

A Correction. TOP LINE →

R. EMIL GRAMM corrects the statement in the last issue of THE MUSICAL COURIER about **YVES SCHARWENKA** playing in the Philharmonic Society concert. **YVES SCHARWENKA** does not play until the third concert of the society, on which occasion he will perform second piano concerto in C minor. At the second concert a new symphonic poem for orchestra, by **PHILIPP SCHARWENKA**, will be played.

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

III.

LET it be understood from the first that the new keyboard is not a fantastic idea of one man, but a forced outgrowth of necessity. Since the beginning of a century over one hundred and forty models and degrees of improved keyboards have been heard of. These successful trials were the stepping stones to final success. The new keyboard eliminates all the absurdities and unnatural difficulties of the old keyboard, and, further, it can be proven with mathematical certainty that there is no other keyboard conceivable realizing all these ends.

The following is a systematically arranged outline of all the technical advantages of the new keyboard:

I.—NATURAL POSITION OF THE HANDS.

Whatever scale, passage or chord we play we shall invariably find that the hand occupies the same convenient position, as it is always possible to play the notes allotted the thumb on one of the lower rows and those for the fingers on the upper ones. The thumb can be passed under well as from F to F sharp, as from F sharp to G, and in every circumstance admits of the scales and passages being far more easily performed. The thumb can even be used under the fifth finger without any difficulty.

II.—ENLARGED WIDTH OF STRETCH FOR THE HANDS.

The octave on the new keyboard corresponds in extent to the sixth on the old. A man's hand that stretches ten keys (C to E), will on the new keyboard stretch the tenth key beyond the octave, C to E, and the child's hand which on the old keyboard can stretch six keys will on the new keyboard stretch an octave or more. It is thus that enormous advantages are gained by the augmented power of stretching wide intervals, and that a long requirement is thereby supplied. Modern piano literature is continually aiming at producing new effects of harmony by means of very wide intervals, and numerous are the passages which in the way prescribed by the composer can be played only by abnormally large hands, and are always even by such.

The seven octaves on the new keyboard occupy no more of the space of five octaves on the old keyboard; it therefore becomes possible to play everything without lifting the body out of its position of repose and making the numerous, violent movements of the body which are necessary accompaniments to many of the numerous notes cultivated by virtuosi, and which would be more appropriate in the arena of the gymnast than as the expression of an artistic idea.

III.—GREAT GAIN IN ENDURANCE.

The reduced width of the keyboard and the natural position of the hands give great additional strength, and prevent fatigue.

IV.—UNIFORMITY OF ALL SCALES AND CHORDS.

The fingering of all scales and chords which are theoretically alike is one and the same on the new keyboard, and there is no difference whatever between them in regard to the disposition of the fingers and in respect of everything that concerns the manual sense of touch.

The technical material of the piano is considerably diminished; instead of twenty-four scales only two have to be learned, and the same reduction holds with regard to all forms, arpeggios, scales in double and multiple tones, runs and figures. Time and labor of practicing purely technical matter is materially lessened. Transposing of any piece of music in another key is a simple operation, or doing this all that is needful is to begin on any other key and to go through all the movements unaltered.

THE CHANCES OF TOUCHING WRONG KEYS ARE GREATLY REDUCED.

VI.—FREEDOM OF FINGERING.

The fingering can be perfectly adapted to the rhythmic and dynamic conditions, and the intended rapidity at the

time being, so that one can accomplish with great ease what otherwise could only be performed by endless practice and intense exertion. The Janko keyboard has no projecting keys—so called upper keys—so that the thumb may touch any desired key, and can be passed under at any place without the other fingers preventing its passage. The long felt requirement is supplied. We form the fingering according to our free volition, guided by logical and artistic considerations, and are no longer fettered to the inconsistent irregularities of the old keyboard.

VII.—SPECIAL EFFECTS.

Successions of half tones can be played strictly legato with one finger; therefore chromatic runs in single tones, thirds, sixths, octaves, tenths or chords are easily performed. The rounded off touch plates allow also a legato playing of whole tone successions with one finger. A vast number of the effects of artistic value heretofore impossible can now be introduced into musical compositions. Many works originally written for four hands can be played with two.

NEW YORK COLLEGE OF MUSIC

ALEXANDER LAMBERT, DIRECTOR.

Mrs. FURSCHEMADL, Principal of Vocal Department.

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NOTICE.—The New York College of Music WILL REMOVE September 1, from 168 E. 70th St., to its new and handsome building

128 and 130 EAST 58th STREET.

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