Review

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pleasant gatherings of artists, visitors, and members of the Festival Committee each day, after the rehearsal in the morning and Concert in the evening. On Sunday evening Dr. Wüllner was, of course, received with enthusiasm, and the remark made in a brief speech by M. Vincent d'Indy, the well-known French composer, that "there is one Beethoven, and Wüllner is his prophet," was applauded to the echo. The Bonn Festival will long be held in pleasant remembrance by all who were present.

REVIEWS.

The Art of Music. By C. Hubert H. Parry.
[Kegan Paul, Trench and Co.]

THE title of this book by no means does justice to its contents. "The Evolution of Music" would have been more accurate; for the work presents, in fact, to quote a sentence of the author's, "a continuous and unbroken record of human effort to extend and enhance the possibilities of effects of sound upon human sensibilities, as representing in a formal or a direct manner the expression of man's inner being." Such a record is clearly neither more nor less than a "philosophy of history"—that is to say, a picture in which the successive events of history are presented as inevitable results of the operation of a few simple causes. History has been superbly defined as "philosophy teaching by examples." How few histories, of any subject, come up to this ideal! Strings of facts, dates, names of persons and places—do not these still make up the whole idea of "history" as conceived by many minds and exhibited in many books? Dr. Parry and one or two other writers have done their best to dispel this delusion, and they deserve the warmest thanks of all who know what "education" really means; but in "The Art of Music" we have quite the ideal book of its kind, as, indeed, everyone who knows the author's primer, "A Summary of Mediæval and Modern Musical History," will be ready to believe. In that masterly little volume the author completed his task in something over a hundred pages. In the larger work now under notice he has allowed himself about three times that number, and has taken us into the "dark backward and abysm of time," before even a scale had been arrived at. This part of the book is particularly valuable, the views put forward being in many cases quite new. We have first a chapter on the impulses to which the origin of music is due. There are no fanciful assumptions, no guesses—everything is strictly scientific and easily verifiable. A remarkable chapter on Folk-music, and another in which the scale systems of the world are classified, follow, and these may be safely quoted as superior to anything hitherto written on the subjects of which they treat. Each, indeed, might very well be expanded into a volume. Other admirable chapters are those on "The Rise of Secular Music" and on "Modern Tendencies." But the book altogether is so excellent that it is not too much to characterise it as "epoch making." There is little likelihood of another work on the subject being wanted for years and years to come.

Les Lurs de l'âge de Bronze, au Musée National de Copenhague. Par le Dr. Angul Hammerich. The French translation by E. Beauvois. [Copenhagen: Thiele, 1894.]

THERE is a great interest attached to the fine collection of bronze horns (Lur, old Norse; *luðr*, great horn) in the National Museum at Copenhagen. These primitive instruments are of singular aspect, as is shown by the faithful woodcuts in Dr. Hammerich's pamphlet. They are serpentine tubes from about five to eight feet in length, approximating in these measurements to the modern trumpet, the alto and tenor trombones. The bore is conical throughout, and of very slender diameter near the mouthpiece, it is only a little wider at the other end. A chemical analysis of the metal gives: copper, 88.90; tin, 10.61; and iron, 0.49, which is the ordinary composition of metal used in the Bronze age. The tube is composed of several pieces, the joining of which is skilfully and efficiently guaranteed. The mouthpiece is of cup form, a little narrower than that of a trombone, but, unlike our modern

brass instruments, it is a fixture. The tubes are terminated by ornamented circular plates, and carry near the mouth-pieces embellishments of carved ornaments and tassels, and chains for support. It is an extraordinary fact that the peat-mosses of Denmark have preserved, instead of destroying by corrosion, these old-world metal instruments. Dr. Hammerich attributes to them an age of 2,500 years. They belong to these northern countries only; a few small specimens have been found in Mecklenburg, eight in a fragmentary state in Sweden. The largest number has been recovered in Denmark, where twenty-three have been found—fourteen in perfect condition, and all, as already said, in peat-mosses. Nineteen of these are in the National Museum at Copenhagen. The lurs are usually found in pairs and appear to have been thus used together, which implies considerable skill to ensure their being of the same pitch. There are pairs in C, D, E flat, E, and G. The E flat lurs are at French pitch, the others a little higher. Of course, the usual harmonics of metal tubes with small bores are attainable. The question naturally arises were these horns, when used in pairs, employed to sound divergent notes? Dr. Hammerich refers to the hypothesis of Fétis, that we are indebted to the Scandinavians for the origin of our modern harmony. We owe Dr. Hammerich our thanks for this valuable essay.

Orchestral Ballad in A minor. By Stewart Macpherson. Arranged for pianoforte solo. [Novello, Ewer and Co.]

AN orchestral work transcribed for the pianoforte must, of course, suffer to some extent; but Mr. Macpherson has arranged his clever and pleasing Ballad most successfully. One can feel that it is music written for many instruments, but the hand of a skilful pianist can be traced throughout; despite the polyphony, there are no uncomfortable passages to play. Still the transcription demands a good and intelligent pianist to render it justice. The opening phrase, showing Scotch influence, is ingeniously developed—to that indeed it readily lends itself—and without sense of effort. The *Scherzando* section in F is exceedingly light and graceful, and the "Meistersinger" colouring rather pleasant than otherwise. The Ballad is dedicated to Dr. A. C. Mackenzie.

Studien bei Hans von Bülow. Von Theodor Pfeiffer.
[Berlin: Fr. Leuckhardt.]

"BÜLOW is a schoolmaster, but an eminent one," so spoke Liszt on one occasion. And Liszt acknowledged that he himself had learnt much from Bülow's edition of some of the Beethoven Sonatas. Yes, great pianist as he was, Bülow was, perhaps, still greater as a commentator, both by writing and by word of mouth, and as a practical teacher. No musician ever studied more thoroughly and more earnestly the masters of all periods than he. During the summer of the years 1884, 1885, and 1886 Bülow gave a course of lectures on pianoforte playing at the Raff Conservatorium, at Frankfurt-on-the-Main; he used to play and expound, and sometimes pianists would play to him, and hear some words of wisdom from his lips. Many of his sayings were treasured up, and in this interesting volume we have his comments on various works by Bach, Beethoven, Brahms, Chopin, Liszt, Mendelssohn, Mozart, and Raff—the names are here given in alphabetical order, not order of merit. It need scarcely be said that such a book is of striking interest, and, more than that, of immense practical value. Even if one should venture to differ at times from the learned doctor, one cannot but feel thankful to him for his remarks concerning both the letter and the spirit of the music of these masters. Many an extract could be given, but just one or two must here suffice. All pianists ought to read and study the volume for themselves. *There is no such thing as an easy piece; everything is difficult*; this is a fact which all young, and some grown-up pianists are in danger of forgetting. And here is a true saying: *In Bach and Beethoven every note is gold; study them, therefore, with painful precision; for each note plays its important part.* But, besides such general sayings, there are many valuable hints with regard to fingering, phrasing, and interpretation generally. The volume contains a life-like portrait of the eminent pianist.