

[From Late Editions of Yesterday's TIMES.]

## SCHOENBERG WORK INTRODUCED HERE

'Fantasy' for Violin and Piano  
Feature of Concert by the  
League of Composers

A variety of musical compositions of this century was offered by the League of Composers at McMillin Theatre yesterday evening to an audience consisting largely of composers, musicologists and others interested in the trend of contemporary music.

A special feature of the program was the first New York performance of a "Fantasy" for violin and piano by Arnold Schoenberg, the 70-year-old inventor of the twelve-tone system. Written in California earlier this year, it is the Austrian-born composer's first work for this instrumental combination. Also on the program were four songs by the dean of American modernists, Charles Ives; a new piano sonata by the young Philadelphia composer, Vincent Persichetti, and a sextet for wind instruments by the Czech, Leos Janacek, who died in 1928.

Schoenberg's new piece was received most enthusiastically by his adherents in the audience, and had to be repeated at their demand. It is a work in one movement, written completely in the twelve-tone system (in effect, a new musical language of Schoenberg's invention), but marked by bold and striking musical figures and an original treatment of the medium of violin and piano.

Ives' four songs offered an interesting opportunity to contrast his earlier and later work. The earliest song, composed in 1901 to a French text, still exists in the world of the French musical impressionists, while the other three songs, all written in 1921, are very much of today, if not of tomorrow.

The Persichetti sonata, played by the composer, proved a work of much technical skill and address, marked by the astringently dissonant harmonic style now in favor in advanced musical circles.

The only work on the program likely to have been accessible to musical laymen was the Janacek sextet, although even this was a little on the precious side. In four brief movements, it is witty and piquant, and leaves one with a desire for further acquaintance with this composer's work.

In spite of the many interesting features of the concert, one could not help but be aware of the very specialized atmosphere that pervaded the event. The works offered were very obviously hothouse flowers that could hardly hope to thrive in the fresh air of a less professional audience. But perhaps some day, one hopes, they may be the seed of hardier plants.

E. L.