

Grove's "Dictionary of Music and Musicians," revised, enlarged, and brought down to date, is at last completed in five volumes, and will take its place in musical libraries as the only comprehensive and reliable reference in the English language. This statement, however, must be taken conditionally, for if the new edition of Riemann's *Encyclopædia* shall be translated, then Grove will have a superior in critical discernment and thoroughness of research, as well as in scholarly ability.

The fifth and concluding volume of Grove, just published, contains four notable biographies,—those of Tchaikovsky, Wagner, Weber, and Verdi, the latter being a considerable enlargement of the one in the first edition. The life of Tchaikovsky by Mrs. Newmarch, his recognized biographer, is admirably written, and throws an interesting light upon his personal peculiarities and unfortunate domestic experiences. It is indeed in many ways the most valuable biographical contribution to the dictionary. The most enlightening technical essays are those upon "Tone," "Time," "Temperament," "Tonic Sol-Fa," "Variations," and the "Violin," including the other members of the violin family.

American readers will naturally look with the greatest interest for American subjects. These include life sketches of Theodore Thomas, Samuel P. Tuckerman the organist, Franz van der Stücken, Alexander W. Thayer, George S. Whiting, Marie van Zandt, and Carl Zerrahn. It is satisfactory to observe that Mr. Thayer is at last recognized as worthy a place in Grove. The man who spent the leisure of a lifetime in preparing a life of Beethoven, and succeeded after most patient and elaborate research in correcting a thousand errors with which previous biographies are crammed, certainly deserves this much of honor. His book

* GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. New edition, revised and enlarged. Edited by J. A. Fuller-Maitland. Volume V., completing the work. Illustrated. New York: The Macmillan Co.

on Beethoven is as monumental an achievement as Spitta's life of Bach, and must always stand as the unquestioned and final reference. It is somewhat curious that it has taken two biographers to write a brief sketch of Theodore Thomas. It is disappointing that the joint effort is inadequate and superficial, and throws no light upon the ability of the great conductor, his musicianship, his achievements, or his early labors as the pioneer of orchestral music in the United States. Furthermore, it is somewhat exasperating that the inconsequential collaboration is accompanied by the poorest of Mr. Thomas's portraits. The only remaining American topic, which is not American except by adoption, is "Yankee Doodle," and this gives Mr. Carl Sonneck, the learned pundit who presides over the Musical Department of the Congressional Library, an opportunity to indulge in nearly four pages of queries and conjectures that leave the reader at last in a fog about a subject which could be of no great consequence even if the truth about it were known. As many countries claim the nativity of "Yankee Doodle" as cities did that of Homer. Fortunately our own is the most shadowy of all. It is a little singular that Mr. Sonneck in his massive research was not moved to inquire if Beethoven had "Yankee Doodle" in mind when he wrote the vocal theme of the last movement of his Ninth Symphony.

Grove's Dictionary has many omissions. Some subjects are overworked, some others have scant justice done them. But, taken as a whole, it is the only English dictionary we have, and it is our most important work of musical reference. To compile such a work is a well-nigh herculean task, and omissions must be expected and manner of treatment should be accounted for by the points of view. It is the work of many and skilful hands, and their work has been carefully edited by Mr. Fuller-Maitland, who has improved upon the previous volumes, bearing the distinguished name of Sir George Grove. All musical students and lovers of music will thank him for it. American musicians will be grateful that they have at last been recognized in an English Dictionary; and if some of them have been omitted, and others slightly treated, they must wait with patience until the time comes when we may have an American "Dictionary of Music and Musicians." That time may not be so far distant as Dr. Friedlander, the Berlin-Harvard exchange professor, thinks.

GEORGE P. UPTON.