — abilities as a violinist, he displayed a warm inner relationship to the work and put his heart in to the playing. The orchestra was good — too good. Regarding the score, it seems that Mr. Boskovitz has yet to make up his mind whether he intended a violin concerto with orchestral accompaniment, or a small symphony with *violino obbligato*. The orchestration is far too thick and heavy, a defect which, however, can easily be remedied and the work would gain much thereby.

Mr. George Singer, the conductor, was faithful and cautious with the accompaniment. His freshness, temperament and discerning musical understanding made the performance of the other works on

the programme — Mendelssohn's "Hebrides" Overture, and Schubert's great C-Major Symphony — an unqualified success. D. R.O.

WEDNESDAY, NOVEMBER 29, 1944