



Inspiring Musicianship:



String-Playing
Influences in
H. L. Clarke's
Characteristic Studies

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Clarke at age 19 (1886)



Clarke with “The Swiss Bell Ringers” (1886)

Violinist/Violist

1881 Toronto Philharmonic Society Orchestra
1885 English’s Opera House in Indianapolis
1886 Alliance Orchestra in Indianapolis
1887 Academy of Music in Rochester, NY
1887-88 Violin instructor and orchestra leader
at Trinity College School in Ontario
1888-92 Viola instructor
at Toronto College of Music

Mentors

F.H. Torrington
John Bayley
Walters Rogers

An “all-round” musician

“The rehearsals of our family string quartet (Ed, first violin; Ern, second violin; Dad, cello and myself viola) taught us real music....

I wanted to not only make a fair cornet player, but a good ‘all-round’ musician, and so began to study the tonal qualities, compass, and fingering of all the other instruments which go to make up band and orchestra ensembles....

I would try to hear in my mind the sound of what I was arranging, to catch the sounds without actually playing the parts.This not only trained my mind, but seemed to help me play the cornet better, and through it I learned to study my music mentally before ever attempting to play it; likewise, I found that it enabled me to read all music more readily, and to execute with greater fluency.”

- H.L. Clarke, *How I Became a Cornetist* (p. 42)



Clarke as a member of the Victor Herbert Band (c. 1896)

A Comparison

Characteristic Studies (1915)

by H.L. Clarke (1867-1945)

Thirty-six Studies, Op. 20 (1848)

by H.E. Kayser (1815-1888)

Clarke Etude	Key	Marking	Kayser Etude	Key	Marking
1	C Major	Allegro moderato	4	C Major	Allegro
2	a minor	Allegro	28	a minor	Allegro assai
3	D-flat Major	Allegro risoluto	11	E-flat Major	Allegro energico
4	b-flat minor	Allegro misterioso	25	d minor	Allegro
5	D Major	Moderato energico	8	D Major	Commodo
6	b minor	Moderato marcato	19	b minor	Allegro
7	E-flat Major	Allegro moderato	32	E-flat Major	Allegro moderato
8	c minor	Allegro agitato	6	c minor	Allegro molto
9	E Major	Allegretto guisto	3	F Major	Allegretto
10	c-sharp minor	Allegro moderato	30	d minor	Allegro moderato
11	F Major	Allegretto	13	G Major	Allegretto
12	d minor	Allegro moderato	15	B-flat major	Allegro moderato
13	F-sharp Major	Vivace	22	E Major	Allegro assai
14	e-flat minor	Allegretto con moto	18	G Major	Allegretto
15	G Major	Allegro ma non troppo	12	G Major	Allegro, ma non tanto
16	e minor	Tempo di Bolero	Appears to be original to Clarke		
17	A-flat Major	Moderato	31	A-flat Major	Allegro molto agitato
18	f minor	Moderato	23	f minor	Allegretto
19	A Major	Allegro vivace	27	A Major	Allegro vivace
20	f-sharp minor	Furioso	21	E-flat Major	Allegro
21	B-flat Major	Moderato	10	C Major	Allegro, ma non tanto
22	g minor	Allegretto	35	b minor	Allegro con fuoco
23	B Major	Moderato	29	C Major	Moderato
24	g-sharp minor	Andante cantabile	Appears to be original to Clarke		

“musical and artistic individuality”

Kayser Etude #10

10. *Allegro, ma non tanto*

*p*₃ 1 2 2 1 3 1 2 *cresc.*

f *p* *cresc.*

Clarke Etude #21

21. *Moderato (Met. ♩ = 98)*

p *sustained and smoothly* *cresc.*

p

“comfort and ease”

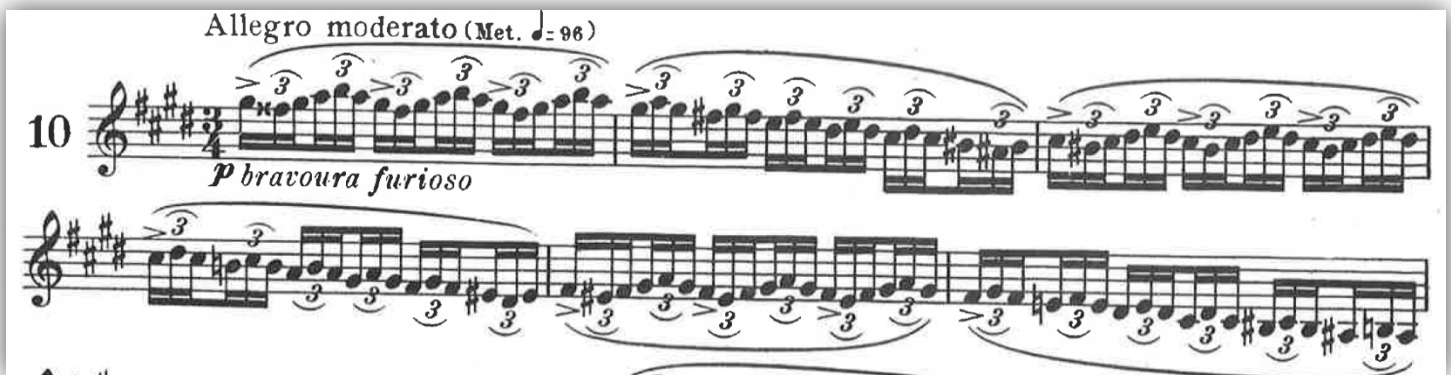
Kayser Etude #30



30. *Allegro moderato*
p *cresc.*

The image shows the first two staves of Kayser Etude #30. The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato'. The first staff begins with a piano (*p*) dynamic and features a series of triplet eighth notes. The second staff continues the melodic line, marked with a crescendo (*cresc.*) and includes a first ending bracket at the end.

Clarke Etude #10



10 *Allegro moderato* (Met. ♩ = 96)
p *bravura furioso*

The image shows the first two staves of Clarke Etude #10. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro moderato' with a metronome marking of quarter note = 96. The first staff begins with a piano (*p*) dynamic and features a series of triplet eighth notes. The second staff continues the melodic line, marked with a 'bravura furioso' dynamic and includes a first ending bracket at the end.

“absolute control of technic”

Kayser Etude #32

32. *Allegro moderato.*
dim.
cresc.
dim. f
dim.
cresc.
dim.
p

The score for Kayser Etude #32 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with various dynamic markings: *dim.*, *cresc.*, *dim. f*, *dim.*, and *cresc.*. The second staff continues the piece with similar rhythmic patterns, including a *p* marking. Technical annotations such as '4', '2', '1', and '3' are placed above the notes to indicate fingering. Slurs and accents are used throughout to guide the performer.

Clarke Etude #7

7 *Allegro moderato (Met. ♩=132)*
f well marked

The score for Clarke Etude #7 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with various dynamic markings: *f well marked*. The second staff continues the piece with similar rhythmic patterns, including a *v* marking. Technical annotations such as '4', '2', '1', and '3' are placed above the notes to indicate fingering. Slurs and accents are used throughout to guide the performer.

“slurring”

Kayser Etude #25

Allegro

25. *p* *cresc.* *f*

The image shows two staves of music for Kayser Etude #25, measures 25 through 30. The music is in 3/4 time and features a complex, slurred melodic line. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second staff continues the melodic development, also marked with *p*, *cresc.*, and *f*. Fingerings are indicated with numbers 0-4, and slurs connect the notes across measures.

Clarke Etude #4

Allegro misterioso (Met. ♩ = 120)

4 *p* smooth and evenly *fz* *p*

The image shows two staves of music for Clarke Etude #4, measures 4 through 9. The music is in 4/4 time and features a complex, slurred melodic line. The first staff begins with a piano (*p*) dynamic and the instruction "smooth and evenly". The second staff continues the melodic development, marked with *fz* and *p*. Fingerings are indicated with numbers 0-4, and slurs connect the notes across measures.

“articulation”

Kayser Etude #28

28. *Allegro assai*

fp fp fp fp fp fp fp

fp fp fp fp

Clarke Etude #2

2 *Allegro (Met ♩ = 144)*

mf leggiero

cresc. f

cresc.

Sources and Resources

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Images from Herbert L Clarke Music and Personal Papers, circa 1880-1945 (series 2: Photographs), Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign

Visit www.BrianReichenbach.com/ClarkeKayser