Review

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(Concluded from page 588.)

- Mr. Arthur Clements, United Methodist Church, Bridgwater—Prelude and Fugue in C minor, *S. Wesley*.
- Dr. T. Keighley, St. Mary's, Newton Moor—Melody in B flat and Toccata in D minor, *Max Reger*.
- Mr. Herbert Hodge, All Saints' Parish Church, Birchington—Fantasia on 'Ein feste Burg,' *Karg-Elert*.
- Dr. Caradog Roberts, Rehoboth, C. M. Church, Prestatyn—Funeral March and Hymn of Seraphs, *Guilmant*.
- Mr. Allan Brown, Crystal Palace—Overture in C, *Hollins*.
- Dr. A. W. Pollitt, Parish Church, Tibberton, Glos—Sonata No. 6, in E minor, *Merkel*.
- Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Fantasia and Fugue in A minor, *Bach*.
- Mr. Claude A. Forster, Parish Church, Gorleston—Fantasia in E minor, *Merkel*.
- Dr. R. Fox Frew, Govan Parish Church—Sonata No. 7, *Rheinberger*.
- Mr. Edgar A. Miller, Green's Norton Church—Intermezzo, *Hollins*.
- Dr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—Sonata in A minor, *Rheinberger*.

APPOINTMENTS.

- Mr. William H. Collins, organist and choirmaster, St. Mary's Church, Chiddingstone.
- Mr. Sydney T. Cox, music-master and organist, St. Anne's Schools, Redhill, Surrey.
- Mr. W. H. Glanville, choirmaster, Broadwater Parish Church, Worthing.
- Mr. W. Meacham Haley, organist and choirmaster of Christ Church, South Hackney.
- Mr. A. Holroyd, organist, George A. Clark Town Hall, Paisley.
- Mr. R. H. Pack, organist and choirmaster, St. Michael's Church, Millbrooke.

Reviews.

Report of the Fourth Congress of the International Musical Society, London, May 29—June 3, 1911. Pp. 432.

[Novello & Co., Ltd.]

In our July issue (p. 446) we gave a *résumé* of the contents of this substantial volume, which has now been published. A cursory perusal of its reports of meetings and papers read, and the programmes of the numerous functions in which music figured, provokes a feeling of wonder that so much was successfully crowded into one memorable week. The Report gives a list of all the members of the general-committee and sub-committees, numbering nearly three hundred persons, seventeen delegates from foreign Governments, delegates from foreign institutions, the nine vice-presidents (all foreigners), and all the foreign visitors. The early history of the arrangements for the event are epitomized, and the report of the opening ceremony, at which the Right Hon. A. J. Balfour, M.P., the President of the Congress, spoke with so much ability, is a full one. The text of addresses sent by two Moscow Societies is given. There are numerous evidences in the volume that the event excited worldwide interest. The programmes are given in full, with the numerous learned annotations that appeared in the books that were used on the occasions. It is erroneously supposed in some quarters that foreign music was barred in accordance with a fixed policy of the committee; but the fact was that the committee decided that while a very comprehensive view of British musical art from its earliest manifestation to the works of living composers should be placed before

visitors, there was no desire to exclude foreign music. As a matter of fact nineteen foreign composers were represented by twenty pieces.

The papers read in the various sections are given more or less fully. Twenty-five are in English (eight of which are by foreigners), eighteen in French, twenty-two in German, and three in Italian. One of the most useful features of the book is the abstract, in English, of all the papers. As we stated in July, the whole volume has been ably edited for the Congress committee by Dr. Charles Maclean, who is the honorary co-secretary for the British section and the honorary secretary for the full Society. The task was a remarkably laborious one, entailing as it did numerous communications with contributors spread over the world. As the contents of the volume become familiar, they will no doubt provoke some useful discussion. We have already printed some of the papers in the *Musical Times*, and we hope to be able to arrange for others of interest to appear shortly.

Catalogue of the printed music in the British Museum (1487-1800). Two vols. By W. Barclay Squire.

[Printed by order of the Trustees.]

The publication of this catalogue will be a great boon to many students of musical history, as it will save them the annoyance of having to waste a large part of their time in the Library in studying the general catalogue. Moreover, Mr. Squire has not simply reproduced the existing matter. The preface (by Mr. G. K. Fortescue) states that 'each volume or piece has been examined, and in the majority of instances re-catalogued, while in the case of rare and valuable works, the descriptions have been more fully and accurately set forth.' In determining the date of printing, a difficulty was caused in many cases by the custom that long prevailed among music publishers in Great Britain of omitting to put the date on record. The two volumes of the catalogue contain no fewer than 1,529 pages, with two columns on each page. They are a monument of extraordinary labour and painstaking. The result does not submit easily to a reviewer's analysis, but some interesting points come to light. The music of Bach barely occupies a column, while that of 'Hændel' occupies nearly forty. The catalogue of Dibdin's stage-works and songs is given in twenty-five columns, and many queer titles the list of lyrics contains. Beethoven has one entry, consisting of a volume of three sonatas. There are some sectional headings such as Psalms, the list of which covers fifty pages. Writers on topics connected with old music will doubtless find a helpful stimulus in this work.

CHORAL MUSIC.

The Wandering Jew. For baritone solo, chorus, and orchestra. By Friedrich Hegar.

Rhapsody. For alto solo, male chorus, and orchestra. By Johannes Brahms.

[Novello & Co., Ltd.]

'The Wandering Jew' is an English edition, with a translation by Paul England, of a cantata originally published in Germany under the title of 'Ahasvers Erwachen.' The poem, if uneventful, is eminently suitable for, and suggestive of, musical treatment. In the opening the spirits of the mountains and the forests summon peace for the slumbers of Ahasver, the Wandering Jew. Waking, he thanks them, and welcomes the premonition of his coming death and release, and the spirits still offer him solace and comfort. But his remorse again overtakes him, and the 'eyes of his Saviour pursue him for aye,' and goad him on. Again he is wandering, and the spirits speed him with the words: 'The songs we have sung to thee, long may they linger in thy soul. In many a night of anguish may'st thou feel on thy burning brows the cooling breath of the snow-clad mountains on mem'ry's pinions wafted!'

There is abundant contrast of mood here. Those who only know Hegar by his 'Phantom Host' and 'Walpurga' will recognise the stamp of his individuality in the more rugged sections and in the moments of calm will make acquaintance with his gift of smooth melodic writing. A