

Gyula Dávid (1913–1977) was a typical representative of the generation of composers emerging after World War II. In the first period of his activity, composing on the basis of traditional principles attained as a pupil of Kodály and the first-hand experience of Hungarian folk music played a decisive role. Later some trends oozing in from the West as novelties in Hungary urged him – and many of his contemporaries – to revive his musical language. The last phase of his oeuvre is characterized by a synthesis of his dodecaphonic experiments and his traditional idiom. Though his best-known composition of lasting success is the Viola Concerto, his orchestral, vocal, and chamber music pieces still deserve the attention of the music-loving public. With his First Wind Quintet, he launched and laid the foundation in Hungary of the 20th-century history of a genre so far predominated by foreign composers only. This booklet is an attempt to sketch a portrait of this many-sided composer of a lyrical frame of mind.

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