

## Music: National Orchestral Group

Association's Season  
Starts at Hunter

By HAROLD C. SCHONBERG  
THE National Orchestral Association opened its season with a concert last night in Hunter College. It was the first time in the organization's career that it had played there. John Barnett conducted, and as usual the program was an interesting one.

It contained, among other things, two rarely heard Schumann works. For the past year various orchestras have been celebrating the sesqui-centennial of Schumann's birth. But they have shown singular lack of enterprise, coming up with one of the symphonies or the piano concerto. It has remained for the National Orchestral Association to make the most concrete orchestral tribute to the great composer.

Bartók's Violin Concerto No. 2 is, if memory serves, a transplant to violin of the unfinished Viola Concerto. In both forms it is a lovely work. As in much late Bartók, the dissonances of the early period have been smoothed out. Here and there do occur a few stretches of fearsome complexity, but on the whole the music is straightforward and melodious.

Gabriel Banat offered an intelligent performance. At his best in the purely lyric sections, he handled the difficult solo part with taste and skill. His style is not a large one, and other violinists will stress the grander elements of the music. What Mr. Banat had to say, however, he said very well.



John Barnett

### The Program

NATIONAL ORCHESTRAL ASSOCIATION, John Barnett, conductor, with Gabriel Banat, violinist. At Hunter College Assembly Hall.  
Symphony No. 1, Op. 13; Schumann's Violin Concerto, Op. 34; Bartók's Violin Concerto No. 2, Op. 107.

Gabriel Banat Soloist  
in Bartók Concerto

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**Bartók's Violin Concerto No. 2** is the concerto that is known as No. 1. Not long ago a Bartók violin concerto turned up. It had been composed prior to the familiar 1938 concerto, and therefore it was published as No. 1. The displacement caused the 1938 concerto to be named No. 2. It is a lovely work. As in much late Bartók, the dissonances of the early period have been smoothed out. Here and there do occur a few stretches of fearsome complexity, but on the whole the music is straightforward and melodious.