

# 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 written 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.)

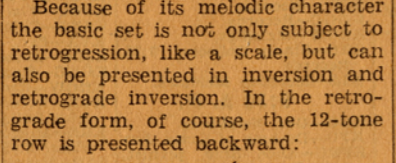
By GERALD STRANG

TWELVE-TONE music has existed, in a broad sense, since the introduction of the equal temperament in Bach's day. That is, the subtle distinctions between enharmonic notes (g-sharp and a-flat, for example) and between pitches of the same note in different scales were eliminated, at least for keyboard instruments. This reduced the number of pitches within the octave to 12 equal half-tones, all of which could be, and with increasing frequency were, used in a single composition.

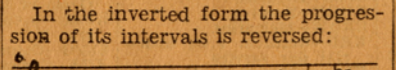
It is important to keep this in mind, for 12-tone music of the sort found in Schoenberg's later compositions did not appear in the literature by chance, nor did it represent a complete break with musical history. Music for 200 years has found freer and freer ways of using these 12 tones. But, until about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

employing all the 12 tones possible within an octave. This melody, which is different for each and every work, is basic to the composition built upon it in precisely the same fashion as the D major scale is basic to the finale of the Ninth Symphony.

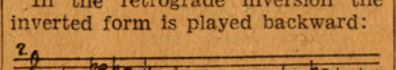
In its simplest form Schoenberg's melody is called a "basic set" or a "12 tone row," terms absolutely identical in meaning. Here, for instance, is the basic set for the newly composed Fourth Quartet, which we shall hear Friday afternoon at Wheeler Hall:



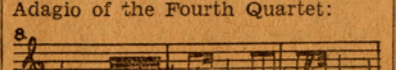
Because of its melodic character the basic set is not only subject to retrogression, like a scale, but can also be presented in inversion and retrograde inversion. In the retrograde form, of course, the 12-tone row is presented backward:



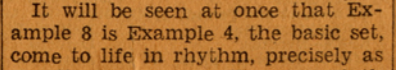
In the inverted form the progression of its intervals is reversed:



In the retrograde inversion the inverted form is played backward:



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



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 vitalized.

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



## Paranoiac Face

Painting by Salvador Dali, high priest of 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.

place as misplaced dissonances in the older music.

In form, too, the old landmarks are useless. Conventional forms are built upon the similarities and contrasts of the various keys employed. In abandoning the concept of key, formal procedures to which that concept are essential must also be abandoned.

How, then, is the musical explorer to proceed? The use of themes, of musical ideas, remains. Forms are built up on contrasts of themes and settings. Repetition and variation 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 depend upon his "form-feeling."

But what of the auditor? The

enough to react directly to the sounds you hear.

Now listen for themes, just as you would in Beethoven. . . . They will be there, but the melodic line will not sound "melodious" at first. Once you have identified themes, you are beginning to really hear the work. Look for their recurrences; follow them from one instrument to another. This is the first step in intelligent listening to any music.

The effect of the 12-tone series will make itself felt in the gradual integration of the work as one listens. Thus I have found most people understand the last movements of the Third and Fourth Quartets more readily than the earlier ones, probably because of their increased feeling for the 12-

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

By ALFRED FRANKENSTEIN

Some of this State's most notable young men are represented in the exhibition of the California Group now at the California Palace of the Legion of Honor. At least two of the 13 artists concerned—Millard Sheets and Paul Sample—are national figures, but the whole group is brilliant, vigorous, contemporary and alive.

Sheets, of course, is the old master, the virtuoso, wizard, experimenter and inventor of new techniques in water color, the medium around which the whole show is organized. Here he contributes some of his most amazing feats of presiding with the brush. He will be even more richly represented in the exhibition of his work which opens tomorrow at Courvoisier's.

Sheets is too well known to call for much comment. Thomas Craig is not so well advertised. If this show does nothing but establish that 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 for landscape, his delicately precise sense of significant detail, and his gift for the rendition of nature in its richest, most poetic aspects. If, like some anonymous Fleming of the old days, he had to be given a name from the character of his work, one might call him the Master of Mist and Water. For no one makes more beauty with the sweep than a fogbank over a hill by the sea. Majestic space opens before you in anything he does, and that space is illumined with a kind of calm deep gleam of color that strikes a very individual and very important note in American art.

That development, seen after the fact, is revealed as a perfectly inevitable progression. It begins, especially in the water colors (all of which are really colored ink drawings) with a kind of scratchy distorted caricature, more vehement than the child-like scratches of Klee, less dramatic than the fierce social documents Grosz used to create in somewhat the same style. Gradually the scrawl straightens out, becomes more summary and geometric, the line more deft and suggestive. The subject matter, too, becomes more romantic as the 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-related; a universal rhythm and

Another native son whose work must be seen is Brett Weston, the photographer, son of Edward Weston, one of the country's foremost masters of the camera. Like his father, Brett Weston, whose exhibition is at the San Francisco Museum of Art, is much concerned with the fluid, rhythmic, intricate patterns that can be obtained from the photography of plants, machinery and various biological forms. He is most concerned with the sculpture of wind on sand, and he captures all these things with the minute precision of a scientific record, yet with the utmost poetic effect as well. His highly polished abstract sculptures in wood, exposing and revealing its natural grain, are his sand photography brought out in three dimensions. I have yet to see any sculpture that so strongly demands to be handled, nor any more soothing and pleasing to one's tactile sense.

The exhibition of oils and water colors by Lyonel Feininger at Mills College repeats and extends the scope of the Feininger show held there last summer. This year's show, all from the collection of Mrs. Feininger, gives a very complete picture of this artist's development from pre-war days to the present.

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## Concert List For Pro Arte

The Pro Arte Quartet will extend its field of operations as far as Palo Alto in the coming semifinal week of its Bay Region activities. Friday 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 this afternoon at Mills College. It will be contrasted with Haydn's Opus

