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A Dictionary of Music and Musicians (A. D. 1450-1880) by George Grove
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good contrast, to the words "Tired we are of summer." In the second chorus, which begins unaccompanied, we have a most striking change of key, and some figures in the accompaniment which are most fancifully woven in with the voice parts. The Hunting Chorus, No. 3, is a characteristic and highly attractive piece for male voices only. A version of this chorus for mixed voices is given in an Appendix, "to meet the requirements of Choirs," it is said; but as we believe that the "requirements" of the composer should be the primary consideration in the selection of music, we sincerely hope that this number will be sung, in any performance of the work, as it was originally written. No. 4, "Let the luscious south wind," is remarkable for an obstinate syncopated accompaniment, and some highly effective changes of key, the varying character of the themes colouring the words with a fidelity which shows that the text has been well studied by the composer throughout. In the final chorus, "But the black North-Easter," the key of E minor (which is appropriately used whenever the subject of the Ode is addressed) contrasts well with the preceding number, and ends the piece with excellent effect. We can well imagine that the instrumentation of this Cantata will be absolutely necessary to realise fully the intentions of the composer; but even with the pianoforte arrangement, private as well as public choirs will assuredly thank us for drawing their attention to a work which cannot fail to please professional as well as non-professional listeners.

The Diatonic and Chromatic Scales in various forms calculated to promote Technical Execution. Compiled for the use of Pianoforte Students, by Arthur O'Leary. [Novello, Ewer and Co.]

It is difficult to say anything absolutely new upon the subject of the scales, but Mr. O'Leary has at least put the result of his practical experience into so clear and concise a form that we cordially commend his Preface to the attention of diligent and earnest pianoforte students. "With all its wondrous and beautiful anatomical structure," he truly says, "the human hand is not naturally formed for the pianoforte keyboard; but the inequality of the several fingers may be adjusted to a great extent, if not entirely, by a judicious course of mechanical training, that by ceaseless care may overcome natal deficiencies and institute a second nature." The many who believe that they can play without training the hand cannot be told the above truths too often; and if only those who acted upon these directions were to exhibit their acquirements before listeners, we should assuredly have better—even if we had fewer—pianists. The various forms of scale passages, both diatonic and chromatic, are given in this work, most carefully fingered throughout, the use of the third finger on the black keys in octave passages (especially in legato playing) being, we are glad to see, strongly recommended. One very important feature in Mr. O'Leary's arrangement of the scales deserves notice. He has coupled the tonic major with its tonic minor, and advises that they should be practised *in pairs*; "the ear," he says, "is by this means trained to distinguish and associate, to separate and identify, the two forms of one and the same key, and to escape the confusion, injurious to players as much as to composers, of the two keys with the same signature." After the opinions upon the subject so often advanced in this journal, it is needless to say how cordially we agree with these remarks; and we have only to express a hope that Mr. O'Leary's work may inaugurate a reform so long pleaded for by all who have the courage to battle with the many old-world notions which still impede the study of the art.

A Dictionary of Music and Musicians (A.D. 1450-1880.) By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. Part IX. [Macmillan and Co.]

We have only space to notice occasionally the progress of this interesting work, which has thoroughly fulfilled the high expectations of its worth raised by the list of contributors and the name of its conscientious and zealous editor. The part before us contains some able articles by able hands; but the interest undoubtedly centres in the masterly essay upon Mendelssohn by Mr. Grove (which

was commenced in the last part), a paper reflecting the utmost credit upon the author, not only for the admirable manner in which he has accumulated a valuable mass of facts in connection with the composer's works, but for the assiduity with which he has collected opinions on his pianoforte-playing from the many eminent living musicians who have heard him, and also for numberless anecdotes relating to his artistic life, both in Germany and England, which have never before appeared in print. Another important feature in this article is the publication of the opening of the first movement of a Symphony which was found amongst the loose papers of Mendelssohn, belonging to his daughter, Mrs. Victor Benecke, and is printed by her permission. The MS. is in full score, and has been compressed for the occasion by Mr. Franklin Taylor, so as accurately to represent the original. There are also a few bars evidently intended for the commencement of the slow movement. We may also mention that the letter written by Mendelssohn as a testimonial for Sterndale Bennett, when he became a candidate for the musical professorship at Edinburgh, is here given; and as Mr. Grove tells us that it has never been before published "in any permanent form," many will peruse it for the first time. As the spontaneous tribute of a German to an English artist it is well worthy of preservation.

The Musical Directory, Annual, and Almanack for 1880. [Rudall, Carte and Co.]

THE issue of this Directory for the present year contains one very marked improvement. We have always found it difficult in former numbers to discover the address of any professor not living in the metropolis, unless we first knew in what town he resided. The names of country professors are, however, now arranged alphabetically, as well as under the headings of the towns, as before; so that there is one list for London, and another for the rest of Great Britain. We have lighted upon some wrong addresses, and a notice upon the decease of Mr. James Howell, the contrabassist, quoted from this journal, is said to be from the *Times*, but on the whole the work is carefully edited, and many former errors have been corrected. It would be good if professors themselves would help in the compilation of this Directory, for we know how the hands of an editor are fettered when addresses are not forwarded, or held back until the last moment. As this is, no doubt, the principal reason why the work appears so late as in the month of February, we trust that next year the causes for delay may be, at least partially, removed.

Reeves's Musical Directory for 1880. [W. Reeves.]

WE called attention to the excellent manner in which this Directory is arranged on its first appearance last year; and as the same plan is pursued in the present issue, we have little to add to our former notice. It is clearly and legibly printed; but the objectionable method of mixing up some of the advertisements with the general matter of the work, which we before pointed out, has not been remedied. We may mention, too, as completeness and accuracy should be the leading features in a book of reference, that the addresses of professors so well known as Mr. W. H. Holmes, the pianist, Mr. J. T. Willy, the violinist, Mr. F. R. Cox, singing-master at the Royal Academy of Music, and some others, are omitted; and that the residence of a professor who has recently removed is printed correctly, whilst the address of his wife—also a professor—is given at the former house. There is so much to commend in this book that we should be glad to see it made as perfect as possible.

Homeward. Four-part Song. The Poetry by H. Macdowall. Composed by Henry Leslie. [Novello, Ewer and Co.]

THIS part-song the composer tells us was written by him expressly for the "Glasgow Select Choir," and the admirers of the refined and melodious specimens of unpretending choral music he has composed during his long public career will therefore be glad that he gave his London audience an opportunity of hearing it sung by the choir which he called into existence, and over which he has for so many years presided. The theme is simple in the extreme; but, although there is no attempt at a display of