

ANARCHY IN MUSIC,

FUTURIST WORK AT PROMENADE CONCERTS.

The advanced artists of to-day whose restless souls are struggling to express supersensuous emotion and subjective thought produce works which must for some time remain mysteries to the majority. What the Futurists and Cubists are attempting in pictorial art, musicians like Schönberg are trying in sound. This composer's Five Orchestral Pieces, which were performed for the first time in England at the Promenade Concert at Queen's Hall last night, are an example of anarchy in music, for they defy the main principles associated with the art. The sound of this weird music suggests more than anything else the nightmare of an orchestra who, having awaked from their troubled sleep, play at hazard what they list. The instruments quarrel and wrangle together, then join in a fierce and noisy strife. It was a relief when in the midst of the din, the soft, plaintive notes of the celesta came dropping like dew upon the heated controversy, or again when a tender fragment of a melody was voiced by the viola. But the whole work might be termed an "Ode to Discord," for it is without form and void, and darkness is upon the face of it. It is one long spasm of pain, incoherent as the babblings of a distraught brain. On the other hand there are glimpses when the impression is left that if the composer is endeavouring to express the intimate thoughts of his being he has something very out of the common to tell, but at the same time such thoughts lie too deep to be expressed in mere sound. The performance of the work was frequently interrupted by loud laughter, and at the close there were manifest sounds of disapproval.

Other interesting events of the programme were the eloquent playing of the solo part of Mendelssohn's G minor Pianoforte Concerto by Miss Marie Novello, and the expressive singing of Mr. Gervase Elwes of a distinctive and individual setting by Mr. W. A. Aikin of a song and sonnet by Shakespeare.

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