
Howard Harold Hanson, the newly elected director of the Pacific Conservatory in San Jose, is a man of many ideas. If he were not a musician he would be a scientist, and a very interesting figure, too, in that department of affairs. As it is, he finds music and science directly related and, in fact, looks upon the one as a part of the other. He has spent much time in the study of overtones and their physical aspects, and this previous experience stands him in good stead in his present experiment which gives an optical explanation of their formation.

One never has an interview with Mr. Hanson without taking home a little more food for thought. Not everyone finds this particular variety of food exactly digestible, but that as it may, the refreshments offered are of a very substantial nature.

For instance: "From the incipient condition of vibration to the production of sensation, it is obvious that music depends upon several factors in its production: first, the physical cause of vibration; second, the translation of vibration in terms of musical tone; third, the translation of tones into the sounds of a tone; fourth, the translation of tone into sounds. Of these four factors, the first comes under the head of acoustic laws, the second under the head of music, the third under the head of psychology, and the fourth under the head of acoustics.

"It would seem that we must consider the first in relation to the two others, and the last is the study of psychology in its relation to music."

There are comparatively few physical laws which have a direct bearing upon musical phenomena, but those few are important, since music is an art-science. It is important that we understand the few laws upon which music rests if for no other reason than for good pedagogy.

No physical phenomenon has so important a bearing upon music as the formation of overtones.

The apparatus used by Mr. Hanson in the experiment for the visible formation of overtones is illustrated opposite. The explanation of the phenomena is clear. The explanation of a compound tone and its overtones is the basis of the theories of musical phenomena, but those few are sufficient to prove some personal laws which have to do with the laws in the effort to prove some personal laws which have a direct bearing upon musical sensations.

It is clear that overtones may be studied either aurally as a sensation or optically by studying the vibrations of a string electrically to redness. If, however, a sufficient tension is applied so that the wire will not vibrate, it is covered with a glass rod, and it will be seen that this wire will perform several different modes of vibration at the same time, and the overtones which are of such importance to the study of musical theory.

"There are some theorists who allow no physical conception of musical laws and again others who pervert natural laws in the effort to prove some personal theory which, though ingenious, is not necessarily true. It would seem that the happy medium between the two would be a consideration of only the few actual laws which do with music, the exclusion of empirical theories which have little foundation in either art or science."—Maturie F. Furrer.

The Apparatus Used by Mr. Hanson in the Experiment for the Visible Formation of Overtones.


SAINT-SAENS THE GALLICIZER

French Composer Was One of First to Apply Liszt’s Gospel of Liberty

From a recent article in the Christian Science Monitor, it appears that Saint-Saëns was one of the first to apply Liszt’s gospel of liberty. Since the Franco-Prussian War, which treated of Saints-Saëns, Delby, Chabrier, Chausson, Fauré and Franck as composers of popular music, it appears that Saint-Saëns has been the exception to the rule. He is to be congratulated on his efforts in the promotion of classical music. The French composer has been active in the promotion of classical music. The French composer has been active in the promotion of classical music.

"My dear M. Hanson,

I am only too glad to occupy myself in your behalf immediately. If you shall ask me, I will write at once to M. Bertin, to Prevost-Paradol, and I will go Monday to warm up (sic) your music for a concert. If I can do what I hope, you will be entirely satisfied, since the part played by M. Hanson in this remarkable musical renaissance, and the latter is the study of psychology."

Theatrical Lithographs

Data for the five prints given above have been compiled from recent issues of Theatre World, New York, and the Library of Congress. The prints are all of the same size, 14x17 inches, and are reproduced from the original lithographs.

SOPRANO

"The voice appears to have great agility of it, and it is a joy to hear it."—William Heber, Addressed: Soprano, Pittsburgh, Pennsylvania.

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