

THE RAM'S HORN TRUMPET IN MODERN MUSIC.

EDWARD ELGAR INTRODUCES THE SHOFAR IN THE SCORE OF HIS NEW ORATORIO, "THE APOSTLES."

For the first time in history, we think, the venerable ram's horn trumpet, certainly the most ancient type of musical instrument in the world, has been introduced into a modern musical composition.

The shofar is beyond question a survival of one of the earliest of prehistoric instruments, and as used in the synagogal services of the Jews to-day is what it was when its use was commanded by

eight, as a reminder of the Day of Judgment when the last trump shall be heard: "The great day of the Lord is near. It is near and hasteth greatly, even the voice of the day of the Lord. . . . That day is a day of wrath, a day of trouble and distress, a day of wasteness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness. . . . A day of the shofar and alarm."



(1) Shofar of the Great Synagogue, Aldgate, London; (2) Shofar of the pre-exilic period; (3) Carved shofar with inscription.

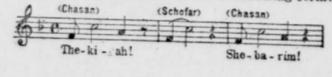
It is plain from a footnote in Mr. A. J. Jaeger's analytical notes on "The Apostles" (published by Novello & Co.) that for information concerning the shofar Dr. Elgar went to the Rev. Francis L. Cohen, a rabbi of London, who has written considerably on the subject of the liturgical music of the Hebrews.

Following his advice Dr. Elgar made use of the following three calls as given by Rabbi Cohen's "best shofar":



The-ki-ah!

The writer has numbered the calls A, B and C for the sake of comparing them with the three traditional calls or signals which have been used in synagogues apparently the world over from time immemorial.



The-ru-ah!

The two examples, it will be seen, are very much alike, except that Dr. Elgar's call represents the interval of a sixth (E-flat C), while that of the Cincinnati player represents a fifth.

It does not appear from a study of the Biblical references to the shofar or the words of the ancient Hebrew commentators that the use of the shofar made by Mr. Elgar has any other sanction than that of the Hebrews.

He is seeking help and comfort in His purpose to send out Apostles to spread abroad His teachings, and has heard the assuring voice of the angel Gabriel. Morning is about to break and there will be a change of guard when the signal is heard.

He omits the "shebarim" (which did not enter into his argument), but calls (a) "thaka," (b) "rua" and (c) "thaka brachath." T. G. Wetzelstein, who read a paper on the shofar before the Berliner Gesellschaft für Anthropologie, Ethnologie und Archaeologie in March, 1889, the occasion being the discovery of the old ram's horn trumpet near Dessau, notes the traditional calls as follows:

Here again we have the interval of a fifth. Emil Naumann, in his History of Music, evidently on the authority of Dr. Landau, chief rabbi, at Dresden, gives the signals as follows:

Here we have an octave instead of a fifth, but this is in harmony with acoustical laws, the octave being a natural harmonic of an open tube. The tone due to the difficulty of producing the fundamental in its purity. The mouthpieces of shofars are erratic.

There are other archaic features in the music of the score which deserve mention as illustrating Dr. Elgar's desire for historic and local color, though they cannot be discussed at the present time.

This is the incident which Dr. Elgar has clothed with music which invites description and study as much for its antiquarian elements as its beauty.

is quoted from a traditional setting of Psalm xlii as it appears in a volume of ancient Hebrew melodies published by Augener & Co. and arranged by Ernst Paer, to whom Dr. Elgar gives credit.

The Dawarscheth even unto He - brei!

are capital imitations of "one of the refrains from

the pentential services appointed to be chanted by the officiant in Jewish synagogues on certain festivals," says Mr. Jaeger, who quotes a melody, in proof, from one of Rabbi Cohen's essays.

STUDIO NOTES.

The Tempo Chorus has engaged Platon Brounoff to conduct the organization. At the concert planned for February 24, Bruch's "Fair Ellen" is to be given. Miss Towie singing the solo part.

Dezso Nemes, Hungarian violin virtuoso, still has a few scholarships for aspiring violinists. His studio is at No. 134 Carnegie Hall.

Signor Edward Favenna, whose business office is at No. 1520 Broadway, gives violin lessons at pupils' residences only. He will arrange for appearance as soloist, or for his band for social functions.

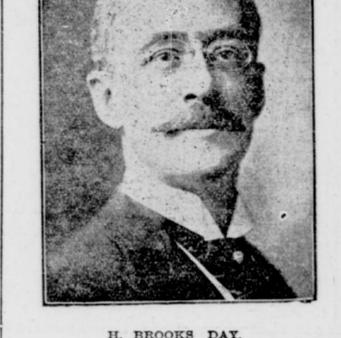
Frances Glover, contralto; Frederick W. Schalscha, violinist; Amy Grant, reader, and Reed Miller, tenor, united in a musical at the Glover-Schalscha studio on January 19.

The Writz Piano School recital of Wednesday evening brought forward three young pianists, pupils of Mrs. Writz: Misses Ellille Breg and Mia Szyme and Adolph Roemerann.

Miss Alice P. Foster, pupil of M. Louise Munde, of No. 278 McDougal-st., Brooklyn, has been engaged as soprano soloist of Grace Methodist Episcopal Church, Bay Ridge, Long Island.

Two of the pupils of Horace Horton Kinney, Miss Marietta Hobbs and Harold Warren Kent, unite in a recital at the Powers studios next Saturday.

Defects of speech, it is said, may be corrected by a study of proper breathing. Miss Hart makes a



H. BROOKS DAY, Organist of St. Michael's Church, Brooklyn, who will give his annual organ recital at Knabe Hall, on Wednesday, February 3, at 2:30 o'clock.

specialty of the art of proper breathing at her studio, No. 45 West Thirty-fifth-st.

Florence Drake Lekroy, soprano, assisted by Mrs. Emma Richardson Küster, pianist, will give a song recital at Memorial Hall, Schermerhorn-st. and Flatbush-ave., Brooklyn, on Tuesday, February 2, at 8:15 p. m.

At a recent concert given in Brooklyn, at the Assembly, Miss Felicie Paula, a young pupil of Mme. Florian Higgins, delighted the audience.

Gustav L. Becker, assisted by Miss Clementine Tedesco, soprano, gave a recital at the home of Mr. Becker, No. 1 West One-hundred-and-fourth-st., on Saturday afternoon, January 22. A carefully selected programme was rendered.

An interesting piano recital was lately given by Miss Martha Pignol, at her studio, No. 42 Sixth-st., Brooklyn. The players were all children, but the programme they rendered held the close attention of an appreciative audience.

William C. Carl has been engaged for a series of recitals on the great organ at the St. Louis Exposition, in September next. Charles Quief, the successor of Alexander Gullman at La Trinité, Paris, has dedicated his latest work to Mr. Carl. It is entitled "Triolet, Fugue et Fugue."

Mme. Wadsworth-Vivian, assisted by Mr. Herwegh von Ende, violinist, will give a musical today at their studio in the Clavier Building, No. 1 West Twenty-second-st., between the hours of 4 and 7 p. m.

H. Brooks Day, organist of St. Michael's Church, High-st., Brooklyn, assisted by Mrs. Carinne Kelsey, soprano, will give an organ recital on Wednesday afternoon, February 3, at 3:30 o'clock. Mr. Day has been invited to give two recitals, on November 23 and 24, at the St. Louis Fair.

J. B. Ely, violinist, assisted by Julius Schandel, pianist; A. C. Knight, cellist, and the younger pupils of the Ely School of Music, gave a recital at Colonial Hall, Harlem, on January 18. The solo playing of Miss Daisy Brunson, and the piano rendering of Clement's Sonata, op. 58, No. 1, by Miss Elizabeth Young, demonstrated the earnest methods of the school.

MUSICAL NOTES.

"Carmen" and Calvé—Concert of Old Music—Kneisel Concert.

Sunday—Metropolitan Opera House, 8:30 p. m., concert at popular prices. Ladies, 50c. Men, 75c. m., concert of chamber music by the Kneisel Quartet, of Boston.

Monday—Metropolitan Opera House, 8 p. m., French opera, "Carmen," by Waldon Brown, with orchestra by Desider Vescey, pianist, with orchestra.

Tuesday—Mendelssohn Hall, 8:15 p. m., concert of chamber music by the Kneisel Quartet, New Lyceum Theatre, 3:30 p. m., concert of old music by Sam Franko.

Wednesday—Metropolitan Opera House, 8 p. m., German opera, "Tristan und Isolde"; Knabe Hall, 8:30 p. m., concert of chamber music by the Kneisel Quartet.

Thursday—Metropolitan Opera House, 8 p. m., seventh performance of Wagner's "Parsifal"; Mendelssohn Hall, 8:30 p. m., private concert of the Rubinstein Club, Association Hall, Brooklyn, 8:15 p. m., concert of chamber music by the Kneisel Quartet.

Friday—Metropolitan Opera House, 8 p. m., Italian opera, "L'Elisir d'Amore"; Carnegie Hall, 8 p. m., song recital by Mme. Schumann-Heink.

Saturday—Metropolitan Opera House, 2 p. m., "Carmen"; 8 p. m., "Fidelio"; Carnegie Hall, 8:15 p. m., Young People's Symphony Concert.

Two performances of "Carmen," marking the re-appearance of Calvé, will make the week notable in opera, and will undoubtedly draw great crowds.

They occur Monday evening and Saturday afternoon. Saturday evening "Fidelio" will be revived, with Termina, in the title part. The casts for the week follow:

- MONDAY EVENING AT 8 O'CLOCK—BIZET'S "CARMEN" (in French).
Carmen.....Mme. Emma Calvé
Micaëla.....Mme. Termina
Don José.....M. Ramon Carrasco
Escamillo.....M. Ramon Carrasco
Zuniga.....M. Ramon Carrasco
Morales.....M. Ramon Carrasco
Remendado.....M. Ramon Carrasco
Conductor, Felix Mottl.

SPECIAL SALE of Valuable EXCHANGED PIANOS

THIS OFFERING of pianos is unique and entirely without precedent in the piano business of this or any other city.

Practically all the instruments included in this special sale have been taken in exchange for the PIANOLA PIANO, the Aeolian Company's latest and most perfect production.

The exchanged pianos ordinarily offered for sale are instruments which either because of age, hard usage, poor tone or action, or other sufficient reasons were no longer satisfactory to their original possessors.

This is not true of the pianos included in this sale; the majority of these instruments had been in use but a short time when exchanged; all are in fine condition, and most of them are practically as good as new.

The reason, and the only reason, that these pianos were exchanged for PIANOLA PIANOS was the desire on the part of their owners to replace instruments that they could not play with those that they could play.

Following is a list of the instruments offered. They range in price from \$100 for a Winterroth or an Ouvrier Upright to \$850 for a Steinway or a Weber Grand.

If you have determined upon the purchase of a piano you should inspect this offering. The bringing together of such a splendid assortment of pianos of the leading manufacturers affords an exceptional opportunity to compare the merits of these representative instruments and will greatly facilitate you in making a satisfactory choice.

Table with 4 columns: Instrument Name, Regular Price, Special Price, and another Instrument Name. Lists various piano models like Weber, Steinway, Chickering, etc.

The above prices are for cash, or the instruments may be purchased on very moderate payments by adding interest.

This offering of pianos is impressive. It is also suggestive. One naturally asks, what manner of instrument is this PIANOLA PIANO for which people are exchanging entirely good and in many instances practically new pianos?

As stated above, the PIANOLA PIANO is the Aeolian Company's latest and most perfect production; anything like an adequate description of it in this place is impossible. Briefly the PIANOLA PIANO is a combination in one complete and compact instrument of a pianoforte of the highest grade and the Metrostyle Pianola. In other words, it is the bringing together in one case, in the space occupied by an ordinary piano, the best type of the most popular musical instrument of modern times and the means by which any one can play it.

Catalogue containing prices and complete information concerning the Pianola Piano will be mailed on request.

The AEOLIAN COMPANY, AEOLIAN HALL, 362 Fifth Ave.

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