Review

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(1844) displays sound scholarship in a respectable list of sacred music, cantatas and orchestral works,' and that in Stanford our author 'discovers the accomplished scholar rather than the artistic dreamer.'

From the above quotations, and the absence of any illustrations from their works, it will be inferred that Dr. Coerne has scarcely given adequate attention to English-speaking composers. If, however, there are shortcomings in this respect, his book is one in which students will find much to interest them, more especially the 103 illustrations which form the appendix to the volume. The statement (on p. 76) that in 1829 Mendelssohn conducted his C minor Symphony in London at the pianoforte, needs correction, as he used a baton on that occasion.

Andantino. By Edwin H. Lemare. Arranged by Gustav von Holst as a quintet for pianoforte and stringed instruments.

Auf Wiedersehen. By A. Herbert Brewer. Arranged by the composer as a quintet for pianoforte and stringed instruments.

[Novello & Co., Ltd.]

Mr. Gustav von Holst, who is responsible for the new arrangement of Mr. Lemare's popular 'Andantino,' has wisely transposed the key from D flat to D. In the violin *primo* part appears a passage to which is attached a footnote: 'Only to be played in the absence of the viola'; but the effect of the setting will be somewhat lessened if the piece has to be reduced to a quartet. 'Tis true, alas! though 'pity 'tis 'tis true,' that the viola is not taken to as kindly as its usefulness deserves. And yet, with what open arms is a good violist received in all stringed-instrument circles!

Dr. Brewer's charming *morceau*, 'Auf Wiedersehen,' originally composed for violin and pianoforte, has been artistically arranged by the composer as a quintet for pianoforte and strings. In its new form this attractive composition is sure of being much appreciated.

Grieg and his music. By Henry T. Finck.
[John Lane.]

The lamented death of Edvard Grieg has naturally caused Mr. Finck to amplify his monograph of the composer (reviewed in the *Musical Times* of February, 1906), and in so doing to furnish a more complete biography of the popular Norwegian composer. So much fresh material is contained in the present volume, however, as to make it practically a new book. Grieg's letters to the author are now printed for the first time, and other epistolary sources have been drawn upon whereby the 'life' has been autobiographically enriched. Mr. Finck, who writes in the spirit of a hero-worshipper, pleasantly tells the simple life-story of an interesting man and a gifted creative musician. His personal knowledge of the composer enables him to give many peeps into the charming homelife of Grieg and his devoted wife amid their Norwegian surroundings. All this and much more—the well-written critical part of the book, for instance—will prove of great interest to the large circle of Grieg's admirers in this country. A number of illustrations add to the attractiveness of this ably compiled biography, the value of which is increased by an exhaustive bibliography, a catalogue of Grieg's compositions, and an adequate index.

Nocturne, from the music to 'Romeo and Juliet,' for violin and pianoforte. By Edward German.

Gavotte in G, from Suite in four movements for violin and pianoforte. By A. von Ahn Carse.

[Novello & Co., Ltd.]

Mr. Edward German's own arrangement of the Nocturne from his music to 'Romeo and Juliet' has been so skilfully accomplished that all appearance of an adaptation is lost, and the work successfully makes its appeal as a particularly effective violin solo, not unlike the sun-glow of a rare sunset. There can be little doubt that the Nocturne will be eagerly sought after by violinists.

Mr. A. von Ahn Carse's dainty Gavotte in G, from his Suite in four movements, has become popular enough to merit separate publication, and many will be glad to make its acquaintance in this form.

Puccini's Madama Butterfly. Puccini's La Bohème. Nights at the opera, Nos. xiii. and xiv. By E. Markham Lee.

[Alexander Moring, Ltd.]

The popularity of Puccini's two operas, 'Madama Butterfly' and 'La Bohème,' is sufficient justification for the issue of this pair of convenient handbooks. Not only are the stories of the operas related and illustrated with music examples, but dates are given of their productions abroad and first performances in this country; moreover, in the former of these handy little books we are told of the 'art of Puccini,' and in the latter we learn something about the composer biographically. Dr. Markham Lee appears to have discharged his task with praiseworthy skill, and the usefulness of the subject-matter is beyond dispute. Except for the music examples—which would look all the better were they printed from type—the get-up of the books leaves little to be desired.

The black monk. The men of Harlech. By Rutland Boughton.

The angelic hunter. Death, the reaper. The lover's wraith. Morning song. The merry time of maying. By Brahms.

[Novello & Co., Ltd.]

In his choral treatment, usually in variation form, of British folk-songs, Mr. Rutland Boughton has opened out a new field for composers, and his mastery of choral writing well qualifies him to take the lead. The present examples of his efforts in this direction are arrangements of the Welsh songs 'The black monk' and 'The men of Harlech,' in which his originality and contrapuntal skill are well displayed.

Brahms evidently thought highly of the native music of his country, judging from the number of folk-tunes he considered worthy of four-part choral arrangement. As contrasted with Mr. Boughton, Brahms retained the simplicity of the original form of these melodies in clothing them with equally simple but perfectly appropriate and artistic harmonies. The technical difficulty of these five examples of Brahms's method is inconsiderable. 'The lover's wraith' shows in an interesting manner the use of the sharp sixth in a minor key.

Eco dei miei verd' anni. Album di nove canzoni per varie voci. Composed by L. Zavertal.

[Boosey & Co.]

To those whose musical tastes run in a certain groove this album of songs will afford keen pleasure, for the music embodies many of the characteristics—both in melody and in accompaniment—that form the essence of the Italian folk-song style. The composer is evidently well versed in the potentialities of this school, and makes good use of his gift for presenting old matter in a new form. At the same time, there are passages that show original invention of some merit, and there is much that will charm those whose ears are not deaf to melody. To the singer these compositions afford plentiful opportunity for effects.

BOOKS RECEIVED.

Catalogue of printed music in the Library of the Royal College of Music, London. By Wm. Barclay Squire, M.A., F.S.A. Pp. 368; 12s. 6d. net. (Novello.) See review, p. 580.

Free Church Musicians. Album and directory of present-day leaders of Nonconformist psalmody, with short biographical notes. Compiled and arranged by Chas. Howes. Pp. 150; 5s. net. (Novello.) See review, p. 588.

Puccini's Madama Butterfly. Puccini's La Bohème. Nos. xiii. and xiv. Nights at the opera series. By E. Markham Lee. Pp. 64 and pp. 65; 1s. net each. (Alexander Moring, Ltd.) See review above.

Messrs. Breitkopf and Haertel send us upwards of forty specimens of their new post-cards of the monuments and memorials of celebrated musicians. Although the views are small, the prints are very clear; the least satisfactory photograph is of the only English monument in the series, that of Handel in Westminster Abbey, which is hardly worthy of the great composer or the sacred fane in which his remains are interred.