

Significant Event—

Schoenberg Visit Here Is Awaited

By John H. Harvey

NEXT week will see a significant even in Twin Cities musical history in the visit of Arnold Schoenberg and the performance of his violin concerto.

The noted Viennese modernist, who has made this country his home since 1933, will lecture Nov. 27 in Macalester Presbyterian church, Lincoln and Macalester, under auspices of the Macalester college music department. His subject will be: "How one becomes lonely."



Harvey

The night of Nov. 30 the Minneapolis Symphony orchestra under Dimitri Mitropoulos will present the concerto with the organization's gifted concertmaster, Louis Krasner, as soloist.

No other living composer has exerted so profound an influence on Twentieth century musicians. And few composers in history have been the center of such controversy as this mild-appearing man of 71 years.

In his native Vienna, some performances of his works have been—literally—a riot, and police have had to be called. Audiences of Paris, which have hissed and tried to shout down some of the world's greatest composers, have similarly honored Schoenberg. American audiences frequently have offered passive resistance to his works.

But such receptions, while disappointing, have not swerved him from the path he has pursued doggedly for nearly 30 years—the establishment of a new order in musical construction.

He has worked to establish

what he calls a "12-tone technique" based on the 12 tones of the chromatic scale (from C to C on the piano, taking in all black keys).

His method does away with the system of keys and key relationships which have been standard for the past four centuries and which have been modified gradually through the years. Schoenberg and his followers assert this modification has reached the point where the old system has broken down. They offer the 12-tone technique as a logical evolutionary successor.

The conservatism of the average ear has been the principal obstacle to acceptance of Schoenberg's music. But almost as great an obstacle, I think, is the fact that—as with so many controversial musicians—there has been too much talking and writing about his works.

It seems to me both sides have indulged in a lot of transcendent rubbish which has only bewildered listeners and scared them away. After all, the music is the thing, and Arnold Schoenberg, like any other composer, must stand or fall on it.

Schoenberg's music is the work of a man of tremendous musical background, one who is regarded generally as one of the world's greatest teachers, and one who has demonstrated to conservative listeners in earlier works that he is a composer of great power and inspiration.

If he succeeds in his monumental life work, and his 12-tone technique finally is accepted, he will become perhaps the greatest figure in musical history. If only a part of it takes hold, he will go down as a great composer and theorist.

In any event, Arnold Schoenberg will be remembered by posterity as a great teacher and tremendously interesting fig-

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