

# TEMPO

*A Magazine for Music Lovers and for those who want to know more about music*



*Morning Prayers at John Sebastian Bach's  
From a painting by Toby E. Rosenthal*

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MADAME MARCELLA SEMBRICH

*February 15, 1858*

*January 11, 1935*

# TEMPO

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## *Madame Marcella Sembrich Passes*

**A** GREAT artist, a rare woman, a loyal friend has passed; one to whose encouragement and inspiration, the Editor of TEMPO owes so much, that this tribute must be a very personal one. Twelve years ago, Madame Marcella Sembrich was the first to give her name as a member of the Honorary Contest Committee of the Music Education League, then known as the New York Music Week Association. A year ago, when TEMPO was founded, she was among the first to accept membership on its Editorial Advisory Board, her only stipulation being that its writers be competent. During the twelve months that have passed, that she has again and again expressed her approval, has been not only supremely gratifying, it has served as a spur to greater effort. Now that she has taken her place in the realm of hallowed memories, the pledge given to her becomes even more sacred.

As these words are written, the last rites are being performed for one who met life with supreme courage and equanimity in all its vicissitudes, from dire poverty and obscurity to the heights of power and fame. The world passed before her door and sought her favor. But whether peasant or king, student or artist colleague, or one like the writer, earnestly seeking to realize an idealistic dream—all were met with the kindness and consideration and rare understanding that mark and set apart the truly great from those of lesser mould.

With the passing of Madame Marcella Sembrich has passed the last great exponent of the old Italian school of *bel canto*, and of the Golden Age of Song; but more important than this is, that a great personality that enriched the world for so long a period, in passing has left in its wake an example of goodness and kindness, of fortitude and wisdom, the fragrance of which will live in memory as an undying inspiration.

*In Future Issues of*  
**TEMPO**

**T**HE STORY OF MARCELLA SEMBRICH will be a feature of our February issue.

ON THE ATTITUDE OF AMERICAN COMPOSERS by Hans Lange, conductor of the Philharmonic-Symphony Orchestra, is a feature article promised which TEMPO's readers will look eagerly forward to reading.

"PRO PATRIA—BUT WHAT ELSE?" a discussion of patriotic songs, their origin and what they often lead to, by Muriel Tilden Eldridge, begun in this issue, will continue through February and March issues.

ARTICLES by various members of TEMPO's EDITORIAL ADVISORY BOARD on a variety of interesting subjects from time to time, will enhance the value of the magazine.

THE GOLDEN AGE OF SONG, by Isabel Lowden, begun in the November issue, will be continued in the March issue, the series when completed being followed by a series entitled "The Human Side of Composers."

THE STORY OF MUSIC will be continued indefinitely.

The above are but a few of the many interesting and informative articles planned for TEMPO's pages in the near future.



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*Information for Our Readers*

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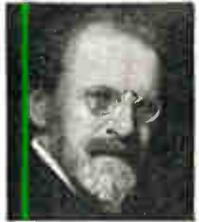
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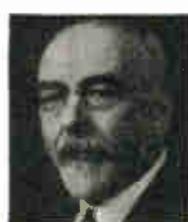
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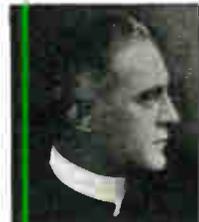


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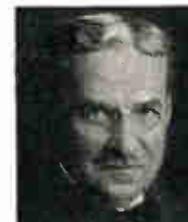
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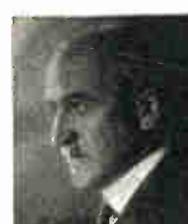
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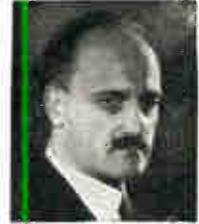
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New Year's Greeting  
of  
Nine-Year-Old Johannes Brahms

To his teacher Otto Cossel

Freely translated from Kalbeck's "Brahms" with added comments

By ALBERT von DOENHOFF

Geliebter Lehrer!

Abweid ist ein Jahr dafur, und ich wu-  
nen mich davon, daß Sie mich noch in  
dem verflohenen Jahr so weit in der  
Musik gebracht haben. Wie vielen Dank  
bin ich Ihnen dafür schuldig! Zuerst  
muß ich mich davon danken, daß ich so oft  
zuweilen von Ihnen Weisungen empfangen,  
indem ich nicht so sehr einig sein soll. Ich  
wünsche Ihnen aber, in diesem Jahr durch  
Gleiß und Aufmerksamkeid Ihnen Weisungen  
empfangen zu können. —

*Julian ich Ihnen noch mehr Glück zum  
nächsten Jahre wünsche, verbleibe ich*

*Ihr ergebener Schüler  
Hamburg. J. Brahms.*

*v. 1. Jan 42.*

#### Translation

*Beloved teacher!*

*Again a year has gone by and I remind myself that you also caused me to make much progress in music during the past year. How much gratitude I owe you for it! I am also conscious of the fact that I occasionally failed to obey your wishes, in that I did not practice as I should have. But I promise you that in the coming year I will meet your wishes with diligence and attention. Wishing you good fortune in the coming year, I remain*

*Hamburg,  
January first, 1842.*

*Your obedient pupil,*

JOHANNES BRAHMS.

**W**HAT a perfect attitude this pupil has toward his teacher! May the young students who read this article emulate it. Surely young Brahms had at least as much intelligence, talent, and character as any present-day student and therefore the wisest course a student could take would be to imitate the example of meekness, self-criticism, and determination disclosed in this letter.

Shortly before Cossel's death in 1866 Brahms remarked to Cossel's oldest daughter, the then Mrs. Dr. Marie Janssen, that the memories of this "unforgettable one" (Cossel) were to him among the most "worthy and sacred" of his life.

It was but natural that the precociously finished piano playing of young Brahms excited attention everywhere, and as a result, in opposition to his teacher's wishes, Brahms's father was goaded by friends, relatives and colleagues to give a public concert. At this concert in 1843 the ten-year-old Brahms played a brilliant technical display piece by Herz and the Quintet Opus 16 by Beethoven for piano and wind instruments.

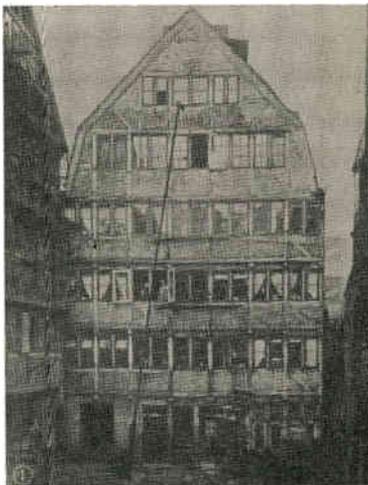
The success of this event would have resulted in dire consequences for young Brahms but for the unselfish intervention of his teacher, Cossel. It seems this concert was attended by a business-minded American who offered to take young Brahms to America on a tour, at the same time offering to pay the expenses of Brahms's parents while they accompanied him. The parents felt as if they had won the big prize in the sweepstakes. Mrs. Brahms remarked to Mrs. Cossel, "Just think, when we are in America we shall live in a hotel and I won't have to sweep and clean house."

Cossel remained obdurate in his opposition to the project. The thought that this costly jewel would be trod in the dust; to see the genius that the world had a justified claim upon, nipped in the bud; became almost like a threatening hallucination in his mind. At the same time Cossel learned to his anguish that all sorts of accusations and complaints were registered with the parents by jealous rival teachers. But Cossel was de-

terminated to save the boy even at the cost of losing him as a pupil and his own pedagogic reputation. He pretended that his own knowledge was insufficient to continue the boy's training, and at last, after much persuasion, prevailed upon the parents to give up the plan to allow the boy to be exploited in America, and to let themselves be guided by someone of greater reputation in the profession than Cossel.

He then sought out Eduard Marxsen, a teacher of considerable renown. Marxsen at first refused to take young Brahms from Cossel, telling him he was "crazy" to assert that he was unable to do any more for the young genius. But Cossel's persistence finally triumphed and Brahms came under the tutelage of Marxsen. Whether Brahms ever realized the sacrifice Cossel made is doubtful, for certainly Cossel did not make him aware of it. Brahms's great B flat major Concerto is dedicated to his friend and teacher Eduard Marxsen.

This somewhat bears out Monsieur Philipp in his almost bitter statement in the last issue of TEMPO that a teacher must be prepared for occasional ingratitude.



*Birthplace of Johannes Brahms*

**I**N a poverty-stricken district of Hamburg will be found the house in which Johannes Brahms was born on May 7th, 1833. In a dim, small room in the rear of the house, he, who was to leave so deep an impress on the world of music, first saw the light of day.

Jacob Brahms, his father, a contrabass player in the Hamburg City Theatre, was quick to recognize his son's genius and procured for the boy the best instruction available.

Though genial with his friends, Brahms often gave the impression of being a recluse due to his hatred of the shallowness and insincerity of the formalities of social life. He was a great reader, had a widely cultivated mind, and ready sympathies for whatever was noble and idealistic. One of the most beautiful friendships of his life was that with Mme. Clara Schumann, who looked upon him almost as a son.



*The Youth—Brahms*

**S**O childlike is the above picture of Johannes Brahms, that it is difficult to realize that he was twenty years old when it was made by J. J. B. Laurens, the painter friend of Schumann. The picture, a silver print, was prized by Schumann, to whom Joachim had sent the young musician with a letter of introduction. Joachim also introduced him to Liszt who hoped to interest him in the revolutionary group, while Schumann hailed him as a "sort of musical Messiah."

## What is Musical Talent?

By RALEIGH M. DRAKE, Ph.D.

Wesleyan College, Macon, Georgia

WE have all wondered how young musical prodigies were able to perform so artistically with relatively little effort and training. We call it a natural born gift, marvel at it, but remain completely ignorant of the mental processes responsible. Every generation produces several of these prodigies who astound the world with their artistry while still in short trousers and who confirm their early promise of unusual ability in their maturity. In no other art or profession is there found such prodigious ability showing itself so definitely at so early an age and requiring so much complex understanding and skill.



Just what musical talent is has never been answered entirely satisfactorily. Musicians have been inclined to consider the question unanswerable or to explain it by intuition, which still leaves us in as much ignorance as before. Indeed, many would not be interested in the answer if it were available for fear the knowledge would destroy the esthetic experience so vital in music. They would rather remain like the audience in a theatre, ignorant of the ropes, pulleys and artificiality behind the stage which produce realistic scenes and provide good entertainment. Only a few serious musicians of the less sentimentally minded have attempted to examine the backstage mechanism. Philosophers have offered ingenuous but fruitless speculations. Psychologists have taken the question more seriously and have developed techniques for the measurement of musical talent more or less successfully. Psychological measurement is always indirect and incomplete but far more accurate and useful than mere opinion or guess work. Out of fifty years of experimental research, starting with Carl Stumpf, there has come data of a tangible nature that enables us to determine with some degree of accuracy what musical talent is.

Tests, by which we get some sort of measurement, are the only objective means available to analyse mental processes. The results of many of these tests of musical talent give us some interesting information as

to the constitutional nature of the musical mind. From a variety of these tests the fact comes out that musical memory is one of the most important factors accounting for successful musicianship. At first this seems surprising; for how could memory be of any value for anything other than memorizing? And certainly there is far more to musicality than playing pieces from memory. Perhaps it would be well here to define what we mean by musical talent. We take it to mean general musical capacity to succeed in any musical endeavor. It is not technical or executant ability for any particular instrument, although this is important in any particular case, but it is musicianship—that ability to interpret and execute music so that it has meaning and beauty to the careful listener. It is that quality which the good musician has whether he be a pianist, a violinist, a cellist, a singer or a conductor. We might say that it is the factor that is common to all forms of musical expression.

The function of this memory is much more than mere memorizing so a piece can be performed without musical notation. If this were all the value it possessed it certainly could not be seriously considered an important element, for musicians could perform from the musical score without sacrificing anything to musicianship. Neither does the possession of a good memory imply that while performing in public there will be no temporary memory lapses. Such occurrences are to be explained by the fluctuation of a tension caused by nervousness and chance distractions. Memory functions primarily to make it possible for rendition of a piece to have unity, meaning, variety and interpretation. To interpret a composition intelligibly it is necessary to perceive the piece as a whole as well as the relationships of all the parts to each other. Just as in a story we have to remember the situations and events as they are given, which is usually easy because of the familiarity we have with the vocabulary with fixed meaning, so in music the introduction and following phrases must be remembered or their relationship to the other parts of the

selection will not be apparent. In music, however, the memory task is more difficult than in language because no definite meaning is attached to each note. In language meaning is achieved by the process of logical memory, which is often a condensation of the separate elements, words and sentences, entering into the derived meaning, while in music note memory is more important for no condensation of the language of music is possible.

We have spoken of meaning in music. By this it is not necessarily implied that all music, or any music, does, or should cause an image or thought of any specific, or even non-specific, nature. If the music gives either an aesthetic experience of any nature or an image or thought of any kind or is the cause of some vivid experience, it can be said to have meaning. In this way the more relationships and associations that one can observe in a piece, or because of a piece, the greater will be the variety and appropriateness of nuances, climaxes, rubatos, crescendos, diminuendos, retardandos and other shadings. Relationships and associations cannot exist or be perceived unless they have facts or mental items either of a present sensory or of a memorial nature with which to form relations and connections. The musician deals necessarily very largely with memorial experience because of the complexity of his art. The conductor, pianist, violinist or other executant cannot possibly give a finished interpretation or exact technical performance of a symphony or concerto the first time the piece is performed. He must practice diligently, as everyone knows, and all musical practice is for the purpose of getting better acquainted with the piece in order to give a finished interpretation and to refine the muscular reaction necessary for clean technique, both of which depend predominantly upon memory.

As the importance of memory may seem foreign and somewhat of a radical proposition to most who may have thought of the nature of musical talent, it may be well to examine a few biographies of great musicians to see if our conclusions are confirmed. Mozart is, of course, the classical example of a musical prodigy and there are several good accounts of his phenomenal musical memory. At the age of four he was writing tunes; one cannot be a very good composer without a good memory for the material out of which music is created, and we know that he did become a good composer from the quality of his mature works. At twelve he astonished the great professors of Europe with his ability to improvise on a given theme; one can hardly be successful in making variations unless he is able to retain a vivid memory of the original theme. At fourteen he heard the whole performance of the *Miserere*

in the Pope's Chapel in Rome and that night he wrote out the entire score from memory! Révész gives a good account of the exceptional musical memory of the young Hungarian pianist and composer Erwin Nyiregyhazi, who could play from memory any piece he had once heard. Von Bülow conducted whole concerts without a score with a precision indicating his intimacy with every note. Liszt, at the age of six, heard his father play the Ries concerto in C# minor once and was afterwards able to sing the theme. Bach was able to repeat from memory any piece after only one hearing and to add variations of his own on the original theme. He is reported to have once improvised a six-part fugue on a theme given him by the King of Prussia, who wanted to test his musical ability. The keen memory for even isolated tones is shown in the case of Robert Schumann, who suffered constantly from imagining that the musical note A was ringing in his ears. Absolute pitch has long been recognized as an indication of musicality. Many more illustrations of unusual musical memory might be given and the reader will no doubt be able to do so from his own fund of biographical knowledge and personal associations. The writer has yet to find an outstanding musician who has not possessed a musical memory far exceeding that of the average person.

A second factor which is important in the musical mind is pitch discrimination. From all investigations there is ample evidence that musicians as a class have a keener sense for pitch differences, can detect smaller changes in pitch between two tones than can the average individual. This is of especial significance for the singer and for the stringed instrument player for certainly if small differences are unperceived, intonation will be just that faulty. Just why this function is of value in any other way is not apparent, but it is interesting and possibly of some significance that there is a close relationship between this and musical memory. If one has good pitch discrimination he tends to have a good memory for musical material and vice versa, although the correspondence is not perfect.

These two factors are the only two that have been satisfactorily measured but they certainly are not the only elements in musical talent. A fine sense of rhythm obviously is important as it is the scaffolding upon which melody hangs. Anyone who is deficient in the rhythmic response will be correspondingly handicapped in following or executing the rhythmic line and balance of a composition. Individual measurement of rhythmic ability is possible at present although no one as yet has standardized such a test and provided norms.

A fourth factor which may be as important as any of the others and which requires great ingenuity to measure directly might be called musical intelligence, musical sensitivity, or musical insight. It is simply the ability to educe, perceive, or invent complex relationships between musical elements which are dependent upon memory and sensory perception. When a musician interprets or composes a piece by putting in a variety of shadings, rubatos, crescendos, diminuendos and nuances of all kinds he has first perceived or educed some kind of relationship between the parts where he introduces the nuances, which produce some sort of emotional response on the part of the listener or the performer. This mental activity or process is akin to the process we call thinking, reasoning, or even intelligence when dealing with everyday facts. There is no evidence that the mental process dealing with musical ideas is in any way different from those dealing with general facts and ideas, and if this is true this fourth factor is not specific to musical talent at all, but is the use of general intelligence in dealing with musical material. When the musician speaks of musical feeling he is no doubt referring to three combined factors: intelligence, rhythm and musical memory—the latter two being associated, by the former, with musical material and emotional elements in such a way that an aesthetic response results.

The last factor is more mechanical in nature and although important is not strictly a common factor in all musical expression. Upon it technical skill depends. In order to execute music on an instrument it

is necessary to have certain muscular skill and find neuro-muscular coordination. Speed of reaction and accuracy of response are especially necessary for playing the piano and violin while other instruments require other specific motor adjustments which may depend upon innate physiological, neural, or motor factors. Although training is important a fine singer must have first been blessed with a vocal apparatus superior to the average person. Tonal quality depends particularly upon the larynx and other mechanical factors producing resonance and timbre which some individuals are physiologically unable to acquire. It might appropriately be said that technically there are specific abilities or talents for certain instruments. Thus some might have pianistic talent because of superior neuro-muscular coordination and speed, others might have a violin talent for the same reason plus a fine sense of pitch discrimination, while others might have lips which are unusually suitable for playing certain wind instruments.

It can be seen that there are five or possibly more separate abilities constituting what we call musical talent. When all can be measured accurately we will be able to determine the relative importance of each for any kind of musical activity as well as their inter-relationships. One or two, or even all, may be present in varying degrees in any particular individual. In those rare instances when all these factors occur together in a maximum degree in one person we have a musical prodigy or genius.

## *250 Years of Bach*

**J**OHANN SEBASTIAN BACH, called the “consummate genius of the great Bach family,” was born in Eisenach, Germany, on March 21st, 1685. This year the world celebrates the 250th anniversary of his birth.

TEMPO, during the year, will have a series of articles concerning the life and work of this towering giant of the musical world. In the meantime, TEMPO presents as its cover plate for the month, a reproduction of the painting by Toby E. Rosenthal, entitled “Morning Prayers at Johann Sebastian Bach’s.” We see the great composer here in the midst of his large family beginning the day’s work with reverent religious devotion.

## What of the Future?

By ISABEL LOWDEN

ON Saturday evening, December 22nd, the Metropolitan Opera Association entered upon its twenty-seventh season, opening with a brilliance that recalled to some music critics and opera patrons, the splendor of the days before 1930. The recent event also marked the beginning of the fifty-second season of Grand Opera in the Metropolitan Opera House at Broadway and Fortieth Street, New York City, and it ushered in Giulio Gatti-Casazza's last season as General Manager of the organization—a position he has held continuously since the practice of leasing the opera to impresarios was abandoned in 1908 and the giving of opera was taken over by the Metropolitan Opera Company.

On January 24th, a month after the opening of the Metropolitan Opera, Arturo Toscanini at Carnegie Hall will conduct the first concert of his tenth season as General Musical Director of the Philharmonic-Symphony Society which opened its ninety-third season on the fourth of last October. Mr. Toscanini has preceded his arrival by his veto of the proposed merger of the Metropolitan Opera and the Philharmonic-Symphony, thereby winning the gratitude of a host of music lovers who cherish the artistic traditions of either or both organizations.

With the retirement of the Opera's General Director already announced, and with that of Arturo Toscanini from the Philharmonic anticipated in the not too distant future—an eventuality which looms large in view of his advancing years, one may well ponder the future of these two venerable organizations, the success of which, particularly in recent years, would seem to have been built too much upon the shifting sands of personalities, rather than upon the firmer foundations of the Art for which they are supposed to exist. Too, the rumble of opposition to their but too evident foreign patronage grows apace. That the Metropolitan Opera has always been too largely controlled by foreign influences will be generally conceded, and the Philharmonic-Symphony Orchestra has not escaped the same criticism. As a matter of fact, until recently, this has been generally true of musical art in America, but a new spirit is raising its head which it would be well

for those who have been the leaders of the past to take cognizance of, if they hope to continue as leaders.

From the date of the opening of the Metropolitan Opera House on October 22nd, 1883, under the management of Henry E. Abbey until the advent of Mr. Gatti-Casazza, its managers have been in turn, Mr. Abbey, Dr. Leopold Damrosch, Abbey, Schoeffel and Grau, Maurice Grau, and Heinrich Conried. The combined tenure of these five managements was only twenty-five years, while that of Mr. Gatti-Casazza, when the curtain rings down on the final performance of the present season, will have been twenty-seven years. Until 1910 the late Andreas Dippel served with Mr. Gatti-Casazza in the capacity of administrative manager. Since that date, he has been in sole charge as the Opera's General Manager.



*Giulio Gatti-Casazza  
Retiring General Manager  
of the Metropolitan Opera*

During his long career at the Metropolitan, Mr. Gatti-Casazza, while receiving due praise for his capable administrative and business achievements, has often been the recipient of severe criticism for his lack of sympathy with American interests and institutions. He has been accused of showing too great preference for works of his own countrymen; of permitting himself to be dictated to by certain foreign publishers; of neglecting the American composer, and of denying the American singer a fair chance. To the first accusation, Metropolitan spokesmen have replied that Italian opera made a good box office; to the last, that the Metropolitan Opera Association stood ready to give the American composer and the American singer opportunity when they were equal to the demands of Metropolitan opera audiences. Regardless of the justice of the accusations quoted above, it cannot be denied that until the recent election of Mr. Paul D. Cravath to the chairmanship of the board of directors, the Metropolitan Opera Association has been foreign in its principal aspects, from the chairman of its board of directors on down the line—a condition which would not be tolerated in European countries.

According to the New York *Herald Tribune* of December ninth, fifteen operas by American composers have been staged by the Metropolitan Opera during its

career, while the publicity department of the organization estimates that approximately one hundred and fifty singers of American birth have made their debuts on the Metropolitan stage or have been heard there. Today, of the eighty-three singers on the regular staff of the organization, thirty-two, according to the Metropolitan's publicity department, are of American birth, a large proportion of whom have foreignized their names. The present standard repertoire includes twenty-seven operas by Italian composers, twenty by German composers, two by Russians, nine by Frenchmen, one by a Bohemian and three by Americans.

In considering the fairness or lack thereof of the retiring General Manager's attitude toward the American singer, one must remember that America has no subsidized opera as have most foreign countries, and that the American singer, unable to acquire previous experience in smaller opera houses at home, has had the alternative of going to Europe for experience, or without opera experience, attempting to storm the doors of the Metropolitan—about the most difficult trial any young singer can essay, one which few are able to survive. It is complained, that of the American singers accepted by the Metropolitan, the best talents have frequently not been given the opportunity in leading roles to which their abilities entitle them, and that on occasion young American singers with financial backing and social prestige, but lacking a singer's qualifications for success, have been exploited. Since Mr. Gatti-Casazza's attitude has been, frankly, that if you want opera you must make it pay for itself (and he has not only made it pay for itself, up to the last two years, but is said to have had neat sums left over each season) he has doubtless felt that he must present the singers who would draw the largest box office, regardless of certain other considerations. Had our opera had a subsidy, government or otherwise, he would have had slight excuse for such a procedure.

The case of the American composer is somewhat different. There is no lack of American material for libretti in the creation of great operas, and we have doubtless among us undiscovered native talents capable of development as first-class composers, but operatic background is lacking; consequently, when a native composer of opera does "make" the Metropolitan and his product has to stand comparison with those of composers from countries in which opera has been a definite part of the life of the people for generations, his inexperience and immaturity are so flagrant that his work rarely meets with more than curiosity and mild interest on the part of the audience, and in the end the audience is the judge of his work and arbiter of his fate as a composer.

Had subsidized opera houses during the past fifty or seventy-five years been scattered throughout the country, with frequent attendance of the public made possible, as it is today in motion picture houses, through modest admittance fees, we believe that we would now not only have millions of native born opera lovers, but that we would have developed more native composers of merit, and we would have given our native singers opportunity to gain the experience necessary for them to make good in sophisticated opera organizations like the Metropolitan. Furthermore, we would have developed a form of opera indigenous to the soil; we would have gotten accustomed to hearing opera sung in English, and we would have demanded that foreign operas be *sometimes properly* translated into our native tongue.

That the majority of opera goers in New York City—and this is where the bulk of opera in this country has hitherto been performed—are foreigners, has often provoked the statement that Americans do not care for opera. This is hardly a fair judgment of Americans as a whole. In a polyglot population such as New York City, where five millions out of a total of seven millions are either of foreign birth or immediate descendants of foreign born parents, it could hardly be otherwise, particularly when most of these foreigners come from countries where generations of subsidized opera have served to develop the love of this form of art until it has become a necessary part of the life of the people. This situation might be used as an alibi by the Metropolitan for the presentation of an overabundance of the operas of certain foreign composers, for it is natural that Italians, for instance, should prefer Italian operas; that Germans should prefer German operas, or Russians, Russian operas, and that the Opera's General Manager, committed to the fixed intention of making the opera pay in box office receipts, should produce those operas which best serve this end, and thereby preserve the equanimity of those to whom he is responsible for his position. Nothing is so provocative of high blood pressure among the sponsors of Art as the word *deficit*, and we are told that before Mr. Gatti-Casazza's regime, each management ended in financial ruin.

But aside from the preponderance of our foreign citizenry preferring opera in their respective tongues, the impression prevails that it is not possible to make acceptable translations of opera texts into English. While undoubtedly the idiom of any language suffers from translation, we believe that it is entirely possible to make English translations of most operas which would be acceptable. Scholars have translated Greek plays and Roman orations and books of nearly every

language into acceptable English. Why not operas? Here is a work waiting to be done, and though offering particular difficulties because of the necessity of fitting the meter to the music, we believe it is not impossible. True, there have been efforts among them, notably that sponsored by the late Edith Rockefeller McCormick of Chicago, but generally there would seem to have been a too close sticking to the words of the original text, rather than the clothing of the spirit of the text in telling English. Rarely do most foreign countries permit of opera being regularly performed in other than their own tongues.

Because of the prestige it carries with it, many of our citizens of large means assume the sponsorship of music and lavish large sums upon it for motives that have little in common with a burning desire to serve music. Other patrons there are who sincerely love music and whose motives, though sometimes misguided, are true. Upon all of these rests a grave responsibility, and they would do well, not only to examine their motives carefully, but to give serious thought as to how they use the great power they possess. If, in the future as in the past, they are going to permit themselves to be governed by foreign influences, and continue to cherish the conviction that a foreign label on a musical product is proof conclusive that it is superior to the native product; if, in the future, as has too often been the case in the past, they are going to show preference, regardless of merit, to foreign musicians—singers, conductors and orchestra men, while America's own go begging, they will but feed to explosion the fires of revolt that even now begin to challenge their leadership.

If it be true, and we are not willing to grant it without more convincing proof than has thus far been vouchsafed, that our native talent, given an equal chance, is not comparable with that of foreign background, then let the positions available be apportioned among our foreign born citizen musicians who have proved that they are American in spirit and loyal to her institutions, and let there not be a preponderance favored of any one of the many foreign elements grafted upon our American civilization. In this and in all the affairs of the nation, we believe that the only right attitude toward all, as well as the only safe one, lies in maintaining a balance of power based upon representation of the various elements in their relation to the nation's whole. Such a plan would give greater encouragement to develop their talents, to those racial and national groups in our midst, as well as to our native stock, who now feel that they are being ignored.

Above all let us beware of those imported musicians who sit in our orchestras after hurrying to take out their first papers, only to draw salaries in good American money and infect our atmosphere with their too often un-American ideas.

Never in her history was America so music-conscious as she is today; never was there so much being done for the general development of musical interest and musical taste. The radio has, of course, done much to encourage this. Through it, for the first time, millions of people have had opportunity to hear opera and symphonic music. But the radio is not alone in the field. Public schools, colleges and universities are including music more and more in their required courses; the study of musical appreciation is now general in educational institutions. And with this development there is an ever growing tide of pride in native talent and achievement. The tide is sweeping onward, and great institutions like our Metropolitan Opera and our Philharmonic-Symphony can afford to ignore it only at their peril.

America is rapidly throwing off the inferiority complex put upon her by emissaries of the musical culture of older lands when her creative genius was in the bud. There can be little doubt but that America would have much sooner developed a musical art indigenous to her soil, had she been left to her own resources, or, barring this, had she received understanding encouragement from those of older civilizations, rather than their crushing belittlements at a time when her confidence in herself was as yet unstable.

But America is now awake; her creative impulse is shouting with a lusty voice—perhaps too lusty at present, but at least she is no longer afraid of her critics across the seas. She is creating an American art into the fabric of which eventually the best traditions of the old world will be interwoven with her own native thought and feeling. And she will demand recognition for her art. She may even demand that all the people join in providing a subsidy for the fostering of her art, and for the protection of her native-born artists.

She will most certainly demand that great institutions like our Metropolitan Opera, our Philharmonic-Symphony and other similar minded institutions discard their foreign patronage and become American institutions in the true sense of the word. If they heed her, they will survive; if they do not heed her, they are doomed.



## What I Learned from My Teacher

By ALMA ROSENGREN WITEK

WHEN I left the Sunflower state and went to Boston to study with Anton Witek, I had studied seriously, I had won prizes, and I had played much in public. I felt that I was well advanced in the artistry of the violin, but at my first lesson with this internationally famous artist and teacher a door opened upon a new world. To put into words the meaning of that first lesson and of the lessons that followed over a long period; to try to express the breathlessness, the thrill of a gradually unfolding vision of the true meaning of artistry is impossible. Such experiences are spiritual and emotional and can only be understood by those who have felt them.

It has occurred to me that the many students of the violin who are readers of TEMPO might make practical use of some of the things I learned from Anton Witek, as his pupil, and for this reason I have been tempted to try to state here the principles which were the foundation of his teaching, as well as of his success as an artist.

To begin with, Anton Witek, in addition to being a genius, was an indefatigable worker, and he expected his students to follow his example. And by working he did not mean a certain number of hours spent in drawing the bow across the violin, but rather intense concentration and intellectual effort put into every moment of practice. He had proved in his own experience that such application develops initiative within the student and makes it possible for him to find within himself the most advantageous methods for getting the most out of his efforts, with the least possible drudgery. The curtailment of unnecessary drudgery he considered of paramount importance in overcoming technical difficulties. The basic law underlying all his ideas was that there must be a *reason* for everything in music as well as in the other sciences and that the discovery of the reason came through intelligent and concentrated mental and physical effort.



Alma Rosengren Witek

With him, the effort was always to find and eliminate the non-essentials, and he made use of his extraordinary inventive ability to devise means of eliminating them. Technique was a means to an end; scales, for instance, in themselves, he considered of no particular importance, but when met with in a composition they were vitally so. Consequently, he spent years of research to enable him to systematize them in such a way that each could be put to immediate use, for each one was a part of a living composition, with the exception of several keys which it was found were never used in scale passages throughout the violin literature. They were therefore omitted in his routine of preparation.

He was always on the lookout for means whereby the best results could be obtained with the least expenditure of time and unnecessary effort, thus sparing the student's energies for the important task of developing musically and artistically,

always keeping in sight the high goal of artistic achievement to be attained and that technical proficiency was a means—not an end.

But he realized fully the importance of technical efficiency for freedom of expression and invented many exercises for its attainment, such as, for instance, his half-tone progressions for enabling the student to surmount the difficulties of crossing strings and shifting positions at frequent intervals without interfering with the interpretation. His fingerings were so carefully worked out as to enable the student to do the patchwork required in this matter in such inconspicuous places as not to detract from the beauty and fluency of the rendition. With him fingering, shifting of position or bowing, that would in the least detract from free expression of the musical idea, was unforgivable. He permitted no excuses on the ground that the violin was an instrument of limitations and one had to be indulgent. To him it was an instrument of unlimited

possibilities that needed no apologies. To him, it was indeed the king of instruments.

In the development of the fingers, he laid great stress on the expansion of the freedom of each finger separately. The fingers must in no way be interdependent. Consequently, the third and fourth were strengthened with the first and second. No finger was favored. In trilling, one must not be able to detect which finger was employed. Each finger must be equal in speed and sureness. Special exercises—gymnastics, were employed to increase the stretching possibilities of the left hand, particularly between the second and third fingers. Such intensive training of the left hand equipped the student for the ready accomplishment of technical feats of the most daring nature.

Then the development of the bow arm; that with Anton Witek comprised an exhaustive study in itself. Through singularly practical bowing studies developed by him, it was possible for the student to bring the art of bowing to a high level. The value of recognizing the position of the bow on the strings in relation to forte and piano effects, as well as the distance of the bow from the bridge or fingerboard in obtaining these effects, were clearly explained to the student and illustrated by this great teacher in such a way as to reveal the possibilities for minute shades of expression and coloring of tone.

Mr. Witek impressed upon his students that for one to play the violin or any other instrument well, one must have a breadth of knowledge along other lines. He himself was a fine student of Latin and Greek, of literature, philosophy and science. Breadth of knowledge was required of students at the Prague conservatory where he had been a student, as a basis for sound artistic development. Too, one must keep an open mind and be alert to the consideration of new ideas as they presented themselves. He himself was always open to suggestions, even from his pupils.

Mr. Witek never believed in five or six hours daily

practice for the student. He thought three or four hours of intelligent and intensive practice sufficient, and that the rest of the student's time should be devoted to general education. This is important to remember, for too often we find music students neglecting their education along broad lines—perhaps leaving school when scarcely the rudiments of a general education have been gained. Even though such students become well versed in the literature and technique of their chosen musical instrument, they find their possibilities for success in the end greatly curtailed by their ignorance of subjects outside their own particular field, and their contacts limited to those who, like themselves, know little outside their chosen profession. For an artist's advancement, he must be able to mingle socially with those of culture in other fields and he cannot do so if his stock of knowledge is limited and circumscribed by the boundaries of his own cultural domain, so small in comparison with the sum total of culture. Furthermore, if he hopes to have much to say in his playing, he must speak from a broad and deep experience.

In preparation for solo work, Mr. Witek advocated both ensemble and orchestral playing, for nothing so aids the violinist who would be a soloist in gaining control and restraint as having to accommodate himself to others. It is one of the best ways to overcome the tendency to "run away" so prevalent among budding violinists, and even those of greater maturity. He impressed upon his students, too, the necessity for studying the piano and was himself an accomplished pianist. One must always seek to be a well rounded musician. The violinist should know the piano well and he should be well grounded in the theoretical side of music.

In the preparation of concertos for performance, Mr. Witek's practice was to study a concerto through thoroughly three times a year, after which he felt it was ripe for performance. In this matter, however, the individual must be guided by his own capabilities.



## Pro Patria — But What Else?

Part I

By MURIEL TILDEN ELDRIDGE

FOR "His Excellency," W. S. Gilbert wrote a pithy lyric to be sung by the self-exiled monarch—a verse that alas! characterizes more national anthems than the one being celebrated:

*"Like the Banbury Lady, whom everyone knows,  
He's cursed with its music wherever he goes!  
Though its words but imperfectly rhyme  
And the devil himself couldn't scan them,  
With composure polite, he endures day and night  
That illiterate National Anthem."*

The general character of the national patriotic song is fairly well-defined, if we are to judge from a baker's dozen or so chosen at random from those of some of the leading countries in our harassed world. As one would expect, it usually, though not invariably, emphasizes love of, or praise for, the native land. Perhaps it stresses geographical charm, perhaps the type of people or some heroic ruler, perhaps the country's claim to a place in the historical sun by reason of past achievements. Sometimes it is anecdotal like "King Christian" of Denmark, and like our own "Star-Spangled Banner." Sometimes it has arisen in response to the need for a special celebration as "America" did. Sometimes like Topsy it has "just growed" from an obscure, even unknown origin.

The natural love of any people for freedom of thought and action has in many instances crystallized into a national song, where desire *for* liberty on the part of the oppressed, or joy *in* it on the part of the liberated, has found expression. It is probably due to this stimulus that we find so many patriotic songs strongly flavored with belligerence. A battle song that has thrilled thousands of soldiers and inspired them with the courage necessary for the violences of war, readily becomes enshrined in heart and mind as a symbol of the ideals fought for, and lo! a new national anthem is born—might we say, "prepared for peace in time of war"?

It would be amusing, were it not tragic, to set in array the various songs of erstwhile warring nations, in turn calling upon God for His help in defending the right as represented by each of the several combatants. In imagination, one can hear a mighty chorus

swelling from the World War ranks, successively affirming or pleading:

*"Then conquer we must when our cause it is just,  
And this be our motto, 'In God is our trust.'"*

*(America)*

*"Dread of his enemies, Faith's sure defender,  
God save the Czar." (Russia)*

*"Stout hearts and strong hands around our flag shall rally,*

*Forward to battle for God and the right." (Italy)*

*"O Lord our God, arise,*

*Scatter our enemies*

*And make them fall.*

*Confound their politics,*

*Frustrate their knavish tricks,*

*On Thee our hopes we fix,—*

*O save us all." (Great Britain)*

*"God preserve our noble Emperor,*

*Franz, our Emperor, good and great." (Austria)*

*"God will help us save the Sultan*

*'Neath whose shadow all are bold." (Turkey)*

There is a familiar World War anecdote equally illustrative, concerning German soldiers who went over the top shouting, "Gott mit uns," and were met by Yankees shouting with like lustiness, "To hell with you! We got mittens, too."

Without the least intent of sacrilege, who can help wondering how the Great Arbiter could possibly respond to the multiplicity of sincere, confident appeals for His help on the "far-flung battle-line" of a warring world? The wonder is that faith endures.

One must of course recognize and acknowledge that perfect appreciation of a foreign text is dependent upon familiarity with the language and the significance of its idioms, if the beauty or even the complete meaning of the poem is to be perceived. Moreover, "some sense of poetic values is required even in a translator." Nevertheless, fully sensible of the handicap under which one labors in any attempt to appraise the worth of translated texts, one can arrive at a fairly creditable estimate if such English interpretations be considered as have warranted acceptance on the part of reputable publishers and have stood the test of time.

Set rules have had little place in the creation of most of the better known national songs. Indeed, chance or immediate inspiration have been infinitely more influential than actual commission or purposeful composition. For years the only country that could boast of a national song from the pen of one of the world's great composers was Austria. It is said that Franz Joseph Haydn during his residence in England so admired Great Britain's "God Save the King," that he resolved to provide his own country with a comparable anthem. The poet, L. L. Haschke, was commissioned by the Austrian Prime Minister to write suitable words and in January, 1797, his text, "God Preserve our Emperor" (Gott erhalte unsern Kaiser), set to Haydn's music was sung on the emperor's birthday at the Viennese National Theatre. It was an immediate success and became known throughout the provinces by reason of being sung at all the principal theatres. Since the World War, despite its illustrious ancestry, it is being displaced by the "Oesterreichische Bundeshymne," and since 1930 by "Be thou forever blessed, our native land" (Sei gesegnet ohne Ende, Heimerde).

This same melody of the British anthem has inspired other patriots than Haydn to provide their respective countries with national songs. The tune has been used more than any other single air as the setting for patriotic hymns. There has been much dispute as to its origin, but generally speaking historians credit authorship for both words and music to Henry Carey, and date is somewhere between 1736 and 1740 when it was sung to celebrate the taking of Portobello by Admiral Vernon. Denmark was the first of the many European countries that borrowed it for home use. Before the close of the eighteenth century, the original text had been translated into Danish, Norwegian, Swedish, and German, and served equally well to honor the respective monarchs in each of its transplantings.

In America, the verses which are set to this melody were written by the Rev. Samuel Smith of Boston, a Harvard graduate of the class of 1829, subsequently a Baptist minister. Although the hymn was publicly sung in 1832 at a children's celebration of Independence Day in the Park Street Church of Boston, it was not until the battle of Fort Sumter at the beginning of the Civil War that it gained general favor and acceptance as a national anthem. Previous to that time, the "Star-Spangled Banner" had held chief place in America's affections. In fact, in both army and navy it is still the authorized music at the salute of the colors. In spite of its wide range and the difficulties it presents for general singing, its romantic birth and the stirring event it commemorates have endeared it to the American public.

Every school child knows how Francis Scott Key from the decks of a British ship was obliged to witness the bombardment of Fort McHenry in September, 1814. After hours of siege, the delight of seeing the Stars and Stripes still undauntedly flying from the ramparts at daybreak, inspired the writing of the lyric. It was not intended for music nor presumed for national recognition. Safely ashore, the author read his spontaneous verses to a group of admiring friends in a Baltimore tavern, one of whom thumbed through a volume of flute music until he came upon the old English drinking song, "Anacreon in Heaven."\* The meters fitted. The friend, Ferdinand Durang, proved the affinity of words and music by singing the poem to the little assemblage where it met with immediate enthusiastic applause. Eight days later, it was published in the *Baltimore American* under the title, "The Defense of Fort McHenry." The next hundred years heard it sung all over the world wherever loyal Americans gathered. It is fortunate, however, that few people learn all four verses. In these days when, more than ever, peace is the forlorn hope of a fear-ridden world, it would not be exactly conducive to harmonious relations for the tourists of any one nation to chant concerning another:

*"Oh, where is that band who so vauntingly swore  
That the havocs of war and the battle's confusion  
A home and a country should leave us no more?  
Their blood has washed out their foul footsteps' pollution.*

*No refuge could save the hireling and slave  
From the terror of flight or the gloom of the grave.  
And the star-spangled banner in triumph shall wave  
O'er the land of the free and the home of the brave."*

In this instance the kindly excuse of crude translation cannot come to the aid of the text, for he who runs may read it in the original and sing it,—if he can.

Folk and patriotic music represent with amazing fidelity the ideals, the opinions, the feelings, the character, of the people in the era during which they arise. For example, it is not surprising to find such stanzas as

*"Let tyrants shake their iron rod  
And slavery clank her galling chains;  
We'll fear them not, we'll trust in God.  
New England's God forever reigns."*

being sung around campfires during the American Revolution. But that test, at least, we have outgrown, and now accept it only as historically indicative,—we do not teach it to our children. And yet, in many national

songs besides our own, a similar spirit of belligerence, of revolt or revenge, and of war-born hatred for fellow humans still crops up, although in some instances familiarity tends to gloss over the original purport of the words.

Some years ago in *L'Indépendance Belge* of Brussels, there was published a significant paragraph quoted in the press of the United States concerning this disregard for the real meaning of the words of a national song. The article states that prior to the World War few Belgians knew the words of "La Brabançonne,"—only the tune being familiar to most of them. "When they had to sing our national hymn, they substituted a vague

kind of tra-la-la-la for the text and only recovered themselves in time to let out a resounding 'Le Roi, la loi, la Liberté' at the end of each couplet. During the German occupation, 'La Brabançonne' was forbidden, and so, of course, everyone did his best to learn the words in order to sing them and annoy the enemy." Music evidently has charms to rouse as well as to "soothe the savage breast." This martial Belgian air was written by a French actor at the Brussels theatre during the War of Independence of 1830. Ironically enough, the author was killed in the war, but his composition achieved approximate immortality and helps to perpetuate the remembrance of an outstanding event in Belgian history.

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## A Love Affair of Fiddlers

*Ordinarily, TEMPO reverently refrains from noting the shy endearments of lovers, but here are fragments of two little love notes that breathe such deep and pure affection, we believe the world may be made a little sweeter by them.—The Editor.*

Casa La Paz,  
El Casserio,  
Santa Barbara, California,  
December 24, 1934.

Dear By. Newton:

... Next most important news: I traded my Storioni and some cash for a beautiful Guarnerius—the Scottish Joseph. It's a dream, an inspiring sight to behold and the tone is something ravishingly beautiful. It almost dropped into my lap in an extraordinary way and now gives me two instruments of entirely different and opposite types—complimentary, as one might say.

One is like an oboe, the other like a clarinet. One is Caruso, the other John McCormack—a Steinway and a Mason-Hamlin; electricity and magnetism; the Emperor and the Pope. One compels, the other attracts. Wait until you see and hear it. Some like it better than the Strad. I still recognize the Strad as king, but my heart is wavering, my affections slipping.

RODERICK WHITE.

Bayside, New York,  
December 31, 1934.

Dear Rod:

Lucky devil you are. Some men yearn for riches, some for power, others for the happy hunting ground, but I cannot conceive of any deeper, sweeter happiness

than a Guarnerius, to have and to hold, to love, cherish, polish and commune with through all the dark and delightful moments of human life. What more could any sane man wish for? Your friends may grow cold and neglectful; your children may be ungrateful and wayward; your wife will develop ungodly tantrums—even your faithful dog may kill the neighbor's cat, but the Guarnerius—ever and always your refuge and consoler, the very voice of your soul, saying for you what your mortal lips cannot utter.

But, my boy, you give it the wrong gender. Your Strad may be Caruso, John McCormack or any other masculine personality, but not the Guarnerius. She's a lady, a woman full of brooding love and passion waiting to gush forth at your touch. Yea, she's an adorable maiden, nestling to your breast, singing in the summer moonlight. (For metaphorical accuracy, however, this difference should be noted.) The moonlight maiden uses talcum powder and the passing of too many summer nights affects her harmonics, while Miss Guarnerius uses rosin and sings on through the centuries with ever increasing sweetness and affection. She's your one sweetheart that never grows old.

How I envy you! How I hunger for one long, loving caress of your new-found darling.

Sincerely,

BYRON R. NEWTON.

# The Cosmopolitan Opera Association's Experiment

## In

### Popular Priced Opera

THE Cosmopolitan Opera Association, opening at the New York Hippodrome on October 8th, announced a five-week season, ran through a sixth week and then announced a series of week-end performances during its reorganization period prior to a Spring season. Its performances were well attended and there were a number of capacity houses. It ended with an amazingly small deficit, according to spokesmen for the organization, which was made up quickly by gifts from its patrons. It would seem to have proved to a considerable extent the contention of Max Rabinoff, its founder and Managing Director, that the people of New York City do care for opera and will back it up with their attendance when it is acceptably presented at prices within their means.



Max Rabinoff  
Director General, Cosmopolitan  
Opera Association

Eighteen operas were given in an international repertoire which included *Boris Godounoff*, *Khovanschina*, *Lohengrin*, *Hänsel und Gretel*, *Samson and Delila*, *Carmen*, *Faust*, *Manon*, *La Bohème*, *Madame Butterfly*, *La Tosca*, *Aida*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *Cavalleria Rusticana*, *Pagliacci* and *Emperor Jones*. Only one foreign opera, *Hänsel und Gretel*, was given in English.

That Mr. Rabinoff gave considerable opportunity to American born singers who had had little or no opera experience is much to be commended. That his judgment was good in choosing them is indicated by their reception. There was, for instance, Edis de Philippe, a Brooklyn girl who, while playing small parts in Broadway shows and night clubs, had opera as her goal. She came to the Hippodrome and was heard by Mr. Rabinoff, who considered that she had great possibilities. He had her coached in the role of Violetta. Her debut on November 2nd was followed by enthusiastic press criticisms. Incidentally, Dr. Ernest Lert, director of the *mise en scène*, likes to work with young Americans because he does not have to break down preconceived ideas. Then there was Wilma Miller, a

young soprano from Des Moines, Iowa, and there was Edgar Allen, baritone, from Challis, Idaho, who in the past had won laurels as an automobile racer at county fairs, who has done pretty nearly everything to earn money with which to study, including jobs on Broadway; who is much interested in scientific research and in machinery and has developed a machine for recording voice. His musical activities have included a coast-to-coast tour in a musical show, "The Wishing Well," of which he was the only American member of an all-English cast. He somehow managed to get to Paris as member of an opera

class, where he did coaching with Elie Cohen of the Opera Comique. These young people and several others got real opportunities at the Hippodrome and made good—in fact practically the whole of the Cosmopolitan's *Carmen* cast was taken over by the Philadelphia Opera. In mentioning the young American artists given opportunity by the Cosmopolitan Opera Association, one must not forget Albert Mahler who, while studying medicine in Philadelphia, was accustomed to super in *Aida*. He had never thought of becoming a singer, but he found himself possessed of a tenor voice, joined a university glee club, came to the attention of Alexander Smallens, was given a chance in opera in Philadelphia, and then came to the Hippodrome.

Another interesting feature of Max Rabinoff's experiment at the Hippodrome was the Listeners' Course directed by Dr. Sigmund Spaeth, which included six lectures—concerts and six operas—a thirty-hour course for teachers' credits approved by the Board of Education. Four hundred and fifty teachers took this course, and the results of the final examinations are reported to have been very satisfactory. To the question asked in the final examination, "What is your favorite opera?" it is interesting to note that more than half of the class named *Aida*; *Carmen* took second place, and *La Traviata*, third; while *Tosca*, *Faust* and *Lohengrin* were respectively fourth, fifth and sixth in

preference. There was much enthusiasm, we are told, among those who took this course, some of whom stated that up to their having taken it they had had even an aversion for opera. Such educational work is constructive, and again Mr. Rabinoff is to be commended for his efforts.

A week of opera in Washington, opening on January 21st, with Mrs. Franklin D. Roosevelt as honorary chairman of a sponsoring committee, of which Mrs. James A. Moffett is chairman, will precede the Cosmopolitan Opera Association's preparations for a Spring session at the Hippodrome.

Many of TEMPO's readers are asking, "Who is Max Rabinoff?" In reply, let us say at the start that he is a firm believer in subsidized opera, but that he does not believe in waiting for the government to provide it. Some two years ago he started the ball rolling by going after subscribing members at one dollar each for the purpose of raising a fund to be used as a subsidy. He has today thousands of subscribing members of his organization who receive certain privileges in return. But this is a recent activity. During the past twenty-five years Mr. Rabinoff has been a leader in many musical activities, particularly in the opera field.

In 1907 he managed the Italian Opera Company season in Chicago. The following year he organized a movement for permanent grand opera in the windy city and introduced high-class Sunday concerts. The same year he was elected to honorary membership in the Federation of Musicians. Pavlowa, Mordkin and the Ballet Russe were introduced to America by him in 1910, and in the same year, in competition with other international impresarios, he was awarded the highest subsidy ever given by President Diaz of Mexico for an opera season and was decorated by the Mexican government. His other pre-war musical activities included introduction to America of the Imperial Russian Ballet and of the Imperial Court Balalaika; organization of the National Opera Company of Canada and reorganization of the Boston Grand Opera Company. During the war he withdrew from musical activities, offered his services to Washington and became economic adviser to several European countries. Following the war, his most important musical activity up to the organization of the Cosmopolitan Opera Company was his attempt to establish the American Institute of Operatic and Allied Arts at Stony Point-on-the-Hudson, a project begun which has not thus far been consummated.

## *Schubert's Birthday*



THE last day of the present month is the birthday of Franz Peter Schubert. He was born on January 31st in the year 1797 in the village of Lichtenthal, just north of Vienna, Austria. He was the son of the parish schoolmaster. His humble birth and poverty made impossible his having thorough and varied training, yet his genius was such as a composer, that his pitifully short career marks an epoch in lyrical expression.

On the whole, his life was obscure. He lived for the most part in casual lodgings, with few diversions or opportunities except such as came through his circle of intimate bohemians. The lack of a suitable home, and the strain of intense mental application weakened his physical resistance to such an extent that he became a victim of typhus fever when only thirty-one years old. He died on November 19th, 1828. In his last hours he was filled with strange fancies about Beethoven, and expressed a wish to be buried near him in Währing Cemetery—a wish which was fulfilled.

The accompanying picture shows the great composer at the age of eighteen.

## We Nominate for the Library Shelf

*A Recorded Music Review*

By PETER HUGH REED

UNQUESTIONABLY, the most influential music in the modern home is recorded music; since it is an implication of both taste and artistic development. Like books, which largely reflect the temperament and cultivation of those who assemble them, so is recorded music. In a relatively short time, it has undeniably established itself as a definite and vitally important unit in the library. Both books and recorded music are most assuredly synonymous with the soul of the home.



It is the element of personal choice which determines the vital importance of recorded music in the home. We will admit that radio provides many unexcelled opportunities to hear the best in music; but, unlike recorded music which permits us to hear the music 'we want when we want it,' radio fosters and imposes upon us at all times music chosen by others for our edification and enjoyment. The 'personal choice' element is a most important one; for certainly we return to the things we admire and select more often. That is why record albums belong on the library shelf today as well as books, and also why the phonograph belongs in the truly modern home as well as the radio. Records permit us to establish a closer association with, and thereby gain a more intimate comprehension of our favorite composers and their works. It is our firm conviction, that, more than any other mechanically reproduced music, recorded music will in the long run not only incite the younger members of the family to participate in music at least as an avocation, but also re-incite the older members who for sundry reasons may have neglected an earlier participation in music.

Two recently recorded symphonies, Beethoven's Fourth (Columbia album 197) and Brahms's Fourth (Victor album M242), because of the interpretative integrity embodied in their reproduction, deserve to rank among the truly great contributions to recorded music.

The new recording of Beethoven's Fourth Symphony, which is played for Columbia by Felix Wein-

gartner and the London Philharmonic Orchestra, is a fine attestation of the essential vitality of an undeservedly neglected work. It is no exaggeration to say that Weingartner, who is one of the foremost living interpreters of Beethoven, has done more for young musicians and conductors toward shaping and perfecting their comprehension of the Beethoven symphonies than any other living conductor. His book, "On Conducting the Symphonies of Beethoven," has become a veritably authoritative source. Although it is a foregone conclusion that one can al-

ways think of someone who has done a work better than the interpreter under discussion, nevertheless the authority, the vitality and the proportionateness of Weingartner's reading may well serve to establish it as a pattern for the interpretation of this work. For, despite his seventy-three years, this sterling conductor assuredly displays the energy and enthusiasm of a man half his age. The symphony in the recording having taken only seven sides, Weingartner, for the eighth side, has chosen Beethoven's less essential Prometheus Overture, which was written about the time of the First Symphony. The vital manner in which the conductor interprets this work and the perspicacious way in which he brings out its lively detail, however, makes it a worthwhile adjunct. The recording of this work, which is forceful, clear and lifelike, is one of the best that Columbia has given us in recent months.

There is no doubt that Beethoven's Fourth Symphony has never occupied the conspicuous place in the concert repertoire that it rightfully deserves. Perhaps its position in the chronological order of the indispensable 'Nine' has been against it; for standing as it does between the imposing and gigantic edifices of the 'Third' and the 'Fifth,' it has unquestionably been overshadowed. And yet, the ray of its light is certainly far brighter and more genial in its communication than that of its two companions. Had Beethoven written this symphony after the noble Fifth, or reversed the order of his Fourth and Sixth, it is not unlikely that it would have attained a wider popu-

larity, for it is more truly related in spirit to the Seventh than is the Sixth. Music-lovers will do well to familiarize themselves with this work, for it will repeat itself endlessly.

An outstanding recording of Brahms's Fourth has long been needed. Max Fiedler's interpretation (Brunswick) was good without being significant. Herman Abendroth's rendition (Victor) lacked coherency, and Stokowski's recently released rendition (apart from the poor recording) was a distinct disappointment, for in his efforts to be pre-eminently prismatic, he not only failed to realize the essential motivation of this symphony but also destroyed it by unnecessary indulgences in accelerandi and ritardandi. The new recording of Brahms's Fourth, which enlists the services of Bruno Walter and the justly famous British Broadcasting Orchestra, is both a comprehending and an eloquent reading of this splendid work.

It has been said that motion is the prime element, rather than intricate design, in this symphony. Certainly this is true of the first movement, and Walter realizes this from the opening bar; for the flow and sweep of the principal melody are well defined and built up. There may be some who will question Walter's rubati in the third movement, this being a matter of personal taste, but since he succeeds in heightening the contrast between the brooding second movement and the full-throated grandeur of the last, to us his interpretation seems justified. It is in the last movement, surely one of the most notable of all symphonic perorations, where Walter rises to greatest heights; for here, he fully realizes the structural magnitude of Brahms's creative genius. The recording of this work is both life-like and clear. The only criticism we have to make against it is the choice of breaks between records which are neither too well arranged nor too well chosen.

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## *The Story of Music*

Truth Article

By ESTHER BOREALE

**T**HE first half of the eighteenth century saw the growth and development of two great figures in musical history, Bach and Handel, both born in the year 1685 and both destined to be the culmination of the old school of polyphonic music. But before going into the praises of each let us examine the society for which they labored and the different forces that characterized the eighteenth century.

R. B. Mowat says in his "Age of Reason": "The eighteenth century was the time when all the gains made by civilization before the industrial age were at the disposal of mankind. The perfect balance between town and country had been attained . . . there never was a year in the 18th century when the call of the romantic was dead . . . a classical age sweetened by a persistent renaissance of the romantic spirit."

This dual tendency of the classical and romantic, the old and the new, affected all the life and creativeness of the day. In the field of philosophy we find its influence in the naturalistic ideal of which Rousseau was the greatest exponent. Naturalism revolted against the time-worn shackles imposed by convention and society on man and advocated the freedom of man and

his return to nature; man must develop and express himself unobstructed by external circumstances.

In literature there was the desire for new forms and the novel began to flower. The early novelists, Prevost, Richardson, Goldsmith, and others, turned their attention to an element of society that had gone its way unnoticed until now—the middle class—and realized its romantic possibilities. Man's passionate admiration of nature found expression in the landscapes of a Gainsborough. In Switzerland Pestalozzi evolved new ideas on education; Voltaire wrote his "Candide," a description of the eighteenth century world with ample ridicule of its prejudice.

Politically, Europe was much involved in the wars of governments during the greater part of the century. One historian claims that such wars as that engendered by the Spanish Succession in 1700 and that brought about by the accession of Maria Theresa to the Austrian throne, did not vitally affect the life of the people. Rather they affected their love of peace and provoked violent protests from men like Goethe and Voltaire. Despite political unrest, men were at peace

*(Continued on page 30)*

## *New Books of Interest to Tempo's Readers*

*Reviewed by* NORWOOD DELAND

*COMPOSERS OF TODAY*, compiled and edited by DAVID EWEN. H. W. Wilson Company, New York.

**I**N compiling "Composers of Today" David Ewen has provided the musical public with a valuable reference book supplying much needed information about nearly two hundred living composers and a few, such as Debussy, d'Indy and Scriabin, who, although now dead, still rank as composers of today by virtue of the far-reaching influence they have exerted upon modern music. The book is published by the H. W. Wilson Company as a logical continuation of the successful series inaugurated by these publishers with "Living Authors" and "Authors of Today and Yesterday."

The composers chosen represent some twenty-three different nationalities, and it may be noted at once that this country is accorded a generous showing. Such a work must inevitably arouse criticism in one quarter or another, either on the ground of omissions or that of inclusions, but the compiler forearms himself against reproaches by forewarning the reader in his preface that it was neither possible nor feasible to include every contemporary composer who has earned performances or publication. Some heart-burnings there will be on the part of those left out, and at the same time those personally disinterested are going to feel that a highly diluted acid must have been used in the test applied in the case of two or three of those included. But on the whole a discreet and comprehensive choice has been made.

Mr. Ewen has not limited himself to dry-as-dust biographical data by any means. In order to present an impersonal and impartial estimate of the relative importance of each composer listed he explored all available bibliographical sources and the files of the leading musical magazines of many countries, and by this means he arrived at what he feels to be a cross-section of the best critical opinion in each case. The analysis of the individual style of the different composers and the comments on their principal works should prove to be of material assistance to all who seek to understand the aims and ideals of the newer adventurers in the domain of music.

The compiler hopes that the book will help to dissipate the prejudice held by many people against very radical composers on the ground that they "write in a

distorted idiom because they do not possess sufficient training or background to write good music in a classical style." He insists that many of them not only can write, but actually have written excellent music in the classical idiom, and points out that their new speech was born, not out of ignorance of any other speech or even out of affectation or self-advertisement, but out of a severe conscience which compels them to express themselves honestly in that idiom which they feel most keenly to be an expression of themselves and their age.

Not the least interesting feature of the book is the incidental information given regarding the accomplishments of composers in non-musical lines, for, as Mr. Ewen points out, "modern composers are vibrantly alive to interests that range from politics to philosophy, from science to industry." Lord Berners, Georges Migot, Carl Ruggles and George Gershwin, it seems, have unusual talent as painters; both Julius Bittner and Charles Ives have had successful careers as lawyers; John Alden Carpenter is a worthy representative of the business world; Daniel Gregory Mason and Rutland Boughton have distinguished themselves in literary fields, while Alois Haba of quarter-tone fame, and Lazare Saminsky have delved deeply into the mysteries of mathematics.

*MUSICAL TRAVELOGUES*, by James Francis Cooke, published by Theodore Pressor, Philadelphia.

**M***MUSICAL Travelogues* is the title under which James Francis Cooke has brought together his records of visits he has made to the music centers of the Old World over a long period of years, from the time of his student years in old Germany to the present. In making all these pilgrimages he has been blessed with an apparently inexhaustible well-spring of enthusiasm and a spirit of eagerness to penetrate far below the surface with which the average tourist is content.

For expressing his enthusiastic reactions Mr. Cooke has had at his command a truly tropical luxuriance of adjectives, and it must be admitted that there are times when the reader can scarcely see the picture for the verbiage. This enthusiasm, however, is quite contagious in the case of many of the travelogues, and inasmuch as the book abounds in terse but enlighten-

*(Continued on page 30)*

## Symbolic Harmony

*Eighth—and last article of this series*

By KATE S. CHITTENDEN



With this issue of TEMPO, Miss Chittenden completes the present series of articles on *Symbolic Harmony*.

In expressing gratitude for the present series, TEMPO wishes to pass on to its readers the message of hope and encouragement given by this distinguished seventy-nine year old educator and philosopher at the recent annual dinner of the Alumni of the American School of Applied Music. On this occasion Miss Chittenden said: "I believe that we are at the beginning of the greatest period of intellectual and spiritual expansion in music and in everything else, that the world has ever known."

Coming from one who has delved deep into history, philosophy and religion, and who has proved over a long period the saneness of her conclusions, this statement does indeed give encouragement to those who hope for better days. They are as worthy of consideration as were her words provocative of self-examination, quoted in the February issue of TEMPO (1934): "I don't teach music, I teach people."

Interest in Miss Chittenden's recent articles has prompted a request for a series of articles suggestive

for using the material already given in creative work and in improvisation. It is hoped that Miss Chittenden will accede to this demand, also that a series of articles on the *Sonatas of Haydn* contemplated by Miss Chittenden will materialize in the not too distant future.  
*The Editor.*

### *Symbolic Harmony*

#### *Miss Chittenden's Eighth Article*

BY glancing at the tape measure in the June TEMPO, page 22, it will be seen that the triads a fifth apart are *one degree* apart. If the transit passes from F to G it is said to be "rising one degree." If the transit passes from C to F it "falls one degree." The same process goes on with degrees up to 7. The measurement may begin anywhere or end anywhere.

The tables on the two following pages show both *rising* and *falling* connections. Reading from left to right provides *rising* connections; from right to left gives *falling* connections.

*Formula:* In the table the starting chord is not given, nor the final chord. The *homonym* which connects the two harmonies is designated only. N.B. Notice that C sharp and D flat are enharmonic, also F sharp and G flat, and B and C flat. C to D flat is five degrees falling, therefore the homonyms of five degrees falling will add three more connections to the two belonging to seven degrees rising. The same with six degrees falling, which will add four more connections in addition to the one rising harmony. Seven degrees falling will add two more chords to five degrees rising. As a reminder please recollect that no connection can be made between a tonic major chord and the raised tonic minor, neither can a connection be made between a minor dominant and its tonic major in these short-cut connections given above.

### *Coda*

The writer has offered this series of short-cut harmony suggestions merely as an entering wedge for a legitimate course of study. If any reader should desire to have a point elucidated, a letter addressed to the writer, in care of the Editor of TEMPO, will be answered, provided the question deals with an ambiguity or misstatement in the article.

← Falling                      Rising →

<u>1 Degree</u>	<u>2 Degrees</u>	<u>3 Degrees</u>
$m = sbm$ <del><math>M = SBM</math></del> $d = t$ $M = SBM$	$sbm = d$ $SI = M$ $I = SI$ $d = sd$ <del><math>SBM = I</math></del>	$sbm = t$ $m = d$ <del><math>SI = SBM</math></del> $M = I$
<u>4 Degrees</u> $sbm = sd$ $m = t$ <del><math>I = M</math></del> $SBM = SI$	<u>5 Degrees</u> $m = sd$ <del><math>I = SBM</math></del> $M = SI$	<u>6 Degrees</u> <del><math>SBM = M</math></del>
		<u>7 Degrees</u> $M = M$ <del><math>SBM = SBM</math></del>

1 Degree Rising: C to G

The musical notation illustrates the 1 Degree Rising from C to G. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four chords, and the bass staff contains four notes. The labels below the chords are:  $m = sbm$ ,  $M = SBM$ ,  $d = t$ , and  $M = SBM$ .

Charts descriptive of Miss Chittenden's article on foregoing page

### 2 Degrees Rising: C to D

sbm=d

SD=M

D=SD

d=sd

### 3 Degrees Rising: C to A

sbm=t

M=d

SD=sbm

### 4 Degrees Rising: C to E

M=D

sbm=sd

m=t

D=M

### 5 Degrees Rising: C to B

sbm=SD

m=sd

D=sbm

M=SD

### 6 Degrees Rising: C to F#

sbm=M

M=M

sbm=sbm

# A Primer of Tuning

Part III—Conclusion

## Tuning an Equal Tempered Scale

By UBERT URQUHART

**H**ELMHOLTZ, page 499, in an article by A. J. Ellis, states: "I invented an approximate method, based on the results of Prof. Preyer's investigations that errors of  $\frac{1}{5}$  or .2 of a vibration cannot be heard in any part of the scale, so that any attempt to tune more accurately is labor thrown away. Moreover even at higher pitches .3, .4 and .5 vibrations are scarcely perceptible in melody and quite inoffensive in harmony. It will be found very difficult when the beats are less than 4 in 10 seconds, that is, when the error is less than .4 vibrations to count them with any approach to accuracy. But it is only by beats that we can work effectively."



Uberr Urquhart

Page 499, Article 11: "Rule for tuning in Equal Temperament at any pitch between C 256 and 270.4. Tune in the following order, making the Fifths closer and the Fourths wider than perfect. The numbers between the names of the notes indicate the beats in 10 seconds:

C 256, D 270.4, E 284.9, F 299.6, G 314.5, A 329.6, B 344.8, C# 360.1, D# 375.5, E# 391.1, F# 406.8, G# 422.6, A# 438.5, B# 454.6, C 470.9

This may be summarized as

Fourths down, 10 beats in 10 seconds flat;  
Fifths up, 6 beats in 10 seconds flat.

Page 490, footnote, gives a table of equations for calculating the pitches of the notes from beats for the octave F to F beginning with C; if calculated from C=261.6 and extended to figures of 3 decimal places, it shows only four variations from exact Equal Temperament. These are less than .1 vibrations per second, and proves that the above rule will give very exact results if started from the tempered C corresponding to A 440, our present Standard Pitch. This method of tuning has been taught and probably most commonly used for the past 50 years.

It is interesting to note that in 1895 when this rule was published there was no accepted Standard Pitch agreed upon by the several European countries, although Ellis states (page 512) that the Diapason Nor-

mal, A=435, "is the only standard pitch in the world." This was adopted by a commission appointed by the Emperor of France in 1859, officially adopted by the Belgian Army in 1885, but had been anticipated by the London Philharmonic Society about 1820 and by the Dresden Opera in 1825. In the United States in 1880 a survey of this subject by Professor Charles R. Cross of the Massachusetts Institute of Technology and by William T. Miller of the Henry F. Miller Piano Company of Boston, Mass., disclosed a variation of pitches then in use from

435.9 to 460.8, although the former had come to be generally adopted; but it was customary to tune pianos for use in concerts somewhat sharp, "even up to A=440, the Stuttgart Pitch of 1834." (From "On the Present Condition of Musical Pitch in Boston and Vicinity.") Finally the National Association of Piano and Organ Manufacturers in 1891 appointed a committee of which Mr. William Steinway of Steinway & Sons was chairman, which recommended the adoption of A=435 as the standard and this was named International Pitch, being identical with French Pitch. This pitch was used as the standard only thirty-two years, being dropped in 1923 by the National Association of Piano Manufacturers, who then adopted A=440 as the official Standard Pitch.

The results of the American survey by Cross and Miller together with those in the European countries are summarized in Ellis's Appendix (page 495 et al.) and disclose a variation from A=370 to A=567.3 during the preceding five hundred years, an almost incredible compass, but it will be observed that the Mean Pitch for two hundred years was between 415 and 428, and Modern Orchestral Pitch varied about a semitone from 437 to 460.8, the last being designated as "highest New York pitch."

There seems always to have been a tendency to raise the standard of pitch, and as Ellis comments (page 513), "If we look into the secrets of the rise of pitch we find it always connected with wind instruments,

which have constantly rebelled against a low pitch, and singers have not prevailed against them except for a very short time." This may be explained in part by the tendency of the strings to tune on the sharp side as already noted, leading inevitably to the selection of instruments by the wind players of those also tuned on the sharp side; also by the very natural desire in our larger orchestras for the wind player to effect a tone balance with the added strings by an increased wind pressure, resulting in a sharper pitched tone.

The explanation ordinarily given by a tuner as to why he tunes a piano for use in concert with an orchestra 'sharp' is that if it is tuned exactly at pitch, by the time the first number on the program has been played the warmth of the players' breath has tended to sharpen the wind instruments, so that when the piano is brought into play in the latter part of the program it would appear to be flat. A more reasonable explanation may be that the natural modulations from key to key by Fifths and Fourths will be made by orchestral players in Just Intervals, slightly sharp of Tempered. The piano therefore if perfectly tuned in Equal Temperament will sound flat to the orchestra in such brilliant passages as ordinarily occur toward the end of a piano concerto, and sharpening the scale for concert work will bring the piano more nearly to the natural pitch of the orchestra. There is also to consider the obvious desire of the soloist to dominate the ensemble, not alone by brilliancy of technical execution of intricate passages but by brilliancy of tone in tutti passages as well, and this is accomplished in the judgment of many performers, it seems, by 'sharp' tuning, as this makes the piano tone 'stick out,' but it is a moot question as to whether this is truly desirable. It has led, however, to the common practice of most good tuners to set the bearing and then tune sharp ascending the scale, as this appears to be most satisfactory to the majority of pianists. Vocalists of the better class are more apt to be sticklers for smooth octaves, or exact tuning throughout the scale, and it is a matter of good judgment on the part of the tuner to accommodate his work to the use to which the piano being tuned is to be put.

A method of tuning proposed by Professor Augusto Novaro of Mexico which has found some following in this country advocates tuning by smooth Fifths and sharp Fourths and octaves, and he has also proposed an alternate method by smooth octaves and equally flat Fifths and sharp Fourths, both of which methods are sketched in a monograph published under his name by the National University of Mexico (1933). This paper comments on the first method as "out-

standing for its brilliance and harmony, the so-called dissonant chords becoming softened in effect." It further states that, "in his general study of tuning, probably the most complete one that has been made in this subject, Novaro analyzes different tunings, indicating the one corresponding to the use of the octave without beats." This suggests that this alternate method is not original, and it may be that he intends the first to be used on a piano for use with orchestra, and the second for solo playing. The section on tuning closes with this paragraph: "In conventional terms, we may consider the first tuning as open and the second as closed. We believe that both these tunings, which differ from those commonly known, will satisfy the desire of all musicians for something concrete and practical along these lines." To the writer this statement seems contradictory, as either one or the other is correct. It suggests that Professor Novaro is in reality attempting by his first method to modify the scale of Equal Temperament, so that "the dissonant chords are softened in effect."

In the appendix of the Standard Dictionary the following synonyms are given for harmony: accord, accordance, agreement, amity, concord, concurrence, conformity, congruity, consent, consistency, consonance, symmetry, unanimity, uniformity, union, *unison*, unity. "When tones, thoughts or feelings, individually different, combine to form a consistent and pleasing whole, there is harmony." There are shades of meaning attached to these various words, just as there are 'bands' of pitch shadings in tones individually or in harmonic combination. The tuner must aim at the middle of this tone band to accomplish the most exact results, and he cannot rely wholly upon his sense of harmony, but seeks a more accurate check on his work, which is not of the moment like that of the orchestral player or vocalist, but serves as the standard for Equal Temperament. The most exact check upon a 'bearing' is a set of Chromatic Forks, but as these are not easily obtained and accurately tuned ones are costly, few tuners will be found to use them.

A method of rating the vibration value of intervals relative to a given pitch is to tune one of three unisons smooth, as for example,  $E=330$ , a Fifth above  $A=220$ . Then tune a second unison 4 beats in 10 seconds, or 2 beats in 5 seconds ( $=.4$ ) flat to arrive at the tempered Fifth,  $E=329.6$ . This avoids the use of the harmonic equations as previously noted; the 3rd harmonic of  $A=220$  is  $E=660$ , which would have to be tuned flat 4 beats in 5 seconds (.8) to arrive at 659.2, the 2nd harmonic of the tempered  $E$ . It involves a double operation and is not recommended in practice.

An experienced tuner will not have to consciously

counts beat at all, as he by experience develops a sense of rhythm of beats which becomes his guide. This rhythm will depend upon what pitch is his starting point, and also the order in which he tunes the Fourths and Fifths. And as a rule a tuner will not count beats per second, but beats per duration of tone. A fairly heavy blow of the piano hammer on the average piano will produce a tone at  $E=329.6$  which is audible under ordinary acoustical conditions for 10 seconds, during which beats may be readily counted, but an octave above under the same conditions is audible only for 5 secnds. So it is better to acquire the habit of counting the beats for 5 seconds, and most rules for tuning are based upon this method.

An easy way to acquire this rhythm count is to make a second pendulum by attaching a coin by a piece of gummed paper to one end of a string, the other end being inserted in a slit at the end of a stick, through which the length of the string can be adjusted. If the free length of the string is approximately  $11\frac{1}{4}$  inches, and the stick is laid at the edge of a table top, so that the coin can swing to and fro, it will do so 10 times in 10 seconds, or at the rate a clock pendulum moves which clicks once a second. In watching the swings of the coin under these conditions, it is easier for some to count the swings or oscillations as: 1 forward, 2 back, 3 forward, 4 back, etc., in which case there are 20 half swings in 10 seconds. This is the French method of computing vibrations, or frequencies, their Diapason Normal being  $A=870$ .

In following a rule of tuning like that of Ellis here given, it is necessary for the tuner to acquire two rhythms of beats, one for the flat Fourths, 5 in 5 seconds, and another for the flat Fifths, 3 in 5 seconds. As a matter of fact most tuners have been taught to tune from C, and to 'set the bearing' within the octave F to F according to the method of Ellis. From the historical fact that tuning forks generally are somewhat inaccurate as to exact pitch or frequency rate, and as  $A=440$  is now our Standard Pitch it would seem safer to use this as the starting point in tuning a piano; a mishap may thus be avoided such as Pro-

fessor Cross notes, when the New England Conservatory of Music in 1882 adopted French Pitch, but computed C as 261 complete vibrations, a Just Sixth below Diapason Normal, instead of a Tempered Sixth, or 258.65, which was substituted as their standard 15 years later. Such an error would not have happened if tuning had been started from  $A=440$ . It is also better to follow a sequence of Fifths and Fourths from  $A=220$  to  $A=440$ , as this octave lies in that part of the piano keyboard best adapted to accurate tuning.

The following method of setting the bearing uses such as a sequence and has the advantage of using only one rhythm of beats, namely 5 in 5 seconds, the results being as accurate as can be hoped for from estimation of the ear, being almost identical with those from the sequence of intervals as used by Ellis.

*Rule for setting the bearing for the Equal Tempered Scale:*

Starting with  $A=440$ , Standard Pitch, tune down an octave to  $A=220$ ; then tune Fifths up and Fourths down alternately to  $D\#$ ; then Fourths down and Fifths up to A, all equally flat 1 beat per second, or 5 beats in 5 seconds, thus:



Tuners usually damp the outside unisons when setting the bearing and after the bearing is complete tune the other two unisons. Various tests by Thirds, Sixths, Tenths, etc., are used, and each tuner has his preferred system. These tests are futile and apt to be misleading, as the only guide to each interval should be the 'beat' and the true test of the bearing as a whole is the last interval tuned. Any modification of a Fourth or Fifth to get a smoother Third, Sixth or Tenth can only result in distorting the intervals of another tonality. Dissonance is also a part of our Harmonic System as well as a Consonance and one of the charms of Music is the resolution of a dissonant chord, but that is the prerogative of the composer and not that of the tuner.

## To Music

By PERCY BYSSHE SHELLEY

*Silver key of the fountain of tears,  
Where the spirit drinks till the brain is wild;  
Softest grave of a thousand fears,  
Where their mother, Care, like a drowsy child,  
Is laid asleep in flowers.*

# Radio Broadcasts

*A Calendar of Worth-While Offerings for January*  
 COAST TO COAST AND BROADCASTS OVER LESSER AREAS

*Sundays*

- 9:15 A.M. (NBC-WEAF) Renaissance Quintet
- 11:00 A.M. (CBS-WABC) Cleveland String Quartet
- 11:15 A.M. (WOR) Milban String Trio
- 12 NOON (CBS-WABC) Salt Lake City Tabernacle Choir and Organ
- 1:15 P.M. (WOR) Perole String Quartet
- 3:00 P.M. (CBS-WABC) Philharmonic Symphony Orchestra of New York
- 4:00 P.M. (NBC-WEAF) Kansas City Philharmonic Orchestra
- 5:00 P.M. (NBC-WEAF) Josef Koestner's Orchestra
- 7:00 P.M. (WOR) Madame Ernestine Schumann-Heink, contralto  
 The Renaissance Quintet from Paris  
*(January 20th, only)*  
 Gordon String Quartet  
*(January 27th, only)*
- 8:00 P.M. (CBS-WABC) Detroit Symphony Orchestra; Victor Kolar, conducting
- 8:00 P.M. (NBC-WEAF) Operas in English—Wilfred Pelletier, conductor; Deems Taylor, narrator

*Mondays*

- 1:45 P.M. (NBC-WJZ) Great Composers Program—string ensemble; Frank Black, director
- 8:30 P.M. (NBC-WEAF) William Daly's symphonic string orchestra and mixed chorus; Gladys Swarthout, mezzosoprano, and Richard Crooks, tenor, alternating
- 9:00 P.M. (CBS-WABC) Orchestra and chorus under André Kostelanetz
- 11:30 P.M. (NBC-WEAF) St. Louis Symphony Orchestra; Vladimir Golshmann, conductor

*Tuesdays*

- 1:30 P.M. (NBC-WEAF) Master Music Hour, guest artists; Frank Black, director
- 4:00 P.M. (WOR) Newark Civic Symphony Orchestra; Philip Gordon, Conductor
- 4:15 P.M. (CBS-WABC) Pro Arte String Quartet of Brussels—series of recitals devoted to Beethoven quartets  
*Beginning January 26th*
- 4:30 P.M. (NBC-WJZ) Chicago A Capella Choir, Noble Cain, conducting

- 6:30 P.M. (CBS-WABC) Understanding Music; Howard Barlow, director
- 8:30 P.M. (NBC-WJZ) Lawrence Tibbett with Pelletier's Orchestra and John B. Kennedy
- 9:00 P.M. (NBC-WJZ) Grace Moore, soprano, with orchestra
- 10:00 P.M. (NBC-WEAF) Gladys Swarthout and John Barclay, with Nathaniel Shilkret's orchestra
- 10:30 P.M. (WOR) Alfred Wallenstein's *Sinfonietta*

*Wednesdays*

- 10:15 A.M. (NBC-WJZ) Florenda Trio
- 4:15 P.M. (CBC-WABC) Curtis Institute of Music Program, Fritz Reiner, conductor.
- 4:30 P.M. (NBC-WJZ) Rochester Civic Orchestra—Guy F. Harrison, conductor
- 9:30 P.M. (NBC-WJZ) John Charles Thomas, baritone
- 9:30 P.M. (NBC-WJZ) John McCormack, tenor
- 10:30 P.M. (CBS-WABC) Melody Masterpieces—*(January 16th only)*  
 Howard Barlow's orchestra; Mary Eastman, soprano, and chorus

*Thursdays*

- 1:45 P.M. (NBC-WJZ) Great Composers Hour—soloists and string ensemble; Frank Black, director
- 3:15 P.M. (NBC-WJZ) Eastman School of Music Program
- 3:15 P.M. (NBC-WJZ) Rochester Philharmonic Orchestra—Sir Hamilton Harty, conductor  
*(January 10th only)*
- 8:00 P.M. (WOR) Little Symphony Orchestra—Philip James, conducting

*Fridays*

- 11:00 A.M. (NBC-WEAF) Music Appreciation Hour—Dr. Walter Damrosch
- 3:15 P.M. (CBS-WABC) Minneapolis Symphony Orchestra
- 8:00 P.M. (NBC-WEAF) Cities Service Concert

*Saturdays*

- 2:00 P.M. (NBC-WEAF) Metropolitan Opera—Geraldine Farrar, raconteuse
- 9:00 P.M. (NBC-WEAF) Rose Bampton in "Songs You Love," with Nathaniel Shilkret's orchestra
- 9:00 P.M. (CBS-WABC) Orchestra and Chorus under André Kostelanetz

## New Books of Interest

(Continued from page 22)

ing "close-ups" of places, peoples and customs, mainly as regards the part played by music and dancing in their lives, and the author adopts a very companionable style, the book is eminently readable withal. True, many of the chapters sound like the foreign correspondent's letters to a musical periodical and many readers will turn in resentment from the gratuitous advertising, dragged in all too obviously, that is given to the publication and the publishing firm with which the author has long been connected. This is the greater pity as the book otherwise is highly entertaining. And, moreover, more careful editing would have obviated some of the repetitions of the material used and would have eliminated some of the references that are now quite out of date.

Most intriguing of all the travelogues are undoubtedly those first chronicled in the book, the visits to Naples, Rome and Florence, but the chapters on Spain are among the most informative, and notably the musical story of Barcelona as conveyed to Mr. Cooke by the eminent cellist, Pablo Casals, whose donation of four hundred thousand dollars of his own earnings to establish the Casals Orchestra in that city impresses the author as "the most remarkable piece of musical altruism in the history of the art."

The pages are studded with interesting facts, many of them not generally accessible at this distance, and Mr. Cooke has the faculty of presenting facts in a palatable form. Perhaps nothing in the book is more interesting than the insight he gives into the history and administration of the outstanding music schools in the European centers, in which connection the amazing statement is made in the Casals' story of Barcelona that that city possesses, in addition to two principal conservatories, about two hundred smaller conservatories! But at the same time the author is of the opinion that advancement is often far more rapid in American institutions and the training quite as substantial as that to be obtained in the finest institutions abroad.

Illuminating sidelights on such distinguished musical personalities as Malipiero, Casella, Sinding, Schuett and others round out the scope of the book.

"The profane never hear music; the holy ever hear it. It is God's voice, the divine breath audible."

Henry D. Thoreau.

## The Story of Music

(Continued from page 21)

with each other. A great cosmopolitanism reigned throughout the eighteenth century. Scholars of one nation knew the scholars of other nations, and knowledge was a banquet to which everyone was invited. Handel though born a German, spent many years in England with great success; Voltaire, born a Frenchman, had friends everywhere.

The same desire for the new and the free, that was so apparent in the other arts, was also to be found in music. The position of Bach and Handel in their day is particularly interesting for they were part of both the old and the new. Those who came after—Haydn and Mozart—though their lives approached those of Bach and Handel, were distinctly of the new school.

Contemporary taste in Bach's day was fast changing for a number of reasons. The Italian composers were showing the world that many moods could be depicted in music by single melodic lines with simple accompaniments; that the worn medium of counterpoint was a vastly restricted one. Opera was growing increasingly popular. The influence of the French tended toward tone-painting and critics and writers favored the new music. Mattheson, a poet of the day, said that "Fugue and counterpoint were but an intellectual exercise and could not touch the heart . . . whatever music one is writing, all should be cantabile."

Bach would not join the forces of the new school. He disdained to express himself in the openly passionate music of the opera. He was naturally more restrained. So he went his way alone and worked in his own manner, little dreaming of the dominating position he was destined to occupy in the world of music. In truth, for many years after his death, Bach was forgotten, until Mendelssohn discovered him to the world.

Bach wrote for the orchestra, organ, clavichord, harpsichord, violin, violoncello, flute, and obsolete string instruments like the viola da gamba, lute-clavier, and viola pomposa. His vocal music is divided into Masses, Passion Oratorios, and Cantatas. In Bach's time, the piano was making its debut into the musical world and although he did not write for this instrument it is said that he enjoyed playing it.

Bach brought the early instrumental music to its highest development. His oratorios climaxed the music that is characteristic of the German Reformation. And his recitatives have an expressiveness and

## The Story of Music

(Continued from page 30)

freedom that transcend convention. Bach popularized the system of tuning known as Equal Temperament by writing his forty-eight Preludes and Fugues, starting in C major and running through the circle of keys twice. In this manner he opened the way for chromatic harmony. Bach was the first great composer who was essentially German and free of the dominating Italians.

Handel was inferior to no composer of his day, save Bach. He devoted himself to the opera and the oratorio and was really responsible for cultivating a taste for the oratorio among the English. Handel's mastery of counterpoint, his magnificent technique for dramatic effects and his forgetfulness to be "churchy," are qualities that place him in the realm of great oratorio writers. His operas, because of their rigid style, are rarely performed today. Handel was the first composer to be as adept in the Italian style of writing as the Italians were themselves.

Thus we leave the old school of which counterpoint was the all-in-all and turn our attention to the new harmonists.

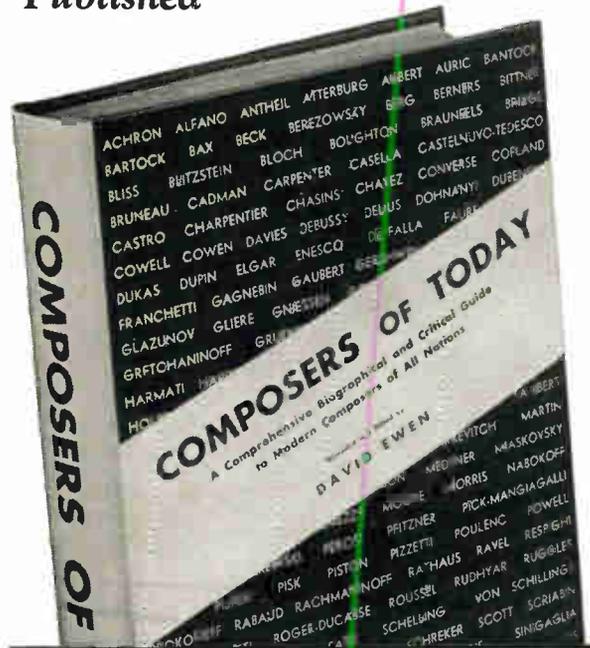
## Who's Who

### New Contributors to Tempo

MURIEL TILDEN ELDRIDGE, who begins a series of articles in this issue entitled *Pro Patria—But What Else?* holds an A.M. degree from Vassar College, is a graduate of the American Institute of Applied Music, and has been a member of the faculty of that institution, as well as those of Prospect Hill School, Trenton, New Jersey, and the Friends' School of Fallsington, Pennsylvania. She is a pianist and concert accompanist, and a writer whose articles have appeared in various music magazines. In private life, she is Mrs. Richard B. Eldridge of Morrisville, Pennsylvania.

RALEIGH M. DRAKE, Ph.D., whose article, *What is Musical Talent?*, appears in this issue, is Associate Professor of Psychology in Wesleyan College, Macon, Georgia—the oldest college for women in the world. He received his A.M. degree from Boston University, presenting a thesis on "A Critique of the Seashore Tests of Musical Talent." The University of London conferred upon him a Doctor's degree, his thesis being, "Tests of Musical Talent," much of the experimental work for this thesis having been done at the Royal Academy of Music and at London Academy of Music. Dr. Drake's publications include *Musical Memory: A Test of Musical Talent* (Public School Publishing Com-  
(Continued on page 32)

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## The Human Side

### Anecdotes of Musicians

CATALANI, one of the most famous singers of the latter seventeenth and early eighteenth centuries, is said never to have been able to conquer stage-fright, and generally to have carried her Bible onto the stage with her, devoutly crossing herself and praying for support, like a soldier going into battle.

Weber was once invited to dine with a famous music dealer whose residence was very lavish. As his eyes roamed over the splendor of the grand drawing room, he remarked meditatively, "I see it is better to be a music seller than to compose it."

Händel, who was a great lover of food, always ordered three dinners for himself. On one occasion, when he inquired of the waiter who did not know his habits, whether his dinner was ready, the waiter replied that it would be up as soon as the company arrived.

"Den pring up de dinner, *prestissimo*. I am de gompany!" exclaimed Händel in broken English.

Filippo Palma, the singer, upon being arrested by a long suffering and enraged creditor whom he had scrupulously avoided, made no protest, but simply sat down at the harpsichord and sang several of his favorite airs to his own accompaniment. Gradually the creditor's anger melted under the spell of Palma's voice, until he not only forgave the singer his debt, but insisted upon his taking ten guineas to appease the other creditors.

At a rehearsal of a new work by Max Reger the horn player struggled in vain with a difficult passage. Reger became impatient. The horn player retorted: "Herr Hofkapellmeister, this passage never sounded well, even in Tristan."—*Tromboners*.

John McCormack tells of a lady from the country up state coming to New York and going to her first opera, Tannhäuser. She enjoyed the music and scenery immensely, but was puzzled by the plot, and finally remarked: "I didn't quite get the relationship between Tannhäuser and Venus; was Venus his mother?"—*Tromboners*.

## Who's Who

(Continued from page 31)

pany, 1934); *Four New Tests of Musical Talent* (Journal of Applied Psychology, April, 1933); *The Validity and Reliability of Tests of Musical Talent* (Journal of Applied Psychology, August, 1933). Dr. Drake is a member of the American Psychological Association, Southern Society for Philosophy and Psychology, Georgia Academy of Science, and Music Teachers National Association, and a member of the committee on tests and measurements of the last named organization. Dr. Drake was born in Nebraska, began studying the cello at the age of eleven; was a pupil of Hans Hess in Chicago and of Alwin Schroeder in Boston, and earned money playing his cello on Chautauqua circuits, to study at Boston University. Mrs. Drake is a pupil of Tobias Matthay.

PETER HUGH REED, who contributes *We Nominate for the Library Shelf*—A Recorded Music Review, was formerly a student of the Institute of Musical Art, New York, where he specialized in piano, theory and composition. He has served as Editor of records for the Brunswick Recording Company and is at present Associate Editor of THE ETUDE.

ALMA ROSENGREN WITEK, author of *What I Learned from My Teacher*, appearing in this issue, is a concert violinist and teacher residing in New York City. She was the second wife of the distinguished Bohemian violinist, the late Anton Witek who, as concertmeister of the Berlin Philharmonic and Boston Symphony Orchestras, won worldwide fame. Mrs. Witek, after receiving the degree of Bachelor of Music from Bethany College, Kansas, studied with Anton Witek in Boston and later with him in Germany, concertizing much with him. She has been concertmeister and soloist with various orchestras here and abroad, and is at present a member of the faculty of the Academy of Allied Arts, New York City.

"What is there in music that it should so stir our deeps? Let us hear a strain of music and we are at once advertised of, a life which no man has told us of which no preacher preaches."

Henry D. Thoreau.

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