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## Schoenberg Astonishes the Symphony Patrons.

BY GLENN DILLARD GUNN.

CHICAGO was made acquainted with the orchestral music of that much discussed revolutionary, Arnold Schönberg, yesterday when his "Five Small Pieces" received their first American performance in the third program of the Symphony orchestra's current season. Even the conservative matinee audience, though dazed and astonished, was keenly interested by this most novel and original music. A few enthusiasts ventured to applaud. One objector gave vent to a shrill whistle. Several times the whole audience laughed heartily and somewhat derisively. But the general impressions of the public seemed to be concerned with curiosity, wonder, and perplexity.

Whatever may be the final verdict of the cultured musical world as to the worth and beauty of Schönberg's music, there can be no question as to its novelty. This is music such as the world has never heard before. It is new in color, in form, in intention. It proclaims a new concept of tonal beauty. It seeks and discovers new accents in emphasis and in contrast. It discloses new inflections of feeling. It explores moods that never have been expressed.

It is unjust to deny Schönberg's music the possession of logic, order, and symmetry and it is folly to describe him as lacking in feeling. The conscientious reviewer can only admit that because this music is new in every respect it is impossible to apprehend fully its logic, its order, its symmetry; that there are moments when it seems quite mad and altogether ridiculous.

It is well to remember that even such a conservative revolutionary as Johannes Brahms, whose chief addition to classic art was concerned with an infusion of romantic feeling, was hissed by the public of Germany a quarter of a century ago; that Wagner was anathematized and Liszt utterly disregarded by serious musicians of his generation. It has been suggested that Mr. Stock did not intend the music of Schönberg to be taken seriously; that he proved himself a subtle humorist when he chose to preface it with the first symphony of Beethoven and to follow it with the second symphony of Brahms.

One is convinced that Mr. Stock is not insensible to the humorous aspects of Schönberg's music. But the suspicion persists that he sees them in another light than the average listener. It is not at all certain that the derisive laughter of the audience was unshared by the composer and the conductor. Perhaps the moments that roused the risibilities of the listener were intended to produce just that effect.

Wherefore one ventures to read in Mr. Stock's unusual program not a joke at the expense of Schönberg, but an admonition to the public. For the first symphony of Beethoven, in its first, second, and last movements, shows that master working successfully in the manner and according to the ideals of Mozart and Haydn without accomplishing a significant addition to the progress of classic art; but the menuet, it should be called the scherzo, of the same symphony shows him ready to abandon the approved conventions and already prepared to expand the resources of the ancient art form until its every possibility was realized. And as Beethoven found it impossible to write something new in the accepted manner of his period, so Brahms was obliged to modify the musical idiom of his generation until it was adapted to the expression of his particular message.

So now Schönberg abandons all that has been in the art and seeks that which is to be.

It remains only to commend in highest measure the superlative virtuosity displayed by the orchestra in unraveling the Schönberg riddles. It is certain that the men played many things which they could not hear, which seems an impossible thing to do. One hesitates to discuss the interpretation as it expressed the intentions of the conductor, but the performance carried with it an impression of certainty and conviction on his part, as well as on that of the composer.

The program will be repeated this evening.