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as bad company—applies equally to music. Noble music induces and strengthens nobleness, vulgar music vulgarity, pure music purity, voluptuous music voluptuousness, vigorous music vigour, languid music languor, and so on. Our highly developed modern music is a wondrously subtle and powerful instrument of enormous range, which, with the greatest ease, can cause our souls to undergo an infinitude of changes, and in consequence of this can influence in an infinitude of ways our manners and characters. This being so, it is clearly the duty of parents, of guardians, of teachers, and last, but not least, of the State, to make the utmost use of this powerful instrument.'

REVIEWS.

Denkmäler der Tonkunst in Oesterreich. VIII Jahrgang. Erster Theil, Andreas Hammerschmidt; Zweiter Theil, Pachelbel. [Vienna: Artaria and Co.]

The two composers whose music is contained in the volumes mentioned above were both predecessors of Bach, and quite apart from any merits of their own, a study of their works offers deep interest; for they prepared the way. Bach is justly regarded as the greatest of what may be called the old dispensation, but we need reminding of the men who developed form and technique, and made him possible. We often talk glibly of great geniuses like Bach and Handel surpassing all their predecessors, yet it is only by actually seeing what the latter accomplished that we can fully realize what those geniuses owed to them. This in itself would be a profitable study in evolution, but much pre-Bachian music has a distinct interest of its own.

The Hammerschmidt volume is edited by Dr. A. W. Schmidt, who, in a preface, gives valuable information respecting the composer, who was born about 1612, and became organist at Freiberg, and, afterwards, at Zittau, where he remained until his death in 1675. His 'Musikalischer Andachten,' published in five parts, between the years 1641 and 1652, was his most comprehensive work; but the 'Gespräche zwischen Gott und einer gläubigen Seelen' (1645) specially influenced Bach in writing his 'Passions.' Wonderful is the dignity, also the religious fervour of the music, and there is also a grand simplicity, but one, however, in which skilful art is carefully concealed. These 'Dialogues' cannot be dismissed with the common-place 'very interesting considering the period,' comment. There is real life and power in the music, and, if only space permitted, we would gladly call attention to many interesting points.

The second volume is not a whit behind the Hammerschmidt in interest. Pachelbel, the famous organist of St. Sebaldus, Nuremberg, was born in that city in 1653. Not only was he on intimate terms of friendship with various members of the great Bach family, but the elder brother of J. S. Bach studied under him, and when the father died, in 1695, Johann Sebastian was placed under his care; thus from early youth the great cantor came indirectly but strongly under Pachelbel influence. Dr. Hugo Botstiber, who furnishes a highly interesting preface, is not satisfied with the ordinary description of the composer as 'one of the most important predecessors of Bach.' He considers that he created forms which not even Bach surpassed; also that much of his music claims note on its own account. We doubt whether he is quite justified in his first statement, but with his estimate of the value of Pachelbel's music *per se* we fully agree. Dr. Botstiber has much to say about the form of the three-part fugues which served as basis to Bach, but the relationship between Bach's themes and general phraseology—especially in his early fugues—and those of Pachelbel is also most striking. The preface contains many interesting details concerning Pachelbel's life and the various organ appointments which he held.

The music consists of fugues or fugal pieces on the 'Magnificat' in all the eight modes. Karl, as Dr. Botstiber

remarks, had already published his 'Modulatio organica super Magnificat octo Tonorum.' Then Kuhnau also published suites in the various modes, so that Bach's order of keys in his Well-tempered Clavier had been to some extent foreshadowed.

G. W. Körner, who died in 1865, planned a complete edition of Pachelbel's works, and, in fact, published one *Heft*. Then Franz Commer, in his 'Sammlung der besten Meisterwerke des 17. und 18. Jahrhunderts für die Orgel,' published the 'Magnificat' pieces from a manuscript in the Royal Institute for Church Music, Berlin. Dr. Botstiber has however consulted a manuscript volume in the British Museum which contains other fugues and different readings, so that the present critical edition is more complete and one, therefore, of greater value.

Pachelbel is said to have visited Oxford, and Dr. Botstiber thinks the Museum volume may be in some way connected with that visit. It is just possible that he may be right; but it seems—from what Mr. Hughes-Hughes, of the British Museum, knows of Carl Zoeller, from whom the volume was purchased—that he originally picked it up in Germany; Zoeller, it appears, bought many books at Dresden.

MUSICAL LITERATURE.

Souvenir of Sir Arthur Sullivan, Mus. Doc., M.V.O. A brief sketch of his life and works. By Walter J. Wells. [George Newnes, Limited.]

No fault can be found with the general appearance of this book and the profuseness of its illustrations, facsimiles and the like, nor would it be fair to adversely criticise the sketchiness of its biographical matter, considering that only a 'brief sketch' of Sir Arthur Sullivan's life is here put forward. The author has succeeded in compiling a popular life of the eminent musician which is likely to have many readers. In view of a second edition of the book, we venture to point out a few errors which call for correction: (p. 27) Sullivan set only eleven of the 'Wren' cycle of songs by Tennyson, not the complete twelve; (p. 28) his Festival Te Deum was not 'performed by an orchestra (!) of over 2,000 performers'; and Sullivan did not insert the arpeggio tenor notes in line 10 of 'Onward, Christian Soldiers' in the proof of the original edition (which, by the way, first appeared in THE MUSICAL TIMES), but in the 'Church Hymns' version (1874) of his famous tune; and that his music to the 'Merchant of Venice' was first performed at Manchester, not Birmingham. The date of the composer's death is not given, and in regard to those dates that are furnished, several are unfortunately wrong—e.g., 'The Sorcerer' is stated to have been first publicly performed on a Sunday!

Brother Musicians. Reminiscences of Edward and Walter Bache. By Constance Bache. [Methuen and Company.]

'Look here upon this picture, and on this,' is the natural comment the reader makes when perusing this interesting dual-biography, not that it is by any means a 'counterfeit presentment of two brothers' by a gifted and devoted sister, but it is a study in contrasts. Edward, the elder of the two Baches, lived his short life at a time when music in England was more or less parochialized, so to speak; and, although he studied at the Leipzig Conservatorium, we find him writing (in 1854) from the Saxon capital: 'I heard no opera in Dresden, as Hector Berlioz was there, monopolizing the opera house with his horrid rubbish. I prefer Wagner to Berlioz, though Wagner is so abominable that you cannot imagine such a noise as yet in England.' Again, from Leipzig, in October of the same year (1854): 'Zampa—most melodious, brilliantly scored, tender feeling, melodramatic effects, in fact one of the most charming operas I ever heard, fully coming up to the glorious overture.' And still further: 'I have lately played much of Schumann's music, and every successive piece increases my dislike to it *in toto*. He has musical learning enough, but everything is confused, and noisy (the Schumannites say deep), and when you do hear a melody it is not at all original.' All this reads very strangely to us; but, as Miss Bache says, it must not be inferred that, had her brother Edward lived to the present time, he would have held to the opinions he then expressed. But