

DEVICE FIXES PITCH, ASSURING ORCHESTRA'S "PLAYING IN TUNE"

Los Angeles Symphony Director Using Instrument Contrived by Chicago Inventor—"Tonometer" Sets 438 as Vibration Standard and Indicates Precise Intonation

LOS ANGELES, CAL., Nov. 6.—Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, adopted a unique means of assuring accurate tuning of instruments in his orchestra. He has found the primary difficulty of "playing in tune" to be in the fact that the instruments are not tuned exactly together. They may vary only a few vibrations per second, but that is enough to displease the sensitive ear. Some time ago Mr. Tandler was in consultation with J. C. Deagan of Chicago, the inventor and manufacturer of instruments, a man who has travelled extensively in foreign countries to secure examples of rare instruments.

Mr. Deagan suggested the construction of an instrument which would exemplify minute differences in pitch, and recently Mr. Tandler received a device built on this plan. It is on the Glockenspiel order, consisting of six accurately tuned bars, with a sound reinforcement and struck by a padded hammer. These bars are tuned in the following order: 435 vibrations, 436, 437, 438, 439, 440. Though the 435 is the so-called "international" pitch, no orchestra uses it, owing to the fact that the European instrument makers do not confine themselves to that pitch.

Standard Vibrations

Mr. Tandler has adopted 438 as his standard. Striking any two of the bars simultaneously presents the "beat" prominently to the ear, and a pendulum is attached to the instrument which gives the time in seconds. By counting the number of beats to the second, the divergence from the lower of the two pitches is established.

Striking the two bars on the instrument is the method of illustrating to the player the difference in pitch. It then devolves upon him to correct his error by rectifying his ear. When a man tunes to 440 and thinks it is 438, this instrument serves to show him the discrepancy.

Mr. Tandler has suggested to Mr.



Adolf Tandler, Conductor of the Los Angeles Symphony, Sounding the "Tonometer" to Set the Pitch for a Rehearsal of the Orchestra

Deagan the name "tonometer" for the instrument, which may come into use wherever it is essential to demonstrate either discrepancy or accuracy of pitch.

Mr. Tandler introduced the instrument at his first orchestra rehearsal for this season's concert and finds it of much service.

W. F. G.

FRIEDBERG HEARD AS DAMROSCH SOLOIST

Pianist Plays Beethoven Concerto

—Saint-Saëns Symphony

Superbly Read

NEW YORK SYMPHONY ORCHESTRA, Walter Damrosch, conductor. Concert, Aeolian Hall, afternoon, Nov. 5. Soloist, Carl Friedberg, pianist. The program:

(a) Choral and Funeral March, (b) Air de Ballet from "Les Perses," Xavier Leroux; Concerto for Piano, in C Minor, Beethoven, Mr. Friedberg; Symphony in C Minor, Saint-Saëns.

Frieda Hempel's indisposition enabled Mr. Friedberg to make his first New York appearance of the season something before his time. The audience last Sunday adjudged him a thoroughly acceptable substitute for the soprano who had originally been billed as soloist of the day and rewarded him with a handsome show of enthusiasm. Of Beethoven's early and quasi-Mozartean concerto that one hears so seldom nowadays, the pianist furnished a performance that, if not remarkably imaginative, was

clean-cut, admirably articulated and at all moments maintained within the bounds of its proper frame. The melodic figuration and the cadenzas of the first and third movements Mr. Friedberg uttered with crispness and brilliancy.

Xavier Leroux's funeral march and air de ballet, composed as part of some incidental music for an adaptation of the Aeschylean "Persians" are honest, well-written affairs and doubtless well adapted to their purpose. The march is sonorous and finely climaxed and the more interesting of the two, though neither is distinctive nor, in the signal sense, important music.

Mr. Damrosch gave a magnificent reading of Saint-Saëns's symphony, as fine a one as we can recall. A strange work this. For all its imposing magnificence and ingenuity of plan, for all its solidity of structure and effect, its innumerable felicities of scholarly composition, its serious intent, it fails to strike fire, and, while eliciting unlimited respect, evokes no deep or essentially human response. There is a dryness of heart that stands in striking contrast to the spiritual radiance of another French symphonic work of about the same period—the Symphony of César Franck

—or, to take even a lesser instance, of the one by Ernest Chausson, which was heard in this city only twenty-four hours earlier.

H. F. P.

Mme. Muzio Sails on Saturday

Mme. Claudia Muzio, the newly engaged prima donna of the Metropolitan Opera Company, cabled General Manager Gatti-Casazza last Saturday that she would leave Europe this Saturday for New York. Mr. Gatti-Casazza hopes to be able to announce her American debut during the third week of the season.

PADEREWSKI PLAYS MOST ELOQUENTLY

His Recital Reaches Depths of Emotional Expression—Has Many Encores

PADEREWSKI, piano recital, Carnegie Hall, Sunday afternoon, Nov. 5. The program:

Chromatic Fantasia and Fugue, Bach; Sonata "Appassionata," Beethoven; Fantasia in C Major, Op. 17, Schumann; G Minor Prelude, two Nocturnes, three Etudes, Mazurka and Valse in A Flat, Chopin.

No chronicle of a Paderewski recital, however impassioned, can adequately convey the spiritual quality or the romantic beauty that is still manifest in the playing of the master. Seldom, ever, has the playing of the Polish pianist been more inspired or reached the profound depths of emotional expression.

In the Chopin group it was as if the Polish composer were crying his sorrows through the medium of the pianist's interpreter. Paderewski strikes a mantic, lyric note, permeated with strange sadness that might well permeate the suffering of a whole race. He forgets beauty of phrasing and perfection of melodic line, technical mastery and dexterity, while listening to playing that does not seem to be the work of human hands.

The "Appassionata" Sonata was frequently performed and conceived on a scale larger than the limitations of a pianoforte ordinarily permit. At the close of the program Mr. Paderewski was accorded an ovation that is seldom the lot of an artist appearing before the public to-day. The biggest audience of the season applauded and cheered after the pianist had responded graciously with eight encores.

H. F. P.

MIRIAM ARDINI'S RECITAL

A Voice of Exceptional Beauty Revealed to New Yorkers

Miriam Ardini, the young lyric soprano, who has made a number of nationally successful operatic appearances in Boston and elsewhere, was heard in her first recital at the Carnegie Hall, Sunday evening. She had an interesting program of songs by Bach, Brahms, Beethoven, Chausson, Paladilhe, Georges Tschaikowsky, Zandonai, von Hausegger, Kramer, Scott, Kernochan, Verdi and others.

Miss Ardini is blessed with a lovely voice—unquestionably one of the best heard here of late—a voice remarkable for its purity of timbre and splendidly schooled. It adapts itself at will to the severest exactions of the florid style as in the "Ernani involami" air the young woman demonstrated her skill in delivering floriture of a most elaborate character with exceptional agility and ease. Songs necessitating the more sustained and reposeful style, she delivered understandingly, with finished phrasing and good taste in general. A versatile musical singer, Miss Ardini's attainments should insure her a warm welcome wherever she elects to appear in New York. Such a welcome was accorded her last Sunday.

William Reddick accompanied her very efficiently.

H. F. P.

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