

Spring Homecoming

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ing a community undertaking of over \$400,000.

The story of Dr. Perigord's marriage to Emily McBride of Pasadena, daughter of Dr. James McBride who for many years was President of the American Medical Association, is one of extreme interest. Emily McBride's brother was in the French aviation corps as an American volunteer during the World War and was killed the last week of the war.

"The news of his death," says Captain Perigord, "reached Pasadena on Armistice Day. After the war I was traveling through the United States as a representative of the French High Commission presenting a peace program. I was told of the incident in the McBride family, and felt that, as a French officer, I should pay them my respects and courtesy. When I returned to Pasadena after my trip through the U.S., I again met the family and my friendship with my future wife began."

The Perigords have two children, Lorraine and Jimmy. Lorraine is now married and there is a seven months old grandson, Anthony, of whom Dr. Perigord is very proud. The McBride family, incidentally, is related

to Andrew Jackson, Jackson's mother and Mrs. Perigord's great-grandmother having been sisters.

Although he is a professor of French Civilization, Dr. Perigord believes that courses on French, Spanish, German, Russian and Italian civilizations might better be replaced by one course called European Civilization.

"I think," he says, "that we ought to strive to bring unity rather than division. By focusing our attention upon the things that bind, we would be rendering a better service to humanity."

ARNOLD SCHOENBERG

The music of Vienna early made an impression on Arnold Schoenberg, noted composer and U.C.L.A. faculty member who is to discuss *Modern Composition* in a Homecoming lecture on June 8.

Born in Vienna, Schoenberg was studying the violin at the age of eight, and was creating his own compositions almost as soon as he learned to draw a bow. He began composing ensemble music, violin duets and later, string quartets, which he played with his friends. In these musical groups he was soon playing the second violin, viola or cello.

"My first cello," he recalls with a smile, "was a second-hand instrument that cost about three dollars. I was a good sight reader, but I never played instruments well. I played a composition pretty well the first time, but the more I practiced it, the worse it would sound. I had no special talent for instruments."

Young Schoenberg composed a great number of string quartets, and through them became acquainted with other young musicians. Among them was Alexander Von Zemlinsky, a Viennese from a Hungarian family, who became interested in his compositions and wanted to teach him.

"Our work together consisted of only a few lessons," says Dr. Schoenberg, "but he gave me a great deal of advice and encouragement, for which I am very grateful."

Shortly after he was twenty-one, Schoenberg had his first performance in a Viennese Musicians Society at which Brahms was being honored—this was the year after Brahms' death. The works played at this performance have never been published, Schoenberg having chosen to publish only those he has written since 1922.

"After this particular performance," says Schoenberg, "a great protest arose as a result of the modern quality of my music. There was a great uproar against it. Later, however, many of these same compositions met with great success."

Schoenberg lived in Vienna and taught there from about 1900 to 1910.

"During this time," he says, "some of my works were brought to the attention of the musicians in Germany, and were performed there with much success. There has always been a certain amount of jealousy between

Austria and Germany in this regard—if a composer is renounced in Austria, he is very likely to be a success in Germany."

The composer was in Berlin from 1911 to 1915. He had a great following, as his reputation was now firmly established. He gave instruction in composition to students from all over Europe and from America as well.

Schoenberg began working with the twelve-tone scale in 1921. Engaged as a teacher at the Prussian Academy of Arts in Berlin, he taught classes in Master Music and Composition. He was in Berlin until 1933.

He next was engaged by a conservatory of music in Boston. After a time, however, he decided to go to Hollywood on account of his health, since he was not at all well.

"Here in beautiful Southern California," he says, "my health was completely restored."

After accepting a position at U.S.C. which occupied him for one year, he came to U.C.L.A. in the fall of 1936.

Dr. Schoenberg is very happy to be at U.C.L.A.

"I like the young people," he says enthusiastically. "I always like young people, and I think my students like me—at least I want to be liked by them, and I hope to do something to help them."

The noted U.C.L.A. professor of music has composed much that is now famous in the world of music. Among his outstanding works are five orchestra pieces, four string quartets, a violin concerto, and three particularly inspiring compositions, *Gurre-Lieder*, *Transfigured Night*, and *Pierrot Lunaire*. Two years ago he made a gift to the University of about twenty of his compositions, in order to aid in building up the modern music section of the Library.

Dr. Schoenberg lives in a home set down in a beautiful garden a few miles west of the campus. From the wide front gate he looks out upon the broad blue expanse of the Pacific Ocean. Here he spends happy hours in the sunlight, with his wife and children, painting garden chairs or working at his pet hobby: book-binding. (He has his own shop in a corner of the house and has bound several hundred volumes).

Dr. Schoenberg's first wife, a sister of Alexander Von Zemlinsky, died in 1923. His present wife, whom he met and married in Vienna sixteen years ago, is the sister of his former pupil and friend, the noted Kolisch who has brought Schoenberg's string quartets to many American music lovers.

Dr. Schoenberg has two children by his first marriage. His daughter is in America; his son in Austria.

You are touched by something tragic as this man of great music genius quietly says: "I have not heard from my son for many years. He is only half Jewish, so he may be safe. . ."

The children by his present marriage are his daughter, Nuria, who is eight, and Ronald, three. Ronald has in his name all the letters of his father's name, but rearranged.

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