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MAY SEND MUSIC BY ELECTRICITY.

Inventor of "Telharmonium" Explains the Possibilities of Instrument.

For the benefit of the officers and members of the Music Teachers' National Association, which is in annual session here this week at Earl Hall, Columbia College, Dr. Thaddeus Cahill, of Holyoke, Mass., the inventor of the synthetic musical instrument known as the "telharmonium," entertained them at Telharmonic Hall, 39th street and Broadway, yesterday afternoon with an address descriptive of his invention. The address was interspersed with selections from well known composers, which emanated from leafy bowers, arc lights and parts of the hall, astonishing and delighting the listeners.

Waldo S. Pratt, of Boston, who is president of the music teachers' organization, introduced Dr. Cahill, who said:

Since the invention of the telephone numerous efforts have been made to transmit music electrically. The electrical music of which I speak is purely instrumental. The electrical vibrations it produces are many millions of times—indeed, thousands of millions of times—more powerful than those which the telephone transmits ordinarily from one place to another, nor does this great increase in power produce any roughness. With this electrical music no pipe, reed or string is played upon by the musician.

The characteristic features of the electric music are that the vibrations are produced electrically in the first instance. They are initiated, not by pipe or reed or string, but by revolving bodies acting inductively. These vibrations, being electrical, can be transmitted to a very great number of places and converted into audible music with any necessary volume at each place. The tuning depends, not on the elasticity of a stretched string or a confined column of air, which vary with the thermal or hygrosopic conditions of the atmosphere, but upon steel gears, which after years of wear may break, but cannot change. The tuning is, therefore, unchangeably perfect. The performer builds up his tone by mixing with the ground tone the harmonics required, in such number and strength as he may think best. Thus the quality of the tone is wholly a matter of his skill and taste, and subject to his instant control. Different qualities of tone, corresponding to different voices, can thus be built up and used at the same time for the purpose of producing orchestral effects.

Dr. Cahill in closing remarked that the versatility of electrical music was almost incomprehensible.