

The Pianoforte and Its Music. By Henry Edward Krehbiel. New York: Charles Scribner's Sons. \$1.25.

Mr. Krehbiel's new book is the concluding volume of Messrs. Scribners' valuable series of practical treatises called "The Music Lovers' Library." It is not too much to say at once that it is the best "popular" work on its subject that has yet been written in English. It should serve to correct many misconceptions, or, rather, some misconceptions held by many people who are more or less fond of good music, concerning the evolution of the most popular of musical instruments, concerning the great composers who have written the best music for it, and concerning the development of the virtuosi who have won fame by

playing upon it. Of the three parts into which the book is divided, the first traces the development of the pianoforte of to-day from its primitive prototypes and medieval precursors—the monochord, the clavichord, the harpsichord, the dulcimer, and illustrates concretely and graphically “the tremendous progress made in the art of pianoforte construction from the time of the invention of the instrument till now.” The second, which is rightly the longest part of the book, deals with the composers, from the earliest writers of clavier music, the predecessors of Bach, to such “nationalists” as Saint-Saëns, Paderewski, Rachmaninoff, Debussy, Sgambati, and many others among the living today. The final section, devoted to the development of the art of pianoforte playing, ends with Rubinstein and Hans von Bülow. The whole book is a rare combination of historical learning and critical exposition set forth in a style of distinction, ease and grace.

