St. Michael, Crooked Lane, and Its Organs

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Dr. Scheurleer, all of them distinguished by distinct but often minute variations both of the title and the text, but in every case sufficient to warrant the bibliographer in claiming each as a separate edition. But now comes the puzzle: each of these editions bears the same date, not merely the year 1540, but also the same actual day of the year—June 12! This is obviously impossible, and it is difficult to suggest any reason for such a course. It is not necessary to assume that the whole of the book was set up afresh for each edition, but the discrepancies are in many cases very remarkable. One example, for instance, is at hand. M. Goovaerts gives a photographic reproduction of the music to Psalm xxvi., occupying a single page. In Mr. Littleton's copy four lines occupy the lower part of leaf D 6 *recto*, the remainder the top of D 6 *verso*; while in addition to trifling differences in setting up the music, the Latin words are distinctly different both in setting up and in the relative positions they occupy. It should be mentioned that Dr. Scheurleer gives admirable photographic facsimiles in red and black of all the titles, the first four of which have certain small marks introduced, apparently for purposes of trade identification. There can be but little doubt that the order in which he has arranged them is correct. As stated, the title bears a wood-cut of King David. In title No. 2, the block already shows signs of a crack, and this develops rapidly in subsequent examples, till in No. 9 it extends entirely across the block. It seems absolutely impossible that the whole of these nine editions can have been called for in the year 1540, but it is difficult to suggest any reason to justify this seeming falsification of date, unless it was with the idea of claiming the protection of the Privilege when it had already come to an end.

This six years' Privilege expired in 1545. In that year there are somewhat hazy traces of an edition by another printer, which Dr. Scheurleer has not succeeded in running to earth, while in 1550 another seems to have appeared at Campen, also not seen by Dr. Scheurleer. In 1556-57 we break entirely fresh ground. The original work contained the melodies only. At that time the Flemish musician well known under the curious name of 'Clemens non papa,' issued a series of collections of sacred music by various composers, published at Antwerp by Tielman Susato. Among them was a selection from 'Souter Liedekens,' arranged for three voices, in separate parts, oblong 8vo. It may be added that a modern reprint of these may be found, in score, in vol. xi. of Commer's 'Collectio Operum Musicorum Batavorum.'

No good purpose would be served by giving details of all the editions subsequently printed, the last, which was the thirty-third, dating from Utrecht in the year 1613; but it should be pointed out that in 1559 Symon Cock re-issued it with a new block for the title. This is the fourteenth edition, and it was his last, as he died in August, 1562. The business seems to have been continued by his heirs, but however this may have been, in 1564 one Claes van den Woumere issued, also in Antwerp, a reprint, presenting on the title the original cracked block! Were the heirs sufficiently careless of Cock's reputation to allow it to come into the market instead of throwing it into the fire, or was Claes a workman of Cock's who had availed himself of his opportunities to 'convey' the block? This was the only work with musical notes which issued from his office, for in the following year he abandoned printing for the trade of bookbinding.

It has been shown that the claim of Cock's Boecklein of 1539 to be an earlier edition of 'Souter Liedekens' has broken down. A second candidate for that honour is in our judgment equally unsustainable.

A single copy of 'Souter Liedekens' exists in a private collection at The Hague, with the date 1539. This copy has been carefully examined by Dr. Scheurleer, and he identifies it, on grounds which seem irrefutable, with the 1559 edition of S. Cock. The title carries the block first used by him in that edition. The text is absolutely identical, while his examination convinces him that the date on the title has been tampered with.

One other point of deep interest remains to be noticed. The tune set to Psalm xix. contains the germ of our 'Old Hundreth,' thus putting back the received date of this tune by several years. We believe that the late Major Crawford was the first to make this discovery, which proves his acquaintance with the work forming the subject of this article. It would be a great delight if one could have the opportunity of gathering together and comparing the whole of the earlier editions; but this is, of course, only a dream! Unfortunately, the British Museum gives us little help, for it possesses no edition earlier than 1561—*i.e.*, no example whatever printed by Cock.

Comparing this work with other metrical versions of the Psalms, it appears that the first *complete* Sternhold and Hopkins saw the light in 1551. Two years earlier (in 1549) Robert Crowley, Vicar of St. Giles's, Cripplegate, is said to have versified the whole of the Psalms, while Clément Marot's earliest attempts are dated 1539. We think, therefore, that we are justly entitled to claim 'Souter Liedekens' as the first to bring the work to completion, while the 'Boecklein' of 1539 undoubtedly remains the first example of the use of printed musical notes in the Netherlands.

ST. MICHAEL, CROOKED LANE, AND ITS ORGANS.

BY ANDREW FREEMAN.

When one reads of priceless national records—Magna Charta itself amongst them—being so little thought of that they could be crammed together in sacks and cast aside into a disused loft (and that not so long ago), it is not surprising that amongst the documents rescued from so ignominious a fate, and now safely stored in the Public Record Office in Chancery Lane, those bearing on musical subjects should be comparatively few in number. The wonder is that any should have survived at all. Perhaps those who knew of their existence thought they were not worth selling to the antiquaries of their day: they were obviously not clean enough for use as wrappers for butter or cheese. They might have been burned as useless litter; but, fortunately—there was the loft! From many a dusty parchment so saved a light is thrown down some forgotten court or alley off the main track of history, giving us a vivid, if transitory, glimpse of its householders and their petty cares and worries. To the parishioners of St. Michael, for instance, the possession of an organ, or rather of the wreck of one, was not even a matter of concern to themselves until the eagle eye and long arm of Laud made it so, greatly to their discomfort. Since they had an organ in their church, why was it not used? If it was out of order, why had it not been repaired? Let the parish see to it forthwith, or be prepared for the consequences. Such, one can see, was the command, stern and incisive. The reply, interesting, quaint, and (so far as it relates to the instrument itself) conclusive, follows:

St. Michael Crooked-lane.

The reasons why the Inhabitants and Parishion^{rs} are not able to sett up the Organs againe and the time since they were taken downe.

That the organs were never used in the church since Queene Maries dayes and when the roodlofte which was the place where they stood was taken downe they were also sett aside.

That they are soe old rotten and decayed that noe workeman can reparaire them, there is only 37 old pipes worth 9^d a pound and all the rest not worth anything.

That whereas the inhabitants heretofore have in marchants, stockffishmongers and men of great estates, now for the most parte they are poore handycrafte tradesmen and not able to maintaine a paire of organs.

There was never noe land nor any maintenance given in our parishe for that use as wee understande Sr John Lambe was informed.

That consideringe that our Ordinary and necessary general collections such as must of necessity be collected as the shipp money, and for the maintenance of the poore and visited houses have been of late more than wee are well able to bare wee humbly desire Sr John Lambe not to put us to this charge but to dismisse the court of this busines that wee may bee no further troubled.

[On the back:]

Crooked-Lane reasons ag^t ye organs.

D. Nash [?]

March [?] 1637*

Stow, writing in 1598, calls St. Michael's a 'fair church,' and tells us that it had taken the place of an older building which was 'but a small and homely thing, standing upon part of that ground wherein now standeth the parsonage house.'

A new church, built by Wren in 1688 to replace the one destroyed by the Great Fire, was in its turn demolished in 1831 to make room for new approaches to London Bridge. In 'New Remarks of London,' collected by the Company of Parish Clerks in 1733, it is stated that this church had at that time no organ, the parishioners evidently being of the same mind as their predecessors of a century earlier. Later on, however, there was a change of opinion, for at the time the church was pulled down it contained an instrument of some kind, though nothing seems to be known concerning its contents.

Shrubsole's tune 'Miles Lane' was named after the Meeting House in Miles (*i.e.*, Michael's) Lane, frequented by the composer. In 1671, when as yet few City churches had been rebuilt after the Fire, Charles II. ordered that certain places hitherto used as conventicles should henceforth be used as churches and served by orthodox ministers appointed by the Bishop of London. The Meeting House in Miles Lane was one of the selected buildings, being described on the list as a 'large room, with two galleries, and thirty-nine forms.' Like the old church, from which it took its name, and the last church, whose place it supplid for some seventeen years, all traces of this old Meeting House have long since disappeared. The Lane and the tune alone are left.

Sir John Lambe (*c.* 1566-1647), referred to in the document given above, was a zealous member of the High Commission Court, from 1629 until its abolition by the Long Parliament. He made himself very unpopular by his high-handed and vigorous prosecutions; and it is curious to find that one of the charges upon which he was ordered to appear before a Committee of the House of Commons, in 1640-41, was that he had compelled the parishioners of Waddesdon (Bucks) to maintain an organ and an organist at a cost of £15 a year.†

* State Papers Domestic: Car. I: Vol. 351, No. 102.
† The Dictionary of National Biography, from which these particulars of Sir John Lambe are taken, makes it *two* organs, but this is obviously a misreading of the term *pair* of organs.

CONGREGATIONAL SINGING.

The twelfth annual general meeting of the Liverpool Church Choir Association was held on March 3 in the Town Hall, under the presidency of the Lord Mayor. The Bishop of Liverpool and Sir Edward Russell both referred to the ever-present difficulty of congregational singing, and, while recognising and welcoming the many good things accomplished by the Association for the improvement of choir singing, launched into the old controversy mentioned above. We wish it were possible to procure copies of an admirable article by the late Sir John Stainer which appeared in the *Globe* some years ago. But we almost fear even so strong a testimony would fail to convince them. When we are told by Sir Edward Russell that the *Te Deum* and the *Benedicite* omnia opera belong to the congregation, it will at once be evident that in some cases the subject may be given up as hopeless. The Bishop, while feeling that in cathedrals and the chief churches the finest musical services should be encouraged, was yet of opinion that in the ordinary churches congregational singing should be the rule. Sir John Stainer in the article to which we refer quite rightly urged that if a window should require decoration, or the walls of the church ornamentation by carving, the scheme of such work being entrusted to members of the congregation was no more likely to be artistically successful than were their weekly efforts in the musical rendering of the service. We recently had the privilege of attending a service in a Royal Chapel, and the performances of a lady in the congregation, not only in the hymns but in the psalms and canticles also, were anything but edifying. The chief features were a dreadful voice and an astonishing lack of musical knowledge. It will be urged that she was giving her best. But this is just where art steps in, and it is strange that of all the arts employed in Divine worship, music is the only one which is not safeguarded from mutilation.

Such a performance as we have noted gives offence to many. We shall always agree that the hymns are the people's own, and no doubt in the general effect the raucous and untrained voice is rendered in some degree harmless. The cultivation of the Christian spirit of humility and self-abnegation would seem a more suitable attitude in many cases. There are doubtless examples of churches whose choirs endeavour to emulate the style of the Cathedral Service, and though such an ideal is far from unworthy, they often fail to produce such an effect as would have been theirs by more modest effort.

Sir Edward Russell laid down that certain people were irritated by a musical service. We say, let them curb their irritation, remembering that many find music uplifting and exceedingly helpful to devotion. We have little patience with their attitude, and trust that our organists and choir-masters will remain undaunted by such criticisms, and continue in their praiseworthy efforts to make the music of the Church Service as artistically beautiful as should be every other adjunct to worship.

A largely-attended meeting was held on February 21 at St. William's College, York, to consider the presentation of a testimonial to Mr. T. Tertius Noble on his retirement from the post of organist of York Minster. His Grace The Archbishop of Canterbury presided, and in an eloquent speech paid a high tribute to Mr. Noble's work in York and the neighbourhood. Others present included the Dean of York, the Lord Bishop of Sheffield, Canon Watson, &c. Enthusiastic speeches were made by the Dean and by Sir William Worsley, Bart., and on the motion of the Dean the following resolution was unanimously carried: 'That a public testimonial be presented to Mr. T. T. Noble on his leaving York for America, in recognition of his great services to music during his fifteen years' residence in the city.' A large and representative general committee was formed, which included the Archbishop, the Dean, and a host of well-known residents. The executive committee is headed by the Dean, the names having been submitted by Mr. Jalland and seconded by Councillor K. E. T. Wilkinson.

A Walcker divided organ has been placed by Messrs. Murdoch, Murdoch & Co. in the Catholic Church, Bedford. It is fitted with Walcker's latest action, rocking stop tablets, and several other unique features.

An exceptionally interesting scheme of music was again drawn up for the Holy Week Services at Westminster Cathedral. Tallis, Byrd, Shepherd, Tye, Whyte, and other English composers were largely drawn upon, and of course Palestrina, Allegri and Di Lasso. The whole of Tallis's Lamentations were included. The greater part of the music was English. Over twenty of the pieces were understood to be given for the first time since the Reformation. The whole programme was a further example of Dr. R. R. Terry's unique enthusiasm, knowledge, and energy in this field.

In view of the recent appearance in these columns of articles on Sigfrid Karg-Elert, the well-known composer for the organ, by Dr. Eaglefield Hull, it is interesting to note that Dr. Hull gave a recital of Karg-Elert's works at the Royal Academy of Music on February 26. The programme was as follows:

Chaconne and Chorale in B flat minor.
Choral Preludes:—‘O Haupt voll Blut und Wunden.’
‘Aus meines Herzens Grunde.’
‘Näher, mein Gott, zu Dir!’

Variations from the Passacaglia in E flat minor.

‘Drei Pastelle,’ No. 1.

‘Clair de Lune.’

Improvisation in E.

Bourrée et Musette.

Fantasia and Fugue in D major, Op. 39.

The recital was preceded by a short account of the composer and his works.

The trustees of Wilson College, Pa., U.S.A., have unanimously decided to accept the specifications and plans of Dr. Orlando A. Mansfield, the professor of music, for a concert organ of four manuals and fifty stops, and have appointed a committee to confer with Dr. Mansfield and to proceed with the erection of the new instrument forthwith. The cost, in addition to the incorporation of the present instrument, to be not less than £1,000.

On February 25, the degree of Doctor of Music was conferred upon Mr. E. H. Thorne, the organist of St. Anne's, Soho, by the Archbishop of Canterbury.

Mr. F. B. Kiddle has resigned the post of organist at Marylebone Parish Church.

SPECIAL SERVICES.

A selection of numbers from the settings by Rossini and Dvorák of the ‘Stabat Mater’ was given under the direction of Mr. Herbert Hodge at St. Mary-le-Strand, on February 26. The vocalists were Miss Maude Wilby, Miss Rosina Baker, and Messrs. Ernest Stépan and Graham Smart.

On February 26 a performance of Dvorák's ‘Stabat Mater’ (English adaptation) was given at the Bethlehem Congregational Church, Rhosllanerchrugog, North Wales, by the Bethlehem United Choral Society conducted by Mr. Dan Roberts. The principals were Madame Laura Evans-Williams, Miss Lilian G. Rickard, Mr. John Roberts, and Mr. Herbert Brown. Dr. Caradog Roberts presided at the organ. The performance was followed by a miscellaneous programme.

A performance of the Passion music from Handel's ‘Messiah’ was given in February by the Avon Vale Musical Society. Bath Abbey was chosen for the occasion, and under such conditions the necessary atmosphere was assured, and an excellent performance obtained. The soloists were Miss Winifred Bowden Smith, Countess Valda Gleichen, and Mr. J. P. Prior. The orchestra, of which Mrs. Fortlage was leader, numbered thirty-two, and Mr. A. E. New played the organ. Mr. J. S. Liddle was the conductor.

Maunder's ‘Olivet to Calvary’ was given in St. Mary's Church, Loughton, on March 3, by the Loughton Choral Society, under the direction of Mr. Henry Riding, with Mr. E. C. Nunn as organist.

On Sunday evening, March 9, Cuthbert Nunn's cantata ‘Everyman’ was given by the choir before a large congregation at Woodford Parish Church. The composer presided at the organ, and Mr. John W. Cox, the organist and choir-master, conducted.

A praiseworthy performance of Dvorák's ‘Stabat Mater’ was given at St. John's Church, Upper St. Leonards, on March 12, by the choir, assisted by the Musical Society and an orchestra of local players. Mr. Leonard O'Connor (the organist) conducted, and Mr. T. S. Guyer (of Bexhill Parish Church) accompanied at the organ.

Brahms's ‘Requiem’ was given (with orchestral accompaniment) as a Lenten service at Chichester Cathedral on March 13, under Mr. F. J. W. Crowe's direction. The singing was as usual of high quality, and an impressive interpretation resulted. Mr. Reginald Stewart and choristers sang the solo parts.

S. B. Leonard, a youth at Allhallows' School, Honiton, has just won in open competition the organ scholarship at Merton College, Oxford. He has been a pupil of Mr. John E. Campbell, the music-master at Allhallows' School, for the past three-and-a-half years. As Mr. Leonard is only seventeen years of age much may be expected of him, and his career will be watched with interest.

At a meeting of the Glasgow Society of Organists held on March 15, Dr. Shinn gave a lecture on ‘Ear-training and its relation to other matters of musical education.’

ORGAN RECITALS.

Dr. Caradog Roberts, Welsh Congregational Chapel, Porth—Fantasia in E flat, *Saint-Saëns*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Air with variations in A, *Hesse*.

Mr. Hugh Ware, St. Saviour's, Croydon—Epilogue, *Healey Willan*.

Mr. Allan Brown, Wesleyan Church, Gillingham—Fugue in C minor, *Julius Reubke*.

Mr. Arthur Shirley, St. Saviour's Church, Riga—Fugue in G, *Krebs*.

Mr. Guy Michell, St. James's, Tunbridge Wells—Marche Religieuse, *Guilmant*.

Mr. A. E. Jones, Bolton Town Hall—Introduction, Theme, and Variations, *W. Faulkes*.

Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry—Grand Solemn March, *Smart*.

Mr. James Tomlinson, Public Hall, Preston—Impromptu in G, *W. G. Alcock*.

Mr. W. J. Lancaster, Parish Church, Bolton—Introduction to ‘The Seven Last Words,’ *Haydn*.

Mr. W. Ratcliffe, St. James's Church, Hampton Hill—Méditation-Élégie, *Borowski*.

Mr. H. T. Gilberthorpe, St. James's Church, Hampton Hill—Sonata (in the style of Handel), *Wolstenholme*.

Mr. Albert Orton, Walton Parish Church, Liverpool—The ‘Storm’ Fantasia, *Lemmens*.

Mr. Walter Jones, Primrose Hill Church, Northampton—First Sonata, *Mendelssohn*.

Dr. L. A. Hamand, Malvern Priory Church—Sonata in E flat minor, *Rheinberger*.

Mr. C. E. B. Dobson, Nottingham Central Mission—Nachspiel, *T. Tertius Noble*.

Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Triumphal March, *Lemmens*.

Miss E. P. Coxeter, St. Magnus', London Bridge—Sonata in D, *Mendelssohn*.

Mr. W. W. Starmer, St. James's, Tunbridge Wells—‘In Paradisum,’ *Dubois*.

Mr. W. Lynnwood Farnam, Christ Church Cathedral, Montreal—Sonata in C sharp minor, *Basil Harwood*.

Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Choral No. 2, in B minor, *Frank*.

Mr. W. A. Roberts, Wepre Presbyterian Church—Air and Variations in A minor, *Faulkes*.

Mr. Richard Tattersall, University of Toronto—‘Clair de Lune,’ *Karg-Elert*.

Mr. William Biller, Christ Church, Liscard—‘Passacaglia,’ *John E. West*.

Dr. Arthur Pollitt, Oswestry Parish Church—Choral Prelude, 'Schmücke dich, O liebe Seele,' *Bach*.
 Mr. Sidney A. Court, St. George's Hall, Old Kent Road—Elegy in G and Andantino in D flat, *Lemare*.
 Mr. W. J. Stobbs, Wesleyan Church, Redcar—Offertoire in D flat, *Salomé*.

APPOINTMENTS.

Mr. J. W. Coleman, organist and choirmaster of St. Margaret's, Leytonstone, N.E.
 Master Frank Crane, leading boy, Lichfield Cathedral.
 Mr. Arthur Yould, organist and choirmaster of St. Giles's Church, Shrewsbury.

Reviews.

Dictionary of Organs and Organists. Edited by Frederick W. Thornsby.

[H. Logan & Co., Bournemouth.]

This book, admirable in many ways, deals with questions interesting to organists and those best described as 'organiacs.' It includes a brief history of the organ and an excellent article on organ-cases. The rather delicate subject of the relation of organists and clergy is treated in a manner helpful to all (and there are unfortunately many) who may have occasion to examine their position in this respect. We only hope some such agreement as is recommended may be regularly adopted, though there is much to be done before a wholly satisfactory solution of the problem is reached.

The articles on choir-training, and the position of the organist in the Church of Scotland, are of interest, and the matter relating to organ-building and builders of New York City will be found profitable. The accounts of London and Provincial organs, though many of little or no interest are included, make attractive reading to the enthusiast on such matters. The short sketch of French historical organs is also worthy of mention.

In the publishers' Introduction we read that the addendum to the book gives 'brief biographies of the leading organists throughout the country.' It is also hoped 'that the public appreciates the comprehensiveness and reliability of the publication. . . . We do not know whether the publishers are possessed of a strong sense of humour, but if not they can surely only plead ignorance when we point out the omission (in 'The Organists' Who's Who') of such names as Sir Walter Parratt, Dr. Walter Alcock, Mr. Charles Macpherson, Dr. Walford Davies, Dr. C. H. Lloyd, Mr. Alfred Hollins, Dr. Huntley, Dr. Harding, Dr. E. H. Thorne, Dr. Mann, Dr. Pyne, Dr. Naylor, Dr. Charles Wood, Dr. Buck, Dr. Brewer, &c. We have here the Master of the King's Music, who plays the organ at Windsor Castle, there is the organist who played the organ at the Coronation of King Edward VII. and King George V., the organist of the Temple Church, the sub-organist of St. Paul's Cathedral, and there are Cathedral and ex-Cathedral organists, and many others whose names are equally well known wherever Church and organ music are understood.

Album of Selected Pieces by William Byrd. Edited by Granville Bantock.

[Novello & Co., Ltd.]

The revival of interest in, and knowledge of, the English composers of the Great Period is a welcome sign of our own increasing musical consciousness in the present day. Byrd, Gibbons, Bull, Farnaby, and the rest, form a group whose work was unsurpassed in their own day, and which by no means deserves the comparative neglect into which it has fallen, and this series of Albums should do much to restore to them their due fame. Their music has been somewhat difficult of access; the FitzWilliam Virginal Book is large and expensive, and the notation is unfamiliar and frequently puzzling to the untrained eye. In the present series the notation is modernized; a representative selection of pieces is given, together with a biographical sketch, and notes on the various pieces included, so that the public at large may readily form a fair idea of the writers thus republished.

William Byrd (*cir.* 1542-1622) was regarded in his own day as foremost in his profession, and the cheque-book of the Chapel Royal (of which he was a member), in recording his death, speaks of him as 'Father of Musicke.' Being a Catholic, he suffered some inconveniences in consequence under Elizabeth and James I., though he was so valuable that he was spared serious persecution. His church music was mostly written to Latin and adapted to English words. As a madrigal writer he was not, perhaps, so successful, his nature being rather serious for this lighter style. There are over seventy of his pieces in the FitzWilliam Virginal Book (1608-16), besides those in other collections.

The selection in this Album is a good and representative one. Of the two Preludes, the one here given is certainly the more interesting. A remarkable piece is the 'Bells,' on a ground-bass, C, D, as in 'Sumer is icumen in.' A jig, a galliard, and a Miserere follow, the last being the polyphonic treatment of a chant. Next come some variations on the tune of 'O mistress mine,' as sung at the production of 'Twelfth night,' about 1600. There are also some interesting variations on the tune of the old ballad, 'The carman's whistle.' 'The woods so wild,' too, has really some atmosphere, and, as Professor Bantock says, 'realises to some extent the poetry of the subject.' Altogether the Album is a welcome addition to our available stock of the literature of the period.

John Field: sein Leben und seine Werke. By Heinrich Dessauer.

[Langensalze: Hermann Beyer & Sohn.]

Of course, as is well known, the name of John Field is imperishably associated with the Nocturne, and yet, save for Liszt's Preface, no attempt at a monograph on the inventor of this delightful art form has as yet been presented to the public. Herr Heinrich Dessauer now comes forward to supply this desideratum, and his monograph (in German) was accepted as a dissertation for the degree of Doctor of Philosophy at the University of Leipzig.

The present work runs to 118 pages, and shows a tolerable acquaintance with the biography of Field from 1807 till his death in 1837, but evidently Herr Dessauer has not kept himself up to date in his account of the early struggles of this gifted Irish composer. In consequence of this non-acquaintance with recently-published material, Herr Dessauer simply repeats the old error of assuming that Field only began his musical career in London in 1794. The fact is that John Field of Dublin made his début in his native city at a Rotunda concert given by Giordani on March 24, 1792, when he performed a Concerto by Krumpholtz. His second appearance was also in Dublin, in conjunction with Madame Gautherot (the famous lady violinist) on April 4, 1792, when he played a new Concerto by Giordani. He again appeared at a third Dublin concert on April 14. His London début was not till May, 1794, under the auspices of Clementi, and on February 7, 1799, he appeared at the King's Theatre, Haymarket, as composer of a Concerto for the pianoforte.

Perhaps the most interesting portion of Dessauer's monograph is the section showing the indebtedness of Chopin to Field, and he prints extracts in parallel columns which prove that the borrowings are more than accidental.

In addition, there is a section on portraits of Field, and also a very good bibliography. It is interesting to add that the centenary of the Nocturne will be due in 1914.

Folk-songs of England. Edited by Cecil J. Sharp.

Book IV. Folk-songs from various Countries. Collected by Cecil J. Sharp.

Book V. Folk-songs from Sussex. Collected by W. Percy Merrick.

[Novello & Co., Ltd.]

Mr. Cecil J. Sharp continues his self-imposed labours as a collector and editor of English Folk-song. The result of his most recent labours in this direction is seen in Books IV. and V. of 'Folk-songs of England.'

Book IV. contains songs collected in Worcestershire, Warwickshire, Oxfordshire, Gloucestershire, Berkshire, Devonshire, and Cambridge—in all, twenty-two items. It must not be supposed that the songs and tunes are peculiar