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Novello's Catalogue of Orchestral Music by A. Rosenkranz

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The Appendix, which occupies fifty pages of the book, contains the said air by Dr. John Bull, set out in extenso, and a biographical sketch of that old English worthy; Dr. Arne's arrangement of the tune; Foreign versions of 'God save the King'; and other collateral matter, all of which tends towards completeness. Two excellent portraits of Bull—one the reproduction of a particularly fine picture painted at Antwerp and now in the possession of Dr. Cummings—add to the interest of a volume which is sure to find many readers.

The Minstrelsy of England. Edited by Alfred Moffat, supplemented with historical notes by Frank Kidson.

[Bayley and Ferguson.]

This valuable volume of 320 pages contains 'a collection of 200 English songs, with their melodies, popular from the 16th century to the middle of the 18th century,' which Mr. Alfred Moffat has edited and arranged with pianoforte accompaniments. Mr. Moffat's achievements in this particular field are so favourably known that it is only necessary to say there is no apparent deterioration in the present volume. The accompaniments have been wisely kept to their original simplicity, and the disastrous anachronism of modern harmonies has happily been avoided. We learn that many hundreds of volumes of early music (in the library of Mr. Kidson) have been ransacked for suitable material, and it is evident that no pains have been spared to make the selection comprehensive and correct, and at the same time singable.

The historical notes appended to each song are of the greatest possible value. These annotations, which have been furnished by so able an expert as Mr. Frank Kidson, of Leeds, will be read with much interest and profit. Mr. Kidson is no mere hack worker who lives by copying, and what he does not know about old English songs is hardly worth the knowing. We have marked several passages in his 'historical notes' for quotation, but the exigencies of space will only allow the mention of one or two. The baritone who sings Hatton's noble song 'To Anthea' may here find that Henry Lawes set the same words, with the title 'Love's votary,' in or before the year 1669. For ourselves, we must say that Hatton's setting pleases our fancy more than that of Lawes. The song entitled 'The Merry Gregorians,' by Henry Carey, is not, as one might assume, descriptive of a convivial company of Plain Song devotees, but has reference to a social (and, of course, convivial) society existing in London before 1738, which was known as 'The Merry Gregs.' It comes as a shock to the natives of that little village on the Thames, known as London, to be told that 'The Bailiff's daughter of Islington' was considered by Bishop Percy to have belonged to a village in Norfolk bearing the same name as the Metropolitan Borough. But this *cannot* be. Mr. Kidson rightly protests against the nonsensical title of Boyce's fine nautical song being changed to 'Hearts' instead of 'Heart of Oak.' He puts forward a new theory for the composership (if that word may be used) of the National Anthem, but as Dr. Cummings has referred to it in his 'History of God Save the King,' the subject need not be discussed here. A printer's error on p. 237 gives Knyvelt for Knyvett. 'The Minstrelsy of England' is a book to have in one's library as well as in the region of the domestic instrument.

Novello's Catalogue of Orchestral Music. Compiled and edited by A. Rosenkranz.

[Novello and Company, Limited.]

He who compiles a book of reference is a most useful member of Society, but only if the work is well done, otherwise he is a nuisance by reason of his misleading incompetence. Mr. Rosenkranz by no means comes within the latter category. He brings to his work capacity for exactness of detail, wide knowledge, and long experience—in fact, his pages give one the impression that he is a walking encyclopædia in the matter of 'the orchestral literature of all countries,' to quote the words of the subtitle of his valuable handbook. The manual contains an almost complete list of the orchestral compositions written by the composers of all countries, from Lully and Rameau (1651) to Richard Strauss and Edward Elgar—a

period covering two and-a-half centuries. The works herein catalogued by Mr. Rosenkranz total up to the not inconsiderable number of 5,012, the product of 1,337 composers. The conductor who wishes to make a selection from the 1,272 overtures, the 588 symphonies, the 1,542 odds and ends of concert pieces, the 434 of the miscellaneous *genre*, the 467 marches, the 709 pieces for string orchestra whose titles are given in the book, has only to turn to its pages and he will find all particulars as to prices of orchestral parts and full scores, if the latter are published. Apart from this, its more practical feature, the Manual is interesting as showing the tremendous output of orchestral compositions, and the immense field from which a conductor may gather his crop of music for the delectation of his players and audiences. An excellently compiled index of composers' names, with the date of birth, or, when this is not known, the year (approximately) when the composition referred to was published, and a list of orchestral works by British composers (two of whom, by-the-way, are of American nationality), rounds off a capital compilation which does great credit to its industrious author.

Geigenzettel alter Meister vom 16. bis zur Mitte des 19. Jahrhunderts. Herausgegeben von Paul de Wit in Leipzig.

[Leipzig: Paul de Wit.]

This is a book that will interest fiddle fanciers and not a few players on stringed instruments. Herr Paul de Wit, who is an acknowledged authority on the subject, gives photographic reproductions of no less than 400 violin labels. These are arranged in alphabetical order of the makers; some of them are written, but the majority are printed, and they represent the various nationalities of fiddles, so to speak. England—or, to be strictly in order, Great Britain—does not bulk very largely among the 400; but, of course, the list does not pretend to be exhaustive (*vide* Miss Stainer's excellent primer, 'Violin Makers'). We find, however, Jacob Raymann, at ye Bell Yard, in Southwark, London, 1652; Robert Duncan, maker, Aberdeen, 1742 (Herr Paul de Wit, regardless of the feelings of Scotsmen, designates the said Robert Duncan 'Englischer Meister'!); Joseph Hill (the founder of the well-known firm of Messrs. W. E. Hill & Sons, of New Bond Street), first as 'Josh. Hill, at ye Violin, in Angel Court, Westminster, 1749,' and later on at the Harp and Flute, in the Hay Market; Samuel Gilkes *fecit* London, 1815; and, without date, Made by Peter Walmsley, at ye Golden Harp, in Pickadilly (with a *k*). An interesting preface by the compiler, and his notes on all the makers whose labels are reproduced, complete an attractive and admirably got up volume.

SONGS.

Lift my spirit up to thee. Words by Charles Grant. Music by A. C. Mackenzie.

Great is he who fused the might. O set the Sails. Words by Stephen Phillips. Music by S. Coleridge-Taylor.

My Paradise. Words by L. D. Music by Christopher Urswick.

A Song of Night. Words by Ethel Clifford. Music by H. M. Brickdale-Corbet.

[Novello and Company, Limited.]

The first of these songs is from a set of eighteen by Sir Alexander Mackenzie. It is a composition which testifies to his genius, and it is one that should be in the repertory of all cultured soprano singers. The poem is a beautiful expression of woman's devotion and altruistic aspirations, and the music illustrates with rare subtlety the spirit of the text. Executively, the composition presents few difficulties, but it imperatively demands a vocalist possessing a musical soul. The songs by Mr. Coleridge-Taylor form part of Stephen Phillips's play, 'Ulysses,' recently produced at Her Majesty's Theatre. 'Great is he who fused the might' is a drinking song, of vigorous but graceful character, but it is surpassed in charm by 'O set the Sails,