Review

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Reviews.

Lexicon der deutschen Konzertliteratur. Von Theodor Müller-Reuter.

(C. F. Kahnt Nachfolger, Leipsic, 1909.)

This work is intended as a guide to conductors, organizers of concerts, writers on music, and amateurs. The compiler first thought of giving composers' names in alphabetical order, but for good reasons which are stated in his preface, this plan was not carried out. He decided to group together composers belonging to one period. This volume contains, as the first group: Schubert, Mendelssohn and Schumann; as second: Berlioz, Liszt, Raff and Wagner; and as third: Draeseke, Reinecke, Bruch and Gernsheim; while at the end comes Richard Strauss. From Schumann's daughter, Fräulein Marie Schumann, the widow of Raff, and from all the living composers mentioned, Professor Müller-Reuter has obtained much valuable information which later on would, in many cases, be lost, or at any rate become most difficult to obtain. And that was his principal reason for commencing with the so-called 'Romantic period.'

He has included orchestral works, concertos and concert pieces with orchestral accompaniment, and chamber works for two or more instruments. He presents the titles exactly as indicated by the composers, for experience has shown him that they are frequently incorrectly given on concert programmes. For instance, Mendelssohn's 'Hebrides' overture is sometimes named 'Fingal's Cave.' The composer wrote 'Zweite Konzert-Ouvertüre "Die Hebriden" oder "Die Fingalshöhe."' We have taken a familiar work, and either name clearly indicates the particular overture, but a programme maker wishing to be very exact might think that only one of the two titles was genuine. Then for first performances place, date, day, name of hall, names of soloists and conductors, when possible, are given. There are other details which we must pass over. Of comments of all kinds there is an infinite number, all useful, and many of them most interesting. The volume contains over 600 pages of closely printed matter, and the Professor has evidently spared neither time nor patience in order to make his *Lexicon* as complete and trustworthy as possible.

The article 'Mendelssohn,' in the new 'Grove' (vol. iii., published in 1907), repeated the oft-told story of the autograph score of the 'Midsummer Night's Dream' having been left in a cab after the composer had conducted from it at Drouet's concert in London in 1829. It is not surprising that Professor Müller-Reuter states that Mendelssohn conducted from his autograph score. In an article bearing the well-known signature 'F. G. E.,' contributed to the *Musical Times* of January, 1907, it was clearly shown not only that the 'cab' story was a myth, but that the score from which Mendelssohn conducted—which, indeed, had been recently discovered—was 'written throughout very clearly in a professional German copyist's hand.' As the Professor cannot possibly be expected to be acquainted with every article concerning Mendelssohn which has appeared in English musical papers, we feel sure that he will be thankful to have his attention called to the one in question.

To the 'Gastein' symphony reference is made, and as 'the matter will certainly have to be thoroughly dealt with by Schubert investigators,' the long and interesting letter sent by Sir George Grove to the *Athenæum* (November 19, 1881) is given, translated of course into German. Sir George is mentioned as the first to call attention to the probable existence of a 'Gastein' symphony. It is however curious that the Professor does not refer to Bauernfeld's article 'Ueber Franz Schubert,' which appeared in the 'Wiener Zeitschrift für Kunst, Literatur, Theater und Mode' in 1829, in which the writer says:—'To the larger works of his (Schubert's) latter years also belongs a symphony written in 1825 at Gastein, for which its author had an especial predilection.' This quotation is taken from an extract from the Bauernfeld article given by Sir George Grove himself in the 'Schubert' article which he wrote for his Dictionary (1st Ed., p. 344; 2nd Ed., p. 306).

Many statements in this *Lexicon* were obtained by word of mouth or in writing from the composers themselves, or from persons closely connected with them; in the case of

Schumann, as already mentioned, from his still living daughter, who placed at the disposal of the Professor, documents in her father's hand-writing. Of matter concerning Wagner's music, the greatest living authority is undoubtedly Dr. Hans Richter. In reply to a request from Professor Müller-Reuter for an authentic account of the memorable performance of the 'Siegfried-Idyll,' when it was given under the composer's direction as a birthday surprise for Frau Cosima Wagner, at Tribschen, near Lucerne, on December 25, 1870, he received a long letter from Richter, dated September 18, 1909, from which we give a brief but graphic extract. After naming the performers, he adds:—'I undertook the few notes for the trumpet, the instrument having been lent me by a musician belonging to the military band. In order to make no noise in the house, I went every day to practise on the trumpet in the (then) empty barracks. These daily goings out, and several journeys to Zurich, aroused suspicion. Frau Wagner imagined that I was not so industrious as formerly; the highly successful performance of the Idyll, however, cleared up this misunderstanding.' Dr. Richter also mentions that the master made him a present of the original score of the Idyll.

Capriccioso. By C. Hubert H. Parry.

Tristesse. By J. Hollman.

Aspiration. By John E. West.

Serenade. By Edward Elgar.

Rigaudon. By J. Ph. Rameau.

[Novello & Co., Ltd.]

Sir Hubert Parry's 'Capriccioso' from his Suite (No. 1) in D for violin and pianoforte has been issued in separate form, and will thus be certain to claim many new admirers.

Mr. Gerald Walenn has transcribed Hollman's 'Tristesse'—originally written for violoncello and pianoforte—for violin. It is one of those beautifully simple little pieces which must rivet attention if performed on either instrument; but the richer, deeper tone of the violoncello is required to give it its full spiritual intention.

'Aspiration,' by John E. West, was originally composed for organ solo, but is now arranged by the composer for violin and pianoforte. It makes a particularly well-written, effective violin piece, and its beauty would be still further enhanced, we fancy, if it were accompanied on the organ. Violinists on the look out for suitable solos for playing in churches should make a note of this.

The delightful little 'Serenade' from Elgar's Suite Wand of Youth' (No. 1) has been variously transcribed for violin and pianoforte, violoncello and pianoforte, and as an additional number for Novello's Albums for Pianoforte and Stringed Instruments. Particularly in the last arrangement it is likely to be very warmly welcomed. The transcriptions have been carefully handled by Mr. John Pointer.

We wonder how many transcriptions have been made of Rameau's celebrated 'Rigaudon,' from his opera 'Dardanus,' since first the work must have delighted a French public on its production, at the Académie, on October 19, 1739. Certainly the new arrangement by John Slatter, for inclusion in the School Band Music series, edited by Dr. W. G. McNaught, is one of the best; the fascinating, irresistible swing of this dainty Rigaudon will captivate the hearts and inspire the fingers of many young players—in school and out of it.

Musical England. By William Johnson Galloway.

[Christophers.]

This recently published book affords an interesting and fairly comprehensive survey of the conditions and prospects of musical progress in this country. Mr. Galloway is a distinguished amateur who gives much of his time, and not a little of his means, in furthering the cause of music. He brings to his present task a breadth of view and an acquaintance with facts (for the collection and collation of which he expresses his indebtedness to Mr. H. B. Dickinson) that make his book valuable to the historian. There are chapters on Music in the Schools, Municipal Music, Music in the Army and the Navy, Festivals, Concerts, Musical Societies, The Competitive Movement, Opera, and The Outlook.