In The World Of Art And Music



Concepts Evolved by Musical Exploration Of Arnold Schoenberg

(The Chronicle presents herewith the last of two articles on Arnold Schoenberg and his music writtern by a former San Franciscan now assistant to this leading modernist at the University of California at Los Angeles. Schoenberg's third and fourth quartets will be played at Wheeler Hall on the Berkeley campus of the University Thursday and Friday afternoons by the Kolisch Quartet, and will be contrasted on these programs with Beethoven's Op. 131 and 132. Mr. Strang will lecture on the Schoenberg quartets Tuesday afternoon in the University music building at 2169 Allston Way.)

By GERALD STRANG

troduction of the equal tempera-ment in Bach's day. That is, the subtle distinctions between enharmonic notes (g-sharp and a-flat, for tion built upon it in precisely the example) and between pitches of same fashion as the D major scale the same note in different scales is basic to the finale of the Ninth were eliminated, at least for key- Symphony. board instruments. This reduced the In its simplest form Schoenberg's number of pitches within the octave melody is called a "basic set" or a to 12 equal half-tones, all of which "12 tone row," terms absolutely

mind, for 12-tone music of the sort | Wheeler Hall: found in Schoenberg's later compositions did not appear in the literasitions did not appear in the literature by chance, nor did it represent a complete break with musical history. Music for 200 years has found freer and freer ways of using these 12 tones. But, until about the beginning of this century, they were always used in relation to traditional seven-tone major or minor grade form, of course, the 12-tone

more and more rapid changes of key (coupled with the use of ambiguous chords referable to more than one sion of its intervals is reversed: key) made the idea of modulating seven-tone scales virtually meaningless. Thus Schoenberg shattered the limitation of the earlier theory and began, around 1910, actually to use the 12 tones without reference to a

Let us follow this musical Columbus across the uncharted, amorphous, 12-tone sea. For here was a kind of artistic exploration scarcely less remarkable than that of the discovery of America.

Composers were thoroughly at home in well-mapped regions of tonal composition. Guided by the principles of harmony and counterpoint and form established over several centuries, they knew within

TWELVE-TONE music has existed, employing all the 12 tones possible in a broad sense, since the in- within an octave. This melody

could be, and with increasing fre- identical in meaning. Here, for inquency were, used in a single com- stance, is the basic set for the newly composed Fourth Quartet, which we It is important to keep this in shall hear Friday afternoon at



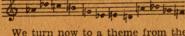
Because of its melodic character the basic set is not only subject to retrogression, like a scale, but can also be presented in inversion and retrograde inversion. In the retrorow is presented backward:

We saw in last week's article how

In the inverted form the progres-



In the retrograde inversion the inverted form is played backward:



We turn now to a theme from the Adagio of the Fourth Quartet:



narrow limits exactly what could ample 8 is Example 4, the basic set,

built upon the similarities and con-

built up on contrasts of themes and vides him with a wealth of mate

place as misplaced dissonances in seems an almost insurmountal handicap. And it is true that the In form, too, the old landmarks technical problems are great. It are useless. Conventional forms are the richness of possibility is tretrasis of the various keys employed. mendous, probably greater than with concept are essential must also be any major or minor scale, perhaps How, then, is the musical explorer more. Schoenberg is now well along to proceed? The use of themes, of in the composition of an opera-

narrow limits exactly what could happen under practically every circumstance. Schoenberg's own technique (in the First Quartet and the is the D major scale similarly virtues in the description and variation assured the theme from Beethoven's Ninth is the D major scale similarly virtues in the description and variation of the work as one listens. Thus I have found most that there are over a million of the work as one listens. Thus I have found most there are over a million of the work as one listens. Thus I have found most there are over a million of the work as one listens. Thus I have found most there are over a million of the propose in the future of the significance of the future of music is clear. It is of tonal geography, and to move the future of music is clear. It is of tonal geography, and to move the future of music is clear. It is of tonal geography, and to move the future of music is clear. It is of tonal geography, and to move the future of music is clear. It is of tonal geography, and to move the future of music is clear. It is of tonal geography, and to move the future of music is clear. It is of tonal geography and to move the future of music is clear. It is f

sounds you hear.

would in Beethoven. . . . They will be there, but the melodic line will not sound "melodious" at first. Once In abandoning the concept of key, a key. As many themes can be re-formal procedures to which that ated from a single basic set as from beginning to really hear the work. Look for their recurrences; follow other. This is the first step in in-

Concert List For Pro Arte

The Pro Arte Quartet will extend its field of operations as far as Palo night at the Palo Alto Community Playhouse the Belgian organization will present Beethoven's Opus 18, No. 3, the second quartet of Bohuslav Martinu, contemporary Czech composer, and the quartet by Ravel.

The Ravel likewise figures on the program to be given by the Pro Arte

Brilliant Native Group Show---Weston's Photos Feininger Exhibition

By ALFRED FRANKENSTEIN

notable young men are rep- must be seen is Brett Weston, the resented in the exhibition of photographer, son of Edward Westhe California Group now at masters of the camera. Like his the California Palace of the father, Brett Weston, whose exhibi-Legion of Honor. At least tion is at the San Francisco Museum two of the 13 artists con- of Art, is much concerned with the cerned-Millard Sheets and fluid, rhythmic, intricate patterns Paul Sample—are national figures, that can be obtained from the but the whole group is brilliant, photography of plants, machinery and various biological forms. He is vigorous, contemporary and alive.

ter, the virtuoso, wizard, experi- all these things with the minute menter and inventor of new techniques in water color, the medium with the utmost poetic effect as well, around which the whole show is or- His highly polished abstract sculpganized. Here he contributes some tures in wood, exposing and revealof his most amazing feats of presi- ing its natural grain, are his sand

for much comment. Thomas Craig sense. is not so well advertised. If this show does nothing but establish that sense of significant detail, and his gift for the rendition of nature in its richest, most poetic aspects. If, like some anonymous Fleming of in American art. * * * *

translucent and vivid—he fixes the California sun on paper. He is more vigorously dramatic than Craig, ashier, more concerned with the archtectonics of the cubical city and stream of life in its streets, across its bridges and through its railroad ards. In this he is ably seconded y Rex Brandt and George Post, oth of whom have a firm grasp of reality and the strong masculine patterns reality creates.

Phil Dike and Lee Blair are both professionally involved in the making of animated cartoons, the former as a colorist, the latter as aniection with his work | related; a universal rhythm and

Some of this State's most | Another native son whose work ton, one of the country's foremost most concerned with the sculpture Sheets, of course, is the old mas- of wind on sand, and he captures be even more richly represented in the exhibition of his work which opens tomorrow at Courvoisier's.

Sheets is too well known to call ing and pleasing to one's tactile

The exhibition of oils and water Craig is one of America's finest water colorists, it will serve its function extremely well. One must go to the Japanese and Chinese for any parallel to his exquisite feeling show, all from the collection of Mrs. for landscape, his delicately precise Feininger, gives a very complete

the old days, he had to be given a evitable progression. It begins, name from the character of his especially in the water colors (all of work, one might call him the Master which are really colored ink drawof Mist and Water. For no one ings) with a kind of scratchy dismakes more beauty with the sweep of a forbank over a kill but it. of a fogbank over a hill by the sea. than the child-like scratches of Majestic space opens before you in anything he does, and that space is social documents Grosz used to illumined with a kind of calm deep create in somewhat the same style, gleam of color that strikes a very Gradually the scrawl straightens individual and very important note out, becomes more summary and geometric, the line more deft and suggestive. The subject matter. Barse Miller is another of the foremost. His color is also luminous, manner grows more abstract, until at length it comes to celebrate three themes above all others-the nostalgia of empty sea coasts, the swift flight of sailing ships, and the mass facade of medieval towns.

At last, although this is more frequent in the oils than the water colors, each object in the picture comes to be the source of radiating lines of force, which emanate from the object through all surrounding space, like straight, rectangular ripples from a stone dropped into a pool, and these lines of force intertwine and interlock in gigantic patterns. Thus all things are inter-

Paranoiac Face

Painting by Salvador Dali, high priest of surrealism in the much publicized exhibition of dada, surrealism and fantastic art opening August 6 at the San Francisco Museum of Art. If you don't get it at once, tilt the paper to the right.

enough to react directly to the Now listen for themes, just as you

home in well-mapped regions of tonal composition. Guided by the principles of harmony and counterpoint and form established over several centuries, they knew within narrow limits exactly what could happen under practically every circumstance. Schoenberg's own technique (in the First Quartet and the Chamber Symphony, for example) was able to ore the extreme limits of tonal geography, and to move from one region to another with

But even the least used and most interesting by-paths could not satisfy this musical explorer. Accordingly, in his compositions of the next 15 years, he abandoned the familiar seven-tone scales and the harmonic and contrapuntal principles based on them, and set out to explore a musical region as different from the old as the Atlantic from the Mediterranean-and with correlative similarities. For Columbus, the Mediterranean

was old stuff. But the Atlantic extended no one knew how far. There were no trade routes; distances and landfalls were incalculable; winds and conditions were unknown. Yet he set out, and as a result, the Atlantic is today better known, better is erected. charted, than the Mediterranean of his time. However, let us note that he sailed according to the principles of navigation then known insofar as they were applicable. Thus his feat gest a key to the listener. Thus, is comprehensible in terms of the even though freed of their obligaculture and practice of his times, tions to the tonal center, they are though the goal, the route and the all but unusable in the new milieu conditions to be met were unpre- Misplaced consonances are as out of

alogous. From the old point of view tones were related to one another by reference to a common center, a key-note, from which they proceeded and to which they returned by regularly progressive, scale-wise succes-The key-note dominated the scale, or key, after which it was named, and all the other tones in the scale were subservient to it. Schoenberg freed music from the tyranny of the key-note. In his new system tones are no longer related to each other by reference to a common center ,but all tones are equal, related to each other only by virtue of their function in a melodic pat-

Thus melody, in Schoenberg, replaces scales or keys. Basic to any work of Beethoven is a scale. Basic to any work of Schoenberg is a

two concepts resemble as well as differ from each other. We begin with the theme of the

finale in Beethoven's Ninth Symphony. The basis of this is the scale of D major:

melodic line. Let us see how these

24. which also can be played backwards er, in the lingo of musical theory, in "retrograde form":

Turn now to the first few bars of the theme itself:



It will be seen at once that this theme might be defined as the D major scale come to life by virtue of its rhythm. Its first bar is clearly derived from the scale in its first form, and its second bar, equally clearly, comes from the retrograde

Schoenberg dispenses with the scale and substitutes for it a melody

It will be seen at once that Example 8 is Example 4, the basic set, come to life in rhythm, precisely as the theme from Beethoven's Ninth is the D major scale similarly vi-

Or take a polyphonic rather than melodic instance. Here we have another few bars from the same movement of the Fourth Quartet:



Comparison with Example 7 above will establish that Example 9 is based upon the retrograde inversion

(In the absence of the score Examples 8 and 9 had to be transcribed by ear from the record.)

This, however, is only the beginning, the basis, the axiom upon

The old harmonic progressions have meaning only in relation to a key, and therefore immediately sug-

settings. Repetition and variation even for so long a work. can be used as readily as in the older idiom. But in sheer sound, in successions of tones and chordal complexes, the composer has to decomplexes, the composer has to decomplexes and the last movement upon his "form feeling".

What have not integration of the work as one listens. Thus I have found most people understand the last movements of the future of music is also I have found and Fourth content in the graddar integration of the work as one listens. Thus I have found most people understand the last movements of the future of music is also I have found and Fourth content in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens. Thus I have found most people understand the last movement in the graddar integration of the work as one listens.

with listening habits based upon the composition using a different series key-center concept. He expects to hear successions of the same order. with the relationship of tones? He Insofar as he strives to listen sympathetically, he often tries, without knowing it, to interpret what he hears in terms of similarity to suc-Only if he is willing and able to set each new composition. Whether this at the Curtis Institute in Philadel- In his weekly piano recital tomorthus listen to the new music on its experience can indicate. own ground can he begin to sense the composer's meaning.

It is not so easy thus to eliminate harmonic and melodic conditioning of one's whole musical life. Yet this is the pre-requisite to understanding such music. Once this is achieved, repeated hearing, and some knowledge of what is being done, will enable many a now baffled auditor to listen intelligently.

* * * * At first glance the restriction of particular arrangement of 12 tones

concept are essential must also be any major or minor scale, perhaps Look for their recurrences; follow How, then, is the musical explorer more. Schoenberg is now well along o proceed? The use of themes, of in the composition of an operal he nusical ideas, remains. Forms are has told me that a single series wobuilt up on contrasts of themes and vides him with a wealth of material,

pend upon his "form-feeling." the future of music is clear. It bre- Quartets more readily than the sents an inexhaustible mine of ma- earlier ones, probably because of composer has short-circuited his terial for composers, the only probolder musical habits; he likes and lem being one of selection. It breexpects the kind of successions he writes. The listener is still equipped for the auditor. How, with every

can never expect to apprehend relationships in 12-tone music with cessions accepting the key-center, just himself to the peculiarities of aside his habitual expectations and is a serious handicap only time and phia, has been awarded a foreign row night at Mills Maas will play a

Perhaps the reader has thought of ertain questions which are fre- James Episcopal Church in Phila- the sixth Hungarian rhapsody of quently asked. The use of the delphia. series can be well illustrated by answering some of them here. wering some of them here.

How does the composer choose a Performance Dates and Casts

the composer conceives a theme which makes use of the 12 tones From this the "row" is selected.

Does a 12-tone theme always have he materials of an entire work to a exactly 12 notes? Seldom. It may be continued by other forms of the series and become much longer. It may use only part of the 12 tones, the remainder being used to form chords, or a contrapuntal voice. Or both these methods may be used.

Can't notes ever be repeated before the series is finished? Yes, they can. See Example 8. Repetitions of a note or a figure are common, especially in piano music. They serve to sustain a dying tone; or they may be used for rhythmic season.

Why just 12 tones? Why not less? regular series are: Theoretically, one might use any tasma number from three up in the man-olivie ner of a series. But there seems to be no practical reason for using less Kullmann, than the maximum number of Boerner,

Do the 12 tones have to remain within an octave? No. They may be used in any octave. The series in Example 4 could be spread throughtor.

out the compass of the piano by transposing its tones up or down one or more octaves. The octave is conor more octaves. The octave is conor more octaves. The octave is conor more octaves. The octave is considered identical with the origina note, so long as they are not bot used. The octave as a harmonic in terval is avoided because it tends to emphasize the importance of one note in an idiom where all notes are of equal importance.

Is absolute pitch necessary to understand 12-tone music? No. The relationships are what count. Certain successions of notes are heard repeatedly. Eventually, the listener should develop expectations which are satisfied by these successions. advantage, but is not essential.

* * * * vorks from Opus 23 onward, you ber.) You should not, therefore, ex- by Mrs. Coolidge personally. great difficulty is to be naive Stanford Memorial Hall.

of its Bay Region activities. Friday

night at the Palo Alto Community

will present Beethoven's Opus 18,

slav Martinu, contemporary Czech composer, and the quartet by Ravel.

The Ravel likewise figures on the

77. No. 2, and the concerto for string

Wednesday evening the Pro Arte

Mozart series at Mills continues with

the C major quartet (K. 465), the

quartet by Alfredo Casella, to be

given its first Western hearing.

Following adjustment of conflicting concert dates of guest artists, General Director Gaetano Merola yesterday announced definite performance dates and casts for the coming season of the San Francisco Opera Association.

Interest as expressed in advance season ticket sales surpasses that of any previous year, Business Manager Peter Conley reports. A regular series of 11 performances, a popular

explored of late, with strange white trees sprouting from dark hillsides

The repeat series operas will be "Aida," October 26; "Tristan und matinee October "Lakme," November 3, and "Lohen-

Chamber Music ARTS At Stanford Co ART GALLERIES

Mills College and the University of California having provided the summer's chamber music activity during June and July, the scene shifts to the Stanford campus for August. On August 3 and 6 the Roth Quartet, assisted by members Absolute pitch would probably be an of the San Francisco Symphony and other orchestras, will present all six of Bach's Brandenburg con-When you hear Schoenberg's certos in their original settings for chamber orchestra. The Kolisch will be hearing music based on various 12-tone series. (The Cello Concerto and the Suite for Strings series is sponsored by the Elizabeth are exceptions without opus num- Sprague Coolidge Foundation and

Dates and principal artists for the

them from one instrument to an-

other. This is the first step in in-

The effect of the 12-tone series

will make itself felt in the gradual

Quartets more readily than the

their increased feeling for the 12-

tone relationships. And of course

Study Scholarsnip

Richard Irvin Purvis, young Oak-

Awarded Foreign

telligent listening to any music.

pect it to satisfy the conventions of Alfred Frankenstein will lecture tonal music. You should plan to on the Brandenburg concertos next side-track your listening habits. The Thursday evening, July 29, at the

For Opera Season Announced

"La Traviata," October 30, with Cigna"La Traviata," October 30, with CignaKullmann, Bonelli, Oliviero, Oukrainsky
and Opera Ballet, Merola, conductor.
"Rigoletto," November 6, with Bonelli,
Tumminia Kullmann, Cordon, Askam,
Jones, Oliviero, Cehanovsky, Oukrainsky
and Opera Ballet, Papi, conductor.
"The report carries onderas will be

Martinelli, Castagna, Bonelli, Boerner, Cordon, List, Oliviero, Oukrainsky and Opera Ballet, Papi, conductor.

"Tistand und Isolde," October 25, with Melchior, Flasstad, Meisle, Hofmann, Huehn, Cordon, Clemens, Reiner conductivation of the Cordon of the Co



its field of operations as far as Palo archtectonics of the cubical city and Alto in the coming semifinal week stream of life in its streets, across its bridges and through its railroad vards. In this he is ably seconded Playhouse the Belgian organization by Rex Brandt and George Post, both of whom have a firm grasp of No. 3, the second quartet of Bohureality and the strong masculine patterns reality creates.

Phil Dike and Lee Blair are both professionally involved in the makprogram to be given by the Pro Arte this afternoon at Mills College. It will be contrasted with Haydn's Opus ing of animated cartoons, the former as a colorist, the latter as animator. In connection with his work. Blair has engaged in very extensive scientific analysis of human and animal figures in motion. This is most interestingly reflected in the dynamic water colors and etchings he contributes to the California

string quintet in E flat (K. 614) and the quintet for strings and horn Tom Lewis is represented by some (K. 407). Assisting artists are Naof his extremely active, high-pitched than Firestone and Pierre Lambert, studies of San Francisco streets, land organist and a recent winner first viola and first horn, respective-of the Cyrus H. Curtis scholarship, ly, of the San Francisco Symphony. done in the wet, feathery technique of Grosz. Milford Zornes, who rivals both Sheets and Craig, is included, but not, it seems to me, in study fellowship, which takes him group of Debussy preludes, Bartok's to Europe this summer. On his resonatine and "Allegro Barbaro," specially striking examples. Paul Sample's contribution is largely deturn he will become organist of St. Rameau's "Tendres Plaintes" and rived from his studies of prize fighters, a kind of high-grade daily journalism in paint, but some of his magnificent landscapes are also to

Three of the group seem to me somewhat outside the general scheme suggested by the others.
Those already mentioned deal largely with things as they are, accepted and filtered through the artist's individual vision. Paul Mays, Everett Gee Jackson and Alexander Patrick Fleming derive more from within than without. Mays createst color-ful, rhythmic, imaginative decorations of hills, clouds and horses. Jackson has something of the mystic and surrealist about him, and in some instances clearly derives from Orozco. His method of painting series of 11 performances, a popular series of three, and a repeat series of four performances make up the season.

Dates and principal artists for the and a very thorough master of the stone. His subject matter lies in the lonely dream domain so much

> ike huge still fungi. on it this afternoon at the Legion.

facade of medieval towns.

At last, although this is more frequent in the oils than the water colors, each object in the picture comes to be the source of radiating lines of force, which emanate from the object through all surrounding space, like straight, rectangular ripples from a stone dropped into a pool, and these lines of force intertwine and interlock in gigantic patterns. Thus all things are interrelated; a universal rhythm and significance far beyond that of the individual object is revealed.

Sometimes the process is reversed -the lines of force emanate from surrounding space, and their mutual impingement create the object as a focus. The subject matter of the water colors is caught, for the most part, at the precise moment at which representation merges with sheer abstraction. Sometimes they go past into pure geometry, and the results look oddly like architectural floor plans. Often the process of abstraction is arrested on the safely representational side, as in the lovey drawing of hills and a river entitled "California."

In the oils, at the beginning, there are evidences of cubist and vorticist influence. These then are fully absorbed. The cube becomes the crystal, the vortex the prism. Architecture, landscape and the sea reveal their inwardness through light. color and form broken in mighty planes, overlapping and interpenetrated. It is an altogether personal language of art, but one that is very rich and varied in what it says. It can have the power and majesty of Handel, the racy fleetness of Schubert, or the delicate, cloud-like sensibility of Debussy. For Feininger makes music on canvas, and, for once, to make a musical parallel is completely justified.

Half Hour of Music By Duo-Pianists

Phyllida Ashley and Aileen Fealey, well known duo-pianists. will give the Half Hour of Music this afternoon at the Greek Theater. Their program includes Liszt's "Les Preludes," a Chopin rondo. The repeat series operas will be performed by the same artists as in the regular series except that Pinza the California group, will lecture mals" and Albert Elkus' "On a Merry Folk Tune.



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COMPOSERS



"What's Worth Taking Is Worth Keeping"

Lithograph by Daumier, one of a series illustrating French proverbs, in the exhibition of caricature current at the Pottinger Print Gallery, 2031 Fillmore street. The show covers the field from Hogarth and Rowlandson to Steig and Thurber.