

WHAT THE ARTIST SAW AT "A FULL HOUSE"



WHAT SCHOENBERG IS DRIVING AT DISCLOSED BY LEOPOLD STOKOWSKI

The Talented Leader of the Orchestra Explains Why He Is Producing the Chamber Symphony

Note—Arnold Schoenberg was known only a few years ago as the most revolutionary of composers. Outcry at his work has, however, not persisted, because after him a number of freaks have come to a transient glory as being "more advanced" or more outrageous and have played in part on his reputation. He is himself a man of profound originality and who have played in part on his reputation. He somewhat hackneyed taunt that he writes in a new idiom because he cannot master the old. He both understands and masters the established idiom of music. His sextet, "Verklärte Nacht," played here last year by the Kneisels, was a revelation of the strict beauty he can achieve, and the works in his later manner are of an interest far beyond their technical oddities.

So it is not at all an apology that the following article by Mr. Stokowski is to be considered. It explains why, of many novelties, this one was chosen. The article will appear in the program books of the orchestra, but it seems desirable to give it the utmost publicity in this place.—Music Editor.

By LEOPOLD STOKOWSKI

At a final hearing Schoenberg's Kammer-Symphonie is so ugly and apparently without spontaneous feeling that I feel impelled to say frankly to the public why I am producing it.

Schoenberg's music has received more serious attention from the foremost musicians of all nations in recent years than any other ultra-modern composer. It has aroused the public—notably in London and Rome—to violent protest and even riotous scenes in the concert hall. Schoenberg has been vilified as a madman and a charlatan, just as were Monteverdi, Gluck, Beethoven, Wagner, Strauss and many other great masters when they first startled the world with their works, which sounded strange at that time, but which are now considered masterpieces.

What, then, is this music of Schoenberg which creates such a storm? The simplest answer is a comparison. Debussy's music corresponds to Impressionism in painting; Schoenberg's is futurism. The Kammer-Symphonie is cubism in music. But in place of cubes he employs the musical interval of a fourth. The first theme of the symphony is a series of steps upward of a fourth, thus treating this interval melodically. Later he superimposes a number of fourths, one upon the other, sounding them simultaneously, thus treating them harmonically.

That Schoenberg, as a theorist at least, is not a shallow charlatan, but a man of most profound musical knowledge, is proven by his "Harmonielehre" (Vienna, 1911). In this book he shows himself to be not only easily master of the academic harmonic system, but shows how the iron-bound rules of the conservatorium are choking development, and were themselves broken before they were made by the source and inspiration of all modern music—Bach. From Bach and Mozart he deduces and proves most of his theories, and, carrying them further, points

the way to enormous and undreamed-of possibilities of development for the future.

Like the futurists in painting, Schoenberg does not insist on his theories and compositions as a final state of an art development, but frankly says he is reaching out to new art forms. He is breaking fresh ground, like every other innovator and pioneer before him.

Although we may not be able to judge adequately the value of these innovations for 20 years to come, yet I am playing the Kammer-Symphonie because I feel that it is right that Philadelphia, like all other music centres, should keep in touch with the latest notable developments in music.

Scenario in Ten Hours

Jasper Ewing Brady, one of the Vitagraph staff, was commissioned by Commodore J. Stuart Blackton to prepare a picturization of Cyrus Townsend Brady's military story, "Colton, U. S. N.," in the shortest possible time to complete a workable manuscript. Mr. Brady was told to select the speediest stenographer at the Vitagraph studio and get busy. Commencing at 10 a. m. Friday, October

1, Mr. Brady began dictating and at 1 p. m. had completed the story, which included 126 scenes and filled a book and a half with stenographic notes. The stenographer began transcribing her notes at 2 p. m. and at 10 p. m. that

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