

All-Schoenberg Recital Offered

Program Honors 75th Birthday
Of Distinguished Composer

By RALPH LEWANDO, Press Music Critic

Under auspices of the International Society for Contemporary Music, a program comprising all of Arnold Schoenberg's piano music was performed by Edward Steuermann Saturday night in Carnegie Theater of Carnegie Tech's College of Fine Arts.

The event honored Mr. Schoenberg on his 75th birthday, although this occurred last September.

The compositions played were

the Three Pieces, opus 11; Six Short Pieces, opus 19; the Five Pieces, opus 23 and Mr. Steuermann's piano transcription of the First Chamber Symphony for 15 Solo Instruments, opus 9.



Over three decades Mr. Schoenberg's music has aroused more controversy than any other living composer. The idiom of the twelve-tone syntax that constitutes Mr. Schoenberg's creative formula in setting down his musical ideas has become an influencing factor in the ideas of many latter-day composers.

To the average music devotee, and even to many thorough musicians, Mr. Schoenberg's music is 'so much noise.' They think it a jumble of sound and a mountain of dissonance. But is it? We think not. After all Mr. Schoenberg is no ordinary composer. He is an intellectual musician of ideals and ideas. He also has a sense of humor. For instance, he told this reporter several years ago—with a twinkle in his (Schoenberg's) eye—that more people had walked out on his music than on any other composer. And the composer said he cherished that honor.

Early Works Played

Several of the pieces Mr. Steuermann played are of the composer's earlier period of creative activity. We no longer are disturbed by them as we were years ago. Yet they are 'advanced' even for today's ears. Perhaps the future will rate them properly in a way that contemporary evaluation cannot do creditably.

No one walked out on the recital Saturday. Most of the 400 persons there were there to listen intelligently and to become more acquainted with this controversial music. No one came to scoff. But the majority gave vent to strong applause.

And well they might. For Mr. Steuermann gave a stunning demonstration of musical and pianistic skill. He has been a life-long friend and interpreter of Schoenberg and his music, and thus is qualified to unfold its artistic expression.

Well Presented

Playing these difficult and extremely intricate pieces with devoted attention, he set forth each of them clearly and soberly. Only a musician of substance with belief in this music and its composer could have been so completely successful in performance of it. Details of phrasing and pedaling were achieved with admirable virtuosity.

Preceding the recital Frederick Dorian of Tech music department, gave an informing outline of the program, with reference to Mr. Schoenberg's procedures.

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Ukrainian Concert

Mantz Spans U. S.
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Ukrainian Concert

The Ukrainian Opera Ensemble gave a concert Saturday night in Carnegie Music Hall. The singers were Lidia Kolisnychenko, dramatic soprano; Natalia Nosenko, lyric soprano; Ihor Sayfert, tenor; Michael Minsky, baritone; and Michael Olchowy, basso. Bohdan Piurko was the accompanist.

The program comprised mostly native Ukrainian works with a sprinkling of ensemble excerpts from Puccini, Leoncavallo and Johann Strauss operas. The singing of the Ukrainians provided more entertainment and satisfaction to the audience—mostly of similar national heritage—than artistic value or vocal significance.—R. L.

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