

University Exhibits Works by Arnold Schönberg

Composer's Manuscripts, Books and Paintings Displayed in Rotunda of Library of California University — Early Scores Seen as of Particular Interest

LOS ANGELES, Dec. 2.—Arnold Schönberg, who for the past six years has been Professor of Music at the University of California, has again received concrete evidence of the respect in which his colleagues and students hold him. Chosen last year by the Senate of the University to deliver the annual faculty research lecture, Schönberg is now honored by the University Library through a comprehensive exhibit of his compositions, paintings and literary work.

The display in the rotunda of the library includes the manuscripts, printed scores and recordings of Schönberg's most significant compositions. The manuscript of his very latest work, a Sonata for organ, could not be exhibited, since it was on its way to the publisher. The composer describes this Sonata, which he completed only in October, as being tonal, but enormously complex and difficult to perform.

On view in one case is the manuscript of Schönberg's musical drama, 'The Lucky Hand' (Glückliche Hand), which was completed in 1913 and in which choruses in song-speech were used for the first time. An accompanying program shows that it was first performed in the Vienna Volksoper, under Fritz Stiedry's direction.

'Gurrelieder', the monumental early work in the post-romantic vein, serves as the focal point of another case. Manuscripts, scores and a recording of the composition which requires a chorus of 600 voices, an orchestra of 150, six soloists and a narrator may be seen, as well as a copy of the extremely rare invitation (1912) to the Viennese public to subscribe to a first performance of the Colossus.

Another work which is on display is the melodrama for narrator and chamber orchestra, 'Pierrot Lunaire'. The manuscript shows that the composer frequently finished two pieces of the twenty-one during a single day (1912).

Schönberg lived in Spain during 1931 and 1932. While there, some of his works, notably 'Transfigured Night' and 'Pelléas and Mélisande' were conducted in Barcelona by Pablo Casals. Programs of these concerts are among a group which illustrate Schönberg performances all over the world. Other miscellaneous items of great interest are a petition and a visum from the Austrian Department of State, written during the first World War, asking that Corporal Schönberg be granted leave from the Imperial Army in order that he might conduct his 'Gurrelieder' in Switzerland for purposes of propaganda, and a letter (1925) granting honorary membership in the Royal Academy of Saint Cecilia, Rome, to the composer.

Paintings and Sketches Interest

A group of paintings and sketches by Schönberg has proven to be the object of lively interest on the part of visitors to the exhibit. Most intimate is a picture of Alban Berg, composer of 'Wozzeck' and a devoted pupil of Schönberg, leaning out of an apartment window in Vienna, below him the full-length portrait by his teacher of Berg as a young man. Several of Schönberg's impressionistic paintings, called 'Blicke' or



Arnold Schönberg Views a Part of the Comprehensive Exhibition of His Compositions, Paintings and Literary Works, Arranged by the Library of the University of California, with His Colleagues, Dr. Laurence Powell, Dr. Walter Rubsamen and Prof. Leroy W. Allen

'Visions', represent the faces of gaunt, red-eyed individuals whose unhealthy characteristics were aptly portrayed by the master. On view, also, are several of Schönberg's realistic portraits, of which the composer is particularly proud since they demonstrate his ability to paint well in an orthodox manner.

The literary section includes books about the composer, biographies in German, English and even one by Sollertinski in Russian, editions of the poetry and prose written by Schönberg as texts for his operas and the oratorio, 'Jacob's

Ladder', and also a set of amusing satires on such subjects as atonality and Stravinsky, who is called "the little Modernsky." A somber note, in the form of Schönberg's eulogy upon the death of his good friend and patron, Gustav Mahler, printed in the Austrian journal, *Der Merker*, of March 1, 1912, is also injected into the exhibition. In all, the display serves as an extraordinarily fine commentary upon the career of a remarkable artist, one whose service to music and especially to American music has by no means ended.

LITTLE SYMPHONY HEARD IN ROCHESTER

Frederick Fennell Conducts First Concert of Phi Mu Alpha Group — "Pop" Series Begins

ROCHESTER, Dec. 5.—The Little Symphony of Phi Mu Alpha, Frederick Fennell conductor, gave its first concert of the present season at Kilbourn Hall on Nov. 17, before a large and very cordial audience. Mr. Fennell's program was as usual unhackneyed and well selected; Bach's third 'Brandenburg' Concerto; Beethoven's Symphony No. 8; three sections of MacDowell's Suite for strings; Eichheim's 'Japanese Nocturne', and DeLamar's suite, 'The Betrothal'.

The opening concert in the "Pop" Sunday evening series at the Eastman Theatre, played by the Rochester Civic Orchestra, Guy Fraser Harrison conducting, drew a large and enthusiastic audience.

A capacity audience at the Eastman School of Music on Nov. 16, enjoyed an all-Viennese program by the Rochester Civic Orchestra, Mr. Harrison, conductor, in its weekly "Pop" concert. The audience, previous to the start of the program, looked like a Radio City

crowd, as it was queued a half block down the street.

The Eastman School Symphony Band, Frederick Fennell director, gave its first concert of the season at the Eastman Theatre on Nov. 2. As usual with Mr. Fennell, the program was unusual and carefully selected. The audience was large and cordial.

The Rochester Philharmonic, José Iturbi, conductor, was heard on Nov. 27 at the Eastman School of Music, under the auspices of the Rochester Civic Music Association. The program comprised Handel's Concerto Grosso No. 10 in D Minor; Beethoven's Symphony No. 8; Rachmaninoff's symphonic poem, 'The Island of the Dead'; Leigh Harline's 'Civic Center Suite', and Dukas's 'The Sorcerer's Apprentice'. Harline's suite, 'Council Meeting', 'The D. A. Calls It Luncheon', 'Taxpayers', and 'Election Night' was very well received.

The Rochester Civic Orchestra, Mr. Harrison, conductor, presented a 'Classic Hit Parade' on the second half of the "Pop Concert" on Nov. 23 at the Eastman Theatre. The audience chose the program, much to everybody's enjoyment.

MARY ERTZ WILL

MITROPOULOS LEADS WORK BY HINDEMITH

Composer Hears Symphony in Minneapolis — Baccaloni Sings with Orchestra

MINNEAPOLIS, Dec. 4.—The first local performance of Paul Hindemith's Symphony in E Flat, composed last year at New Haven where Hindemith teaches at Yale, provided one of the major musical events of the Twin Cities' current musical season.

The occasion had added distinction in the presence of Mr. Hindemith, who with 4,300 other auditors in Northrop auditorium, heard a performance under Dimitri Mitropoulos that gave forcefully dramatic testimony to the strength and originality of the composer's first work of formal symphonic character.

The symphony's impact as a medium of musical ideas, vigorously stated and logically developed, was a powerful one on initiate and layman alike. So direct and unmistakable were Hindemith's meanings, so adroitly led through and around the orchestra, that few in the audience (if the spontaneous ovation was any clue) were baffled by the work.

Credit for the success of the performance goes in good measure to Mr. Mitropoulos for a devoted and incandescent interpretation, and to the Minneapolis Symphony for a performance that was sheer virtuosity. The total impression was that of a composition of mature and energetic ideology, constructed with sure craft in its formal demands and speaking an instrumental language whose brilliance and masterly disposition of colors and timbres were always apposite to the thought—never applied merely for their surface effect.

On the same program two principals of the orchestra, Harold Ayres, Concertmaster, and Nikolai Graudan, 'cellist, gave a dextrous and compelling performance of the Brahms double Concerto.

A week later, for the sixth regular concert, Marian Anderson made a profound impression by her singing of Arianna's Lament by Monteverdi, in the arrangement of Respighi, and 'O Don Fatale' from Verdi's 'Don Carlos', with two spirituals added as encores. The Monteverdi aria was the first song in which the Negro contralto and Mr. Mitropoulos collaborated, years ago, when the latter was conducting in Monte Carlo. It is obviously a piece for which the conductor has a special fondness, and the interpretation of both orchestra and singer was one of those thrillingly rare experiences.

A brisk and expressive reading of the Mendelssohn 'Scotch' Symphony graced the program, and also sympathetic performances of two modern American works, Anis Fuleihan's 'Pastorale' for orchestra, and Aaron Copland's 'Outdoor Overture'.

Baccaloni's Debut

The month has brought other musical riches. The third symphony concert was notable for a vital and compelling performance of Beethoven's seventh Symphony and a sensitively moulded Sibelius Sixth, played here for the first time. The Northwest debut of Salvatore Baccaloni was the big news at the fourth Friday evening, noteworthy also as the basso buffo's first appearance with symphony orchestra anywhere. He made a huge success, and succeeded brilliantly in breaking down the staid and decorous behavior of the Friday night boiled-shirts.

JOHN K. SHERMAN