

A Guide to Music

grammes," though occasionally met with, as in the Bohemian Smetana's beautiful quartet "Aus meinem Leben"—"From My Life"—are rare; and the players, instead of standing out as individuals, are merged in their common work.

All the great masters of pure music have contributed to this purest of its forms, the string quartet, of which Haydn is called the father. What wealth of unalloyed musical delight is to be found in the ever-springing melody, the intricate yet clear tissue of interweaving voices, the deep yet quiet feeling, of the quartets of Mozart, Beethoven, Schubert, Schumann, Dvořák, Tschaiikowsky, Brahms! And if one wants a little more variety of tone color there are the quintets in which the piano is added to the strings, of which Schumann's is a famous example, and there are, for smaller groups, trios for piano, violin, and violoncello, and sonatas for violin or violoncello with piano. The older one gets, the more familiar with it one grows, the more delightful does chamber music become. It is almost the only form of music that never grows wearisome.

Another high type of music, now unfortunately little cultivated, is that found in the noble organ works of Bach and Handel, and in later times of Mendelssohn, Rheinberger, César Franck, and the French organists of to-day like Widor. Although the organ is played by a single man, it has the voices of a multitude; and owing to the nature of its mechanism it is less minutely expressive than the piano, less responsive to the player's touch, and for