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# MUSIC

By Warren Wirtz

## SCHONBERG CONCERTO

An event of major historical importance took place last night in Northrop auditorium in the performance by Louis Krasner and Dimitri Mitropoulos, for the second time anywhere in the world, of the Violin Concerto, Op. 36, by Arnold Schonberg, the man who is likely to hold a position in relation to music of the next 200 years similar to Bach's to that of the last 200 years.

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If last night was a first hearing, which in most cases it probably was, then the virgin ear was undoubtedly violated. And if the listener was outraged, he was only behaving according to the old human formula that termed Beethoven a hoax and Wagner a madman. The formula is that we resist change, and only in retrospect can we see the humor of it.

Underneath the perplexing surface of this difficult piece, however, was not nonsense, but order and as much emotion as can be discovered in any romantic composition, which the concerto essentially is. That may not have arrived on first hearing, but it was there.

Though it may take from 25 to 50 years for us generally to know the new language, we will come to it eventually. No other musical language since 1900 offers both emotion and order. It was gratifying last night to see that here we have heard enough new music at least to recognize the feat involved. That is our good luck, and now we need to go farther.

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I sincerely hope we are aware of the enormous debt we owe to Dimitri Mitropoulos and Louis Krasner. It is Mr. Mitropoulos' forward looking that makes Minneapolis an important music center. He is probably the only conductor in the country not frightened by the difficulties of this score, and the only one who could give it a performance equal to that of, say, Beethoven.

Instead of "cussing the maestro," as he drolly put it on the radio, we should salute his big mind and perhaps even hail him as prophet!

And Mr. Krasner is the only man in the country who would have tackled the phenomenal difficulties of his solo. It was nothing short of miraculous to hear the way he tossed off the unbelievable cadenzas. He is unique among performers, who rarely are demanded to give the labor of love this work demanded.

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These men have come closer to the complete picture than most of us can hope to for a long, long time. They have gone beneath the superficial, learned the language of the future and expressed something which may be temporarily shocking. In the meantime, we owe it to them and ourselves to listen without prejudice and try to understand.