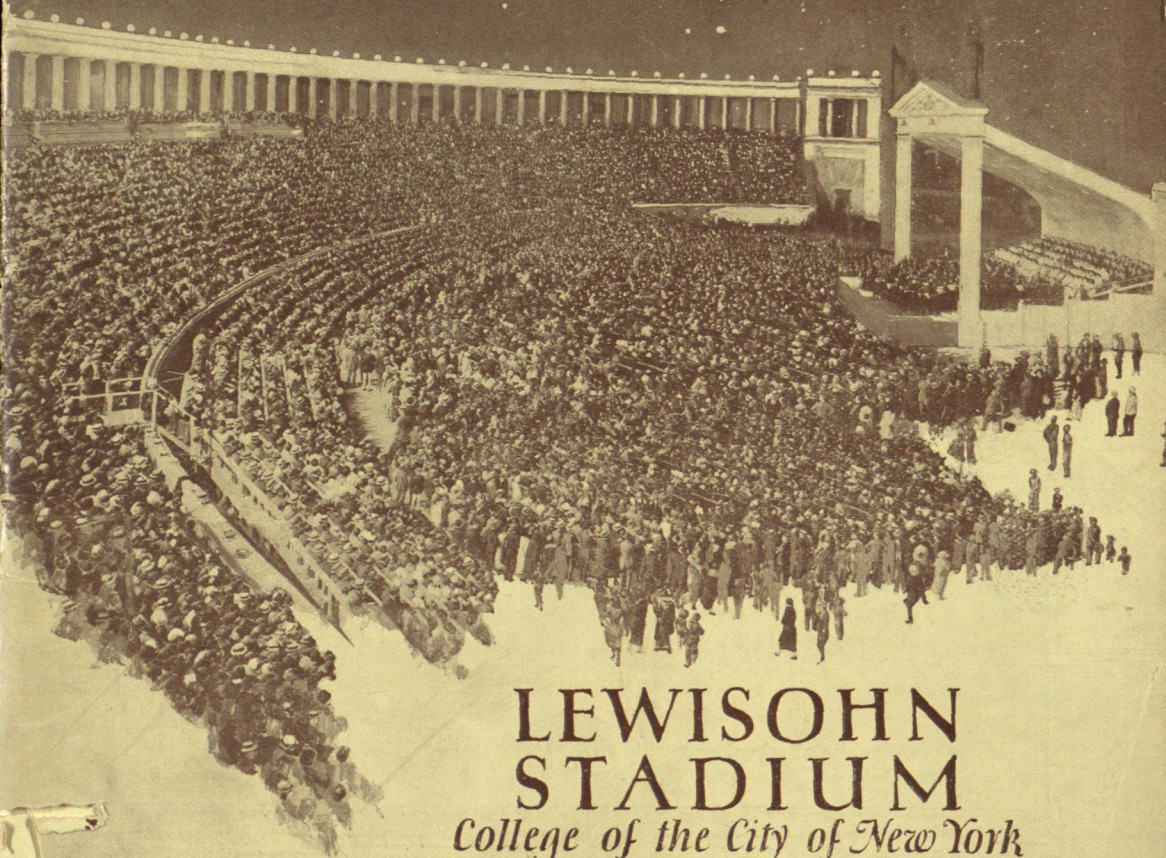


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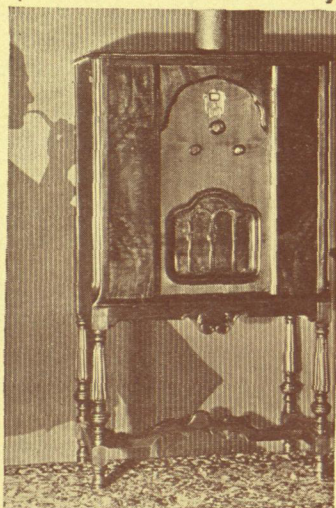
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VOLUME XII August 27, 28, 29 NUMBER 16

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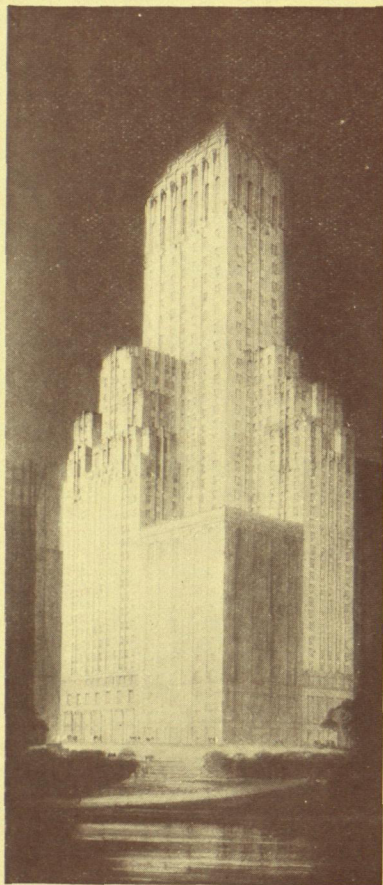
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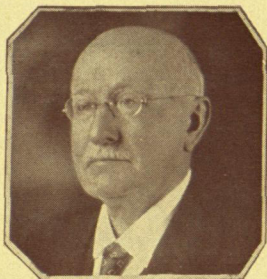


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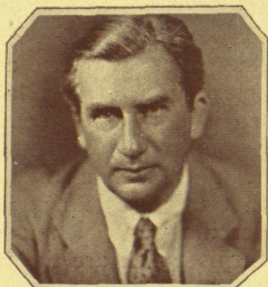
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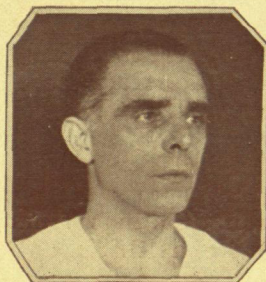
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SPAIN AS A MUSICAL NATION

By

ADOLFO SALAZAR

(Music Critic of EL SOL, Madrid)

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An enquiring spirit, upon seeing the title of this article, well might ask: "What do you understand by musical nation?" It would be an idle task to get lost in explanations to show that, from the point of view of music, the nationality of a people is, first, in its force of character, second, in the organization of this native force with that which expresses its musical capacity. On the one hand there is the necessity that a people should feel music as a normal means of expression, and, on the other should feel the imperative cultural demand that this expression be given artistic form. So long as music is nothing more than the expression of a people's more or less latent musical instinct it does not emerge from the category of folk-lore. In order that the artistic phenomenon may take place, and that this music may aspire to be considered an "art," it must be moulded into forms which are the result of culture.

By definition, this category of artistic production is neither a spontaneous nor an independent phenomenon. Fruit of the reiteration of cultural manifestations, the work of art is born of both the internal impulse of the artist and of a species of contagion from the forms and modes of expression which constitute the artistic language of the epoch. From this point of view, the study of the unfoldment of the expressive forms of music, as in all other arts, presents striking resemblance to the study of philology, and the popular phrase, which attributes to music the value of a language, is not an idle metaphor.

Indigenous music is created in the

same way as a language, but it does not necessarily follow that because a people form a nation it has also a language. What is essential is that the artistic form in which its language is constructed be individual and peculiar only to itself, or, in other words, that it create a literature. Apropos of which it should also be observed that a people can have a national literature without possessing a language exclusively its own, as, for example, the cultural peoples of the Americas, who in the present epoch are equivalent to the peoples who sprang from the great classical cultures. The language inherited by the latter passed through a lengthy evolution before it obtained independence and acquired its modern aspect, but only after having created a literature did it acquire the value of a cultural language. Indigenous influences, even though they be original and rich in distinguishing inflections, are not what are essential to artistic phenomena. They are only the crude, or *materia prima*, and what is then needed is its moulding into artistic form. At which point a new episode, which is extremely interesting and dramatic because it is where the work of art definitely receives its value, has its origin. If an artist limits himself to utilizing, in traditional forms imposed by the culture of his epoch, the idiomatic material which he has inherited, and does not impart to it creative power, does not give it a personal character or otherwise set it off by some new point of view, that artist will never be anything but a soldier in the ranks. It has on this account, and very justly, been said that the artist's most interesting aspect is his "problem," or, to state it otherwise, the problem which he gives himself upon conceiving a work of art and of which the work is the solution.

In the same way a people that limits itself to the reproduction in its own idiom of the works of art peculiar to other peoples, from the standpoint of art, can never form a nation, and from

Continued on page 12

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SPAIN AS A MUSICAL NATION

Continued from page 11

this point of view every nation has a "problem" to resolve just as its individual artists have. This "problem," however, consists less in escaping the typical cultural norm of the time than it does in creating something new, original, and alive within these general types. On this account, and on first glance, it falsely appears that the great artists of the classical epochs accomplished their work in such a way as to escape "problems," and labelled it "exempt from problems." Claude le Jeune, Bach, Monteverde, Mozart, and Beethoven took their stand and resolved some of the knottiest problems that have been known, but as they were acutely intuitive, they never imagined (as do so many present-day artists to whom the technique of the art of thinking is a mystery) that their "problem" was to discover something unwonted and disconcerting. The stars of the sky and the corners of the world have already all been catalogued. There are no more Atlantises or Americas to be discovered, and it appears impossible even to find a new variety of tulip!

Like her Latin sisters, Spain is returning for the second time since her magnificent polyphonic and instrumental art of the fifteenth, sixteenth and seventeenth centuries to the category of "musical nation." Certain foreign, as well as Spanish, critics have called the present musical movement in Spain a Renaissance, and the word is just.

The problem of the Renaissance of Spain as a musical nation is divided into a duo-national aspect: as an historical nation on the one hand, and as a completely functioning modern nation, on the other. Her problem may be stated as follows: (1) Spain, as modern Germany, ought to get back to her historical tradition and, without prejudice to its vitality and meaning, found her art upon a traditional basis; (2) Spain, as France

and Italy, ought to devote herself to the creation of a modern art which shall be free of historical pre-occupations and of all direct foreign influences; (3) Spain, as Russia, ought to develop an art independent of all historical or cultural pressure, an art based only on her rich, indigenous musical idiom.

When, in the eighteenth century, Spain limited herself to becoming a compendium of the Italian movement which spread all over Europe, and when, in the nineteenth century, she resigned herself to becoming an outpost of German romanticism, she was confronted by many problems in her musical art. About the middle of the last century they began to be solved, although it was in a secondary manner. This was when the movement was begun to revive the "little" or popular theatre, which, while it had gone on losing itself in a precarious way, had nevertheless conserved certain elements which were distinctly representative of the indigenous art of the city as distinguished from the folk art of the country. Francisco Asenjo Barbieri, who was both a talented creator and an erudite musician, composed some of the most typical works of this resurrection-of-casticismo period, and had published some of the most beautiful profane polyphonic works of the fifteenth and eighteenth centuries.

Thus was inaugurated the second epoch of the typical popular theatre of Spain, the "*sarsuela*." The conception of the musical *grande oeuvre* in this epoch was perpetuated by the Opera, and it was then that the movement to create a "national opera" took place, of which Pedrell, Breton, Chapi, etc., were its most ardent defenders. But the "problem" has remained in the state of a problem and a few isolated "good hits" are not sufficient to authorise the statement that it has been solved. In this sense, the Spanish "national" theatre is only the popular theatre.

The attainments in the field of instrumental music have been much more decisive. It was Barbieri who founded

Continued on page 46

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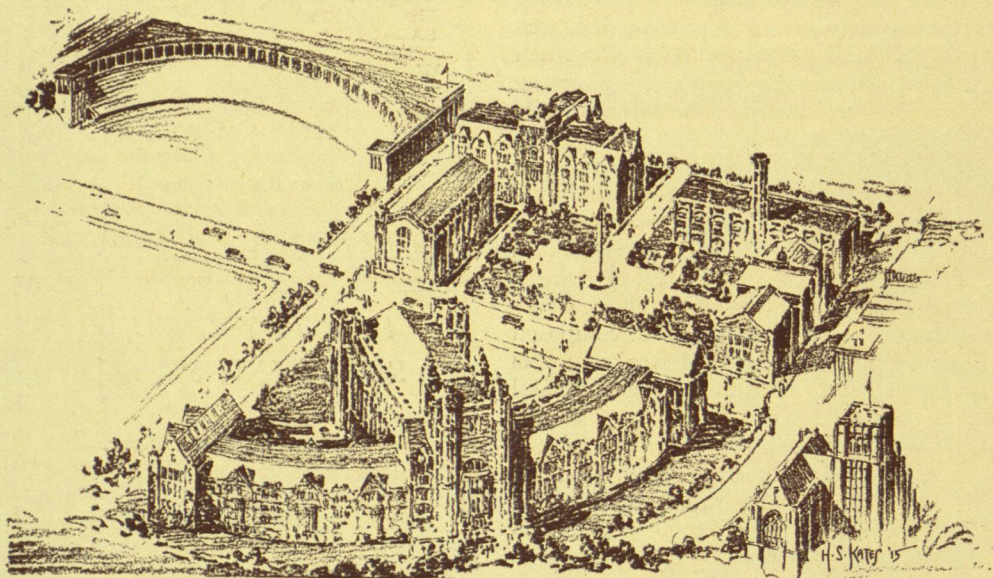
THE LEWISOHN STADIUM DURING THE REST OF THE YEAR

Photographs by courtesy of the College Alumnus

PART I

THE splendid Stadium of The College of the City of New York, Adolph Lewisohn's gift to the City and to the College, celebrates the fourteenth year of its existence contemporaneously with the completion of the twelfth year

McAneny, President of the Board of Alderman and Acting Mayor accepted the newest addition to the College group. Addresses in appreciation of Mr. Lewisohn's gift were also made by Dr. John H. Finley, former president



Sketch by HEBERT S. KATES, Class of 1915

of the Stadium concerts.

In 1913, after a colorful ground breaking ceremony on the rocky hill which originally extended over the space now occupied by the Stadium, work progressed rapidly, so that the structure was ready for formal opening on May 29, 1915. On that day at exercises held in the Great Hall of the College, Mr. Lewisohn in a characteristically short speech formally tendered the Stadium to the City. The Hon. George

of the College, Judge Samuel Greenbaum, '72, Judge Thomas W. Churchill '82, and Henry M. Leipsiger, '73.

Following the exercises in the Great Hall those present went to the new Stadium where Granville Barker and Lillah McCarthy with a distinguished company which included Edyth Wynne Mathison, Gladys Hanson, Chrystal Herne, Philip Merrivale and Ian MacLaren, gave a splendid performance of Euripedes' "The Trojan Women." This

performance was the first function held in the Stadium, and readers of the Review will be interested in knowing that the setting of the walls of Troy occupied almost exactly the spot on which the orchestra now plays and that the evolutions of the chorus were performed in the space where the tables stand.

Another example of the important public cultural uses to which the Stadium has been put, came a year later with the presentation of Percy McKay's masque "Caliban," given by a city-wide committee in commemoration of the three hundredth anniversary of the birth of Shakespeare. For that occasion the seating capacity of the Stadium was doubled in size and a complete circle of seats made by the erection on the Convent Avenue side, of a wooden replica of the permanent concrete structure. A notable group of actors and musicians presented excerpts from Shakespeare's plays and other more intimate scenes. The stage stood on the north side of the enlarged Stadium, while the great center space of the bowl-like structure was used for the splendid series of dances and for the evolutions of larger masses. One memorable feature of the first performances of Caliban, which by public demand ran for two weeks, was the appearance of the late Isadora Duncan. Just preceding the Greek choral dance she appeared at the north side, dressed completely in white, and following a path of light projected from a searchlight on the southern roof of the Stadium, she danced with characteristic beauty down the length of the field.

Since the presentation of Caliban thirteen years ago, the Stadium has been used with increasing regularity for public functions and it has indeed fulfilled the hopes expressed by its donor when he said he believed that the structure would prove useful not only to the College but to the entire community. Caruso has sung here. It was in the Stadium that Cardinal Mercier honored the children of the city. Baron von

Continued on page 18



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A CONCERT FOR THE EYE

By

SYMON GOULD

Director, Film Guild Cinema

VISUAL rhythm is the primary factor in the synthesis of all great films. It is the basic distinction between motion pictures whose scenes are merely joined together in *theatrical* or *literary* sequence and those screen-creations which are motivated by a definite feeling for metrical effects. It is the first step towards 100% cinema. Its suggestion of counterpoint might even permit the designation of "eye-music."

The Russian film-studios and directors are the only ones who have given serious study to these problems and evolved a method for creating visual rhythm which they call "montage." Their interpretation of film-craft is that story, direction, acting and photography are not the all-important factors in an artistic motion picture. It is the plastic cutting and subtle arrangement of the long stretches of film which give a cinema its individuality and inherent appeal.

The most radical disciple of these principles is Dziga Vertoff, a young Jewish-Russian director from Kiev, who organized his group of followers under the symbol of "kinoko" or "camera-eye." Not only has he demonstrated the utter values of "montage," but his fight has always been to produce a pure cinema idiom and purging the screen of all traces of theatre and literature.

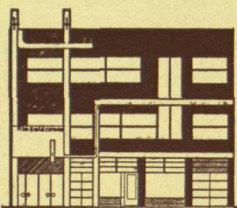
Vertoff has just completed his attempt to translate his theories into con-

crete form. He calls the result "The Man with the Camera." Without plot, story, direction or actors, he has created what European critics proclaim "as the most revolutionary advance in the cinema to date."

In "The Man with the Camera," Vertoff has taken the city of Moscow and permitted the demoniac eye of his roving lens to pry and penetrate into all the aspects of Russian life. The daily life of the Soviet metropolis is given to us in an infinity of facets, a multiplicity of visual forms. Contrasts which run the gamut of aesthetic to sordid flow before our eyes. Nothing escapes the relentless camera.

"The Man with the Camera" is the ultimate answer to manufactured plots, studied acting, uninspired direction and unimaginative photography. But the great principle which dominates the production is Vertoff's theory of "eye-music." As his film unrolls, the consciousness becomes aware of an intangible undercurrent of rhythm...a movement which grips and holds the attention unrelaxed. Nevertheless despite his artistic achievement, Vertoff has also given us the throbbing, pulsing everyday life of the strange Muscovite capital.

The American premiere of "The Man with the Camera" will take place at the Film Guild Cinema, 52 West 8th Street, on Saturday, September 7, 1929.




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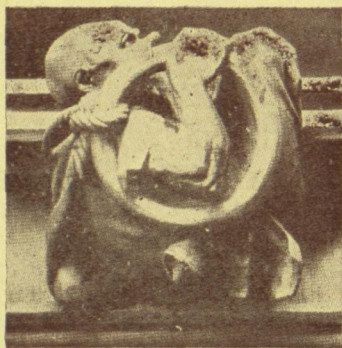
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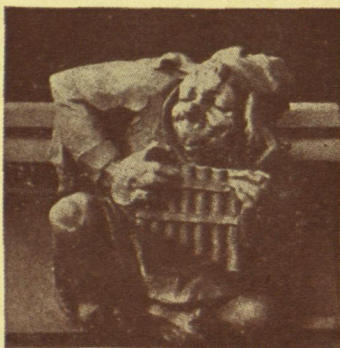
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THE LEWISOHN STADIUM

Continued from page 15

Huenefeld, the Atlantic flier, was given post humous praise in a recent celebration. And every year dozens of schools, churches and social organizations hold field days, track meets, athletic contests, community songs, concerts, and what-not in the College Stadium. Only in the summer is approval expressed by polite handclapping. This Fall the cheers will roll.



PART II

Music at The College of the City of New York

Men of genius, artists in particular, have so often accused the colleges of America of stultifying rather than encouraging talent, that those who attend the Stadium Concerts may well have wondered, as they glance at the towering Gothic mass of the College buildings, what contribution to music has been made by the College privileged to enjoy in the shadow of its walls the splendid work of the Philharmonic. But those who know, realize that The College of the City of New York, like most colleges, has its share of the great men in art.

The class graduated just fifty years ago this summer contained among its membership two men who have made a marked impression on the musical life of New York. The first of these was Maurice Grau, '79, famed as one of the greatest directors of the Metropolitan Opera Company; and the other is Dr. Frank Damrosch, '79, Dean of the Institute of Musical Art, composer, and for many years Director of the Oratorio Society.

In the years since 1879 the College has continued to produce composers, virtuosi, and teachers of distinction. Two years later, in the class of 1881 appeared R. Huntington Woodman, composer of a long list of distinguished songs, and one of the foremost directors of church music in New York. In the later 80's came Victor Harris '88, one of the well known vocal teachers in New York, and a composer and director of note. The class of '91 is honored to list Rubin Goldmark, composer of symphonic works often played by the Philharmonic, a teacher of distinction, and

for many years President of the Bohemians. Franklin W. Robinson '95 has had a long and notable career as a teacher of theory, and is now director

Continued on page 20



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THE LEWISOHN STADIUM

Continued from page 18

of the American Orchestral Society. The later 90's produced two men who have made important contributions to musical education and literature. In the class of '98 was Doctor Otto Kinkeldey, director of the music division of the New York Public Library, and recently Professor of Music at Cornell University, whose broad and patient musical scholarship is widely known. He was followed at the College a year later by

composer of several symphonic works, but best known perhaps as author of a large number of unusually beautiful songs.

In more recent years the work has gone on and only recently two of the leading graduates at the Institute of Musical Art, Samuel Cibulski '26, and Sidney Sukoening, '27 have been graduates of the College.

The record is one of which the college is proud and which it is happy to bring to the notice of those who are not



Leonard Lieblich, for the past seventeen years Editor of the *"Musical Courier."*

Frequently seen among the Stadium audience is James P. Dunn '03, composer of several compositions recently played by the Philharmonic and well known choral director in New Jersey. Among what may be called the more recent graduates are two of whom the College is extremely proud. The first is Alexander Smallens '09, director of the Philadelphia Civic Opera Company, whose appearances in his own city and elsewhere have attracted very favorable attention; and A. Walter Kramer '10,

of its family.

Certainly it is easy for a student of the College to love music. Professor Samuel A. Baldwin is the head of that department. He is the man who has given over one thousand free organ recitals to the public who support The College of the City of New York. He began when the Great Hall organ was opened back in February, 1908. And last May of this year, 1929 he completed his twenty-second season and his 1,232nd recital. Eighteen hundred and twenty-five different works, embracing every school of organ composition have

Continued on page 22

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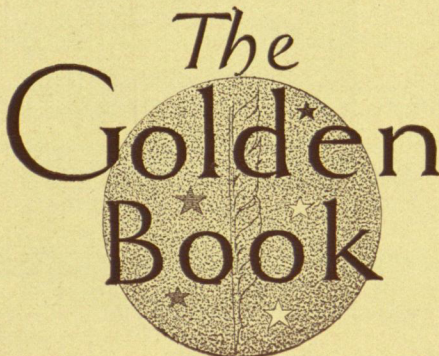
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THE LEWISOHN STADIUM

Continued from page 20

added to the enjoyment of the thousands who attend each Wednesday and Sunday afternoons. His own students are the ushers.

But Professor Baldwin is known more intimately to the undergraduate than through formal recitals. To most students the Great Hall means Baldwin. Often early in the morning, or late in the afternoon, the Professor slips on to the organ bench and practices to the delight of the knowing ones. Students steal quietly in. Before long, the grey, dimly lighted hall is sprinkled with listeners.

Professor Baldwin is also prominent at every College ceremony of importance as organist or song-leader. "Pomp and Circumstance," Professor Baldwin, and The College of the City of New York have long been inseparable. The place he holds in the life of the College is well shown in this quotation from "Mercury," the third oldest college humorous magazine in the country:

When he plays "Urbs Coronata"
Like a Beethoven sonata
And you sing of Alma Mater
And your eyes begin to smart,
You forget his ears are longish
And his eyebrows somewhat wrongish

And you only know
he's songish

In his heart.

He has been an organist since the age of fifteen, a long time ago. He has been playing at the College since before most of the boys were born. In the meantime he has composed a symphony, a suite, choral pieces and songs.

But music at the College just begins with Professor Baldwin. There is a popular young man, Professor William Neidlinger, who has produced a rare college orchestra and glee club. He is a vigorous and lovable leader

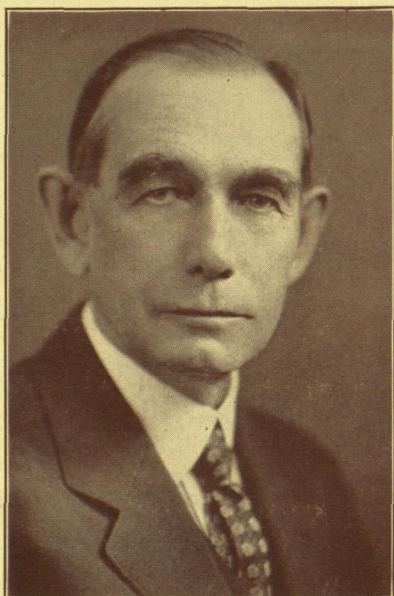
—the life of undergraduate musical activities. His students appear in public, or over the radio, a dozen times a year. And even a musical critic would enjoy listening to them. There is also a band in the Reserve Officers Training Corps. The two work hand in hand. A third



DR. ROBINSON



musical center is the Deutsche Verein. These lovers of German music hold regular old German song fests like those so vividly portrayed in "The Student Prince." These meetings are attended by hundreds of the students' parents who love the old tunes.



PROFESSOR BALDWIN

Among the many music courses to be given at the College this Fall is an evening course in the appreciation of music. It is planned to fill a public need, always the aim of The College of the City of New York.

PART III

Notes on the College

When the traffic on Twenty-third Street was an occasional horse-carriage—on January 15, 1849 one hundred and forty-three fidgety and awkward boys, wearing starched winged collars and high black shoes, assembled in a chapel that was still fragrant with the raw odor of fresh paint and varnish. On the platform stiffly sat ten men, who, with their bushy side whiskers and steady disciplined gaze, seemed to the

Continued on page 34

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STADIUM PR

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PROGRAM NOTES ON

TUESDAY EVENING, AU

(Programs subject to change wi

1. Overture to "Leonore." No. 3.....
2. Entr'aete and Carnival Music
(First Time at the Staa
3. "Perpetual Motion (From Suite No. 1, C
4. Tone-Poem, "Finlandia"

INTERMISSION

5. Symphony No. 5, in E minor, Op. 64....
I. Andante; allegro con anima
II. Andante cantabile; con alcuna licen
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro

Program Continued on pag

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PROGRAMS

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NOTES ON PAGE 30

ENING, AUGUST 27th

to change without notice)

.....Beethoven

.....Franz Schmidt

e at the Stadium)

te No. 1, Op. 39).....Moszkowski

.....Sibelius

ERMISSION

Op. 64.....Tchaikovsky

anima

alcuna licenza

o

oso; Allegro vivace

continued on page 26

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Program continued from pages 24-25

WEDNESDAY EVENING, AUGUST 28th

1. Symphony No. 4, in D minor, Op. 120.....Schumann

- I. Introduction; Allegro
- II. Romanza
- III. Scherzo
- IV. Finale

INTERMISSION

2. Symphonic Suite, "Scheherazade," Op. 35.....Rimsky-Korsakoff

- I. The Sea and Sinbad's Ship
- II. The Narrative of the Kalender Prince
- III. The Young Prince and the Young Princess
- IV. Festival at Bagdad—The Sea—The Ship goes to pieces on a Rock surmounted by a Bronze Warrior—Conclusion.

Program continued on page 28

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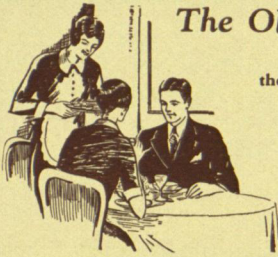
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Program continued from page 26

THURSDAY, AUGUST 29th

Last Night of the Season

Request Program

1. "Pathetic" Symphony, No. 6, in B minor, Op. 74.....*Tchaikovsky*
 - I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso

2. Prelude to "Die Meistersinger".....*Wagner*

INTERMISSION

3. Symphony No. 5, in C minor, Op. 67.....*Beethoven*
 - I. Allegro con brio
 - II. Andante con moto
 - III. Scherzo—
 - IV. Finale



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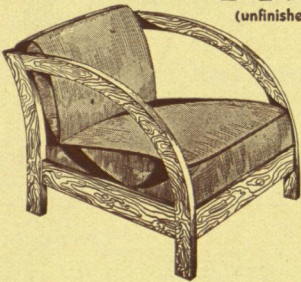
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NOTES ON THE PROGRAMS

By Lawrence Gilman

Entr'acte and Carnival Music:

Franz Schmidt (1874—)

(Tuesday Evening, August 27th)

Franz Schmidt, who is introduced to New York as an orchestral composer by Mr. Van Hoogstraten on this occasion, was born at Bratislava (Pressburg) Dec. 22, 1873. He studied the 'cello at Vienna under Ferdinand Hellmesberger, was 'cellist in the orchestra of the Vienna Court Opera, and taught his instrument at the Vienna Conservatory. In 1910, he also taught piano there.

His works are described as "few but remarkable." His First Symphony, in E, won the prize offered by the Vienna Society of the Friends of Music in 1900; his Second Symphony, in E flat, appeared in the year before the War. He won a minor prize in the Schubert Centenary contest in which the remarkable Mr. Atterberg carried off chief honors, if such they may be called. Schmidt's opera, *Notre Dame*, was produced with success at Vienna in 1914; and it is from this work that the orchestral excerpt on tonight's program is derived.

Continued on page 32

THREE BRILLIANT MEN— DO YOU KNOW THEM?



Joseph W. Krutch
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Paul Y. Anderson
Washington correspondent awarded the 1928 Pulitzer Prize.



Heywood Broun
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Notes on the Programs

Continued from page 30

Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35:

Nicholas Rimsky-Korsakoff
(1844-1908)

(Wednesday Evening, August 28th)

The score of Scheherazade is prefaced
by the following note:

"The Sultan Schahriar, convinced of
the faithlessness of women, had sworn
to put to death each of his wives after
the first night. But the Sultana Sche-
herazade saved her life by diverting
him with stories which she told him
during a thousand and one nights. The
Sultan, conquered by his curiosity, put
off from day to day the execution of
his wife, and at last renounced entire-
ly his bloody vow. Many wonders were
narrated to Schahriar by the Sultana
Scheherazade. For her stories she bor-
rowed the verses of poets and the words
of folk-songs, and she fitted together
tales and adventures."

Rimsky-Korsakoff's suite does not,
as he admits in his Autobiography,
coincide at all points with the stories
in the *Arabian Nights*. The musical
transcription is deliberately indefinite.
Which one of Sinbad's voyages is de-
scribed, which of the three Kalenders
is referred to (the "Kalenders" were
wandering mendicant monks), and what
adventure of what love-sick "young
prince" and "young princess" is meant,
the composer leaves to his hearers to
decide. But we shall not go far wrong
if we identify the charming and caprici-
ous arabesques of the solo violin, which
recur so persistently throughout the
piece, as the motive of Scheherazade
herself, the persuasive and triumphant
narrator.

Continued on page 35

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THE LEWISOHN STADIUM

Continued from page 23

youngsters to be the very devil's disciples. A sudden hush and Dr. Horace Webster, graduate of West Point, in character a composite of Cato and Andrew Jackson, stepped to the front and intoned a passage from the Scriptures, a custom that was to persist down to the days of President Finley. Thus did the College of the City of New York begin.

That College scene was the fulfillment of the dream of Townsend Harris, one of the early Presidents of the City's Board of Education, and known to Japan as her first great American friend. Harris was the first United States envoy to the Japanese. They have written plays and poems about him, and erected monuments to him. Now, in the office of the College's preparatory school, named Townsend

Harris Hall after him, is framed the first American flag ever raised in Japan. But that came later. In 1847, through the fighting ability of Harris—and it was a hard fight—the bill creating the college was passed.

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Notes on the Programs

Continued from page 32

Symphony No. 5, in C minor, Op. 67:

Ludwig van Beethoven (1770-1827)

(Thursday Evening, August 29th)

The C minor Symphony is 122 years old—it was completed at Heiligenstadt in 1807; and since December 22, 1808, when it was performed for the first time at the Theater an der Wien, Vienna, it has been flooding men's ears with its heroic beauty.

Sir George Grove was persuaded that Beethoven, in this most famous of all symphonies, concealed an intimate and impassioned chapter of his turbulent career.

"The composition of the C minor," he says, "covered the time before the engagement of Beethoven with the Countess Theresa von Brunswick, the engagement itself, and a part of the period of agitation when the lovers were separated . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and association. . . . In fact, the first movement seems to contain actual portraits of the two chief actors in the drama. . . . At any rate, in this movement, he unbosoms himself as he has never done before . . . we hear the palpitating accents and almost the incoherence of the famous love-letters, but mixed with an amount of fury which is not in them."

To Sir George's mind, the opening phrase of the Symphony "exactly expresses" Beethoven—"the fierce imperious composer, who knew how to 'put his foot down'; while the tender E-flat

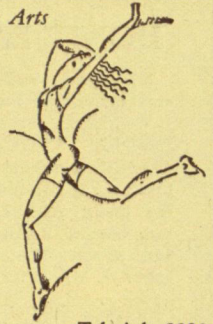
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Notes on the Programs

Continued from page 35

subject in the violins is the youthful Countess — 'the womanly, devoted girl.'**

But listen to M. Vincent d'Indy concerning this matter: "All of those compositions (of Beethoven's Second Period, 1801-1815) which tell of or reveal amorous anguish," he remarks in his book on Beethoven, "can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production. . . . Still, among the women who were Beethoven's friends, there was one whose name should be mentioned here, if only to contradict the newly created legend concerning her. We refer to Countess Therese von Brunswick and her mysterious betrothal to Beethoven. . . . What artist, what man gifted with the simplest artistic perception, would for a moment admit that the sole work dedicated to Countess von Brunswick, the insipid sonata in F-sharp major, Op. 78, could be addressed to the same person as the passionate love-letters which all the world has read? . . . These two piano pieces in expressionless imitation, without musical interest, could never have been the homage of the Titan Beethoven to his 'immortal beloved.'***

*Grove refers to Beethoven's anger during a piano lesson that Ludwig was giving to the young Countess Theresa. Sir George quotes it from *Beethoven's Unsterbliche Geliebte*, by Mariam Tenger—a book characterized by Mr. H. E. Krehbiel in his edition of Thayer's *Life of Beethoven* as "romantic vapors."

**The puzzled inquirer, hesitating between Sir George and Monsieur d'Indy, is referred to the exhaustive discussion of Beethoven's love-affairs contained in Mr. O. G. Sonneck's scholarly and engrossing brochure, *The Riddle of the Immortal Beloved* (G. Schirmer, New York, 1927).

"From 1801 onwards," says M.d'Indy, "we find a new Beethoven: heretofore he has written merely music; now it is life whereof he writes. . . . He has felt, he has loved, he has suffered. . . . In his frenzy he unveils the three loves which fill that soul to overflowing in this second period of his career—the love of Woman, of Nature, of Country." M. d'Indy seems to refer the C minor Symphony to the third of these categories, for he speaks of it only to allude to its "warlike Andante" and its "absolutely heroic Finale."

* * *

Many things have been found in the Fifth Symphony—martial celebrations, the repercussions of a tragic love-affair, the summons of Fate, the note of the yellow-hammer heard in country walks. But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C minor Symphony has beyond every other, and that is the quality of epic valor.

There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo with its swiftly cumulative crescendo, and the overwhelming emergence of the trombones—so cannily held in reserve throughout the foregoing movements.

This is music pregnant with the greatness of the indomitable human soul. Listening to it, one knows that the inward ear of Beethoven had almost caught—perhaps had quite caught—that lost word which, could a man but find it, would make him master of the hosts of Fate and of the circling worlds.

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THE LEWISOHN STADIUM

Continued from page 34

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The first president, Dr. Horace Webster, ruled with a rod of iron for twenty years. He was a graduate of and a former teacher at the U. S. Military Academy. His distinguished bearing occasioned two well remembered quips:

"Ye students think how great a man is he

"Who can at once Horace and Webster be."

—and "No one was ever so wise as the Doctor looked."

His successor, General Alexander S. Webb, a veteran of the Civil War, was also a son of West Point discipline. These two men, Webster and Webb, span the whole history of the College up to 1902. It is largely due to them that the standards of the College have been held so high, that discipline has been so thorough. Indeed some years ago it was found that the students on the hill spent more hours in class attendance, at least, than in any other college in the country.

The little College grew and leased annexes, as schools have always done, somehow. The long quiet chapel, once cautiously reserved for occasions of dignity was partitioned into classrooms. The President's anteroom was made into a study-hall. The little red turreted and gothic-arched building at Twenty-third Street strained beneath the weight of increasing numbers.

With the accession of Dr. John Huston Finley, in 1903, famous educator, and now Editor of the New York Times, the College impatiently marked time, until it should occupy the new buildings on Washington Heights. At length, in May, 1907 surrounded by Mark Twain, Ambassador Bryce, Rufus Choate, and other dignitaries, President Finley, under the eyes of the mocking gargoyles, inaugurated this "brightest gem in democracy's crown."

These "mocking gargoyles" are the striking feature of the Colgate College's gothic architecture. These curious, bizarre, little men can be found in every queer nook of the buildings. They hang from doorways, peer down from copings, or nestle far up in a corner of one of the towers. They are always amusing, and sometimes almost lovable.

But the move up to Washington Heights brought quick changes. In 1909 the Evening Session began. Modest in its beginnings, it soon developed into one of the most prosperous arms of the College. Following this came a time of rapid expansion. This period saw the organization of courses in various fields into special schools. The School of Engineering was created to give advanced technical degrees; the School of Business was authorized to give a master's and a bachelor's degree; finally the School of Education was organized with the same powers.

The War was an important factor in the expansion of the College. The first Summer Session was established in 1917 as a hasty war measure following that fateful April. At the time, Dr. Healy, the present director, was wounded and gassed in action with a machine gun battalion in France.

The first of the college battalions was organized at the College. The Army Signal Corps put its first school here, under the immediate care of Professor Alfred N. Goldsmith, now with the National Broadcasting Company. The Navy Intelligence Bureau put in a wireless station. The Great Hall, now quiet and still, became a sleeping barracks for students. So did many of the classrooms and corridors. The College participated in every conceivable war activity. Only the youngsters in the preparatory school were left undisturbed. But no sooner was peace declared, than the College was back to its greater work with the same celerity that it had turned to the things of war. Chief among its contributions to peace adjustment was its care and vocational education of over a thousand disabled veterans who

Continued on page 45



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Excluding such extra-musical and always popular attractions as the Denishawn Dancers and Anna Duncan, and barring special programmatic features such as the Ninth Symphony, the Verdi Requiem, the Hall Johnson Choir, or the American Opera evening, the actual box office receipts have proved that the more "high-brow" the program, the larger the house.

Willem van Hoogstraten recalls that when he first began conducting the Stadium

Concerts in 1922 he was warned that too many symphonies were undesirable, that audiences must be tempted with sugar-coated programs. Today there is scarcely a night without a symphony. During the past season of eight weeks twenty five different symphonies were played.

If the Stadium programs were by some freak chance to revert to the old-fashioned "pop" the Stadium audience of today would undoubtedly disappear. What the audience wants and gets is the standard orchestra repertoire—Beethoven, Brahms, Tchaikovsky, Strauss and Wagner, preferred—with a goodly infusion of not too modern modernists. Stravinsky, from his "Sacre du Printemps" to his "Fire Bird" and "Petrouchka" has always awakened keen interest and New York's own George Gershwin draws crowded houses with his "American in Paris" and "Rhapsody in Blue." Stadium audiences are interested in music for



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The development of the Stadium Concerts from an experiment to an institution is a mere matter of twelve years. In 1918 they were inaugurated with Arnold Volpe as conductor. Mr. Volpe continued in this post the following year. In 1920 the National Symphony played under the late Walter Henry Rothwell. In 1921 Victor Herbert and Henry Hadley divided a five week season. Mr. Hadley returned in 1922 for three weeks with Willem van Hoogstraten as guest conductor for the remaining three weeks.

Since 1923 Mr. van Hoogstraten has been permanently identified with the Stadium Concerts as its regular conductor and the Philharmonic, now the Philharmonic-Symphony, has been his orchestra. That summer was one of six weeks, directed by Mr. van Hoogstraten alone. The 1924 season was increased one week with Fritz Reiner of the Cincinnati Symphony wielding the baton for a fortnight. In 1925 growing attendance and interest justified augmenting the concerts to eight weeks, the length the season has been ever since. That summer Mr. Reiner again assisted for a week with another fortnight divided between Rudolph Ganz, then with the St. Louis

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THE TWELFTH ANNIVERSARY

Continued from page 41

Symphony, and Nikolai Sokoloff of the Cleveland Orchestra. In 1926 Mr. van Hoogstraten's three "off" weeks were divided equally between Mr. Sokoloff, Mr. Hadley, and Frederick Stock of the Chicago Symphony. Mr. Stock returned for two weeks in 1927 with Pierre Monteux, former conductor of the Boston Symphony in control for one week, and Arnold Volpe conducting for three nights. 1928 found Bernardino Molinari of the Rome Augusteum here for two weeks and Albert Coates, the Anglo-Russian director of the London Symphony, for a week. This past summer Mr. van Hoogstraten has had his customary five weeks, with Mr. Coates as guest conductor for the remaining three.

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BARBIZON-PLAZA MUSIC CENTER

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THE LEWISOHN STADIUM

Continued from page 39

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SPAIN AS A MUSICAL NATION

Continued from page 13

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*Translated from the Spanish by
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