

Review

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author and composer. He tells the people—who have been speculating as to his parentage and country—that the house in which he has been living was that of Master Reichardt, 'the ruler of spirits'—that is Wagner. Now Wagner means in German 'the daring man.' *Kunrad* continues: 'though Reichardt did much for you and your city you cast out "the daring man"—den Wagner. But you did not drive out the restless new spirit which is always spoiling for a fight (*stellt sich zum Strauss*). Still many another good man and true came (*Wohl zogen will' wackere Leut'*) to you, but all in vain. You remain in loveless outer darkness, and only from a maiden's love can light come again.' The whole is so ingeniously done that it seems quite natural, and would be passed over by anyone not on the watch. Herr Strauss's way of accompanying this harangue deserves attention, and contains much instruction as to the ethics and uses of musical quotation. When *Kunrad* talks of Wagner as 'the noble ruler of spirits' the Walhall motive in all its serene dignity is heard from the brass—a noble tribute to his power. The words referring to his banishment are sung by *Kunrad* to the 'Flying Dutchman' theme—which adds point to the bitter satire, for the 'Dutchman' was the least daring of Wagner's works. The allusion to Strauss is accompanied by a motif from his own opera 'Guntram.' But then does not *Hans Sachs* quote 'Tristan' musically, and does not *Leporello* quote 'Figaro'?

One instance may be given of Strauss's ingenuity in the metamorphosing of themes. The subject which accompanies *Kunrad's* first wooing of *Diemut* is, in its first form, powerfully expressive of her indignation. By a change of rhythm and harmony it becomes a deliciously piquant illustration of her mockery. In augmentation a part of it represents 'Feuersnot' (Fire-famine), which is due to her rejection of him; and finally it appears in yet another rhythmic and harmonic guise, as the hymn of triumphant love. The performance at Berlin under the composer's direction was admirable, the orchestra being specially praiseworthy, as its task was probably the severest ever set to an operatic orchestra. The chorus, too, did wonders, and *Fräulein Destinn* as *Diemut* and Herr Berger as *Kunrad* were excellent musically and dramatically. All the scenes of popular gaiety and indignation went with irresistible swing. Those who read the libretto can have little idea of its excellence for stage purposes, for it hangs together remarkably, and moves swiftly to a climax and is full of human interest. And it is the human interest of the music which is its chief virtue, for Strauss can write a popular dance which will set the heads wagging, though it is made up of three themes moving at once, and can catch the atmosphere of merry-making as truthfully, as that of metaphysical romance.

A. K.

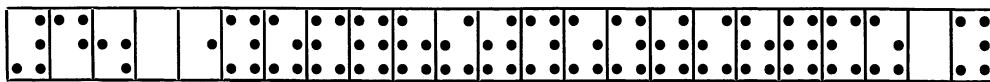
Reviews.

Braille Music Notation for the Blind. By Edward Watson. [Novello and Company, Limited.]

This volume, the latest addition to Messrs. Novello's Primer series, comes forth bearing this hall-mark: 'The official text-book of the British and Foreign Association for the promotion of the education and employment of the blind.' In the year 1829, Louis Braille, a sightless Frenchman, invented a system of expressing the sounds both of music and of speech (and also numerals) by means of raised dots, embossed into thick paper, to be deciphered by the touch of the finger. Five years later he improved his method, and in 1888 an International Congress, held at Cologne, decided upon the use of the Braille system (for music) in France, England, Germany, and Denmark. The mysteries—for mysteries they certainly are to those who are blessed with

the precious sense of vision—of this invaluable Braille aid to those who are deprived of sight, Mr. Watson's treatise seeks to unfold. As the book is intended for sighted people—teachers of the blind and the much larger number of musicians who must feel a sympathetic interest in their sightless brethren—the Braille notation is given in a *printed* form as an equivalent to the usual raised dots. It would not be possible within the limits of our space to give any idea of the scope of Mr. Watson's pages. The book should be studied for its own sake and for the sake of those for whom it has been so industriously prepared.

In order however to excite curiosity, and as furnishing a specimen of the notation, we give, from Mr. Watson's Primer, the following example, first in Braille, and secondly in ordinary notation. How simple it seems in comparison!



Coronation March. By Frederic H. Cowen.
God save the King. Arranged by Edward Elgar.
Te Deum laudamus in B flat. By C. Villiers Stanford.
Te Deum laudamus (Thanksgiving for Victory). By Arthur Sullivan. [Novello and Company, Limited.]

The primary object of a full score is for conducting purposes, but the secondary use to which it can be put is of hardly less importance, perhaps even greater than the first. In stating this we have in mind the student of instrumentation, to whom the advantage of having the material for analysing full scores is an invaluable aid to his artistic equipment. Example is better than precept, and however well a book on orchestration may be written, even by an expert, the secrets of the art can best be learned by observation—first, the hearing ear, and then the analytical eye.

The foregoing remarks may serve as a preliminary to calling attention to four works enumerated above, which are all by modern English composers. Dr. Cowen's brilliantly-scored March was written to commemorate the recent Coronation, and for half-a-crown one can see what Dr. Elgar is capable of doing for 'God save the King' when he 'turns it on,' orchestrally speaking. That important part of an orchestratist's equipment—the proper and restrained use of instruments when accompanying voices—is admirably demonstrated by Sir Charles Stanford in the score of his popular *Te Deum* in B flat; and an outstanding feature of Sullivan's posthumous *Te Deum* is the orchestration for strings, brass instruments, and organ. No apology need be made for calling attention to the beautiful and artistic manner in which these scores have been engraved.