

people talked about Macfarren in the sixties very much as we now talk about Sir Hubert; also we fancy that a younger historian than Mr. Fuller Maitland would probably date the aforesaid Renaissance from, let us say, the decisive appearance of Mr. Elgar, and the recent remarkable revival of interest in orchestral as opposed to choral music. The fact is that terms of this kind are decidedly more subjective than objective. The Renaissance of music means, as a rule, to each one of us precisely the time at which we awake to a sense of what music is and can be. However, Mr. Fuller Maitland has treated the leaders of his Renaissance with conspicuous intelligence and sympathy, though he has somehow omitted in his sketch of Sir Hubert Parry's career all reference to the music which the composer wrote for the performance of the *Agamemnon* at Cambridge in 1900. In the later chapters of the book, which deal with the rising generation of English musicians, a certain congestion of names was almost unavoidable. No one who is not a prophet can say which of the many promising youngsters, who have cropped up during the last few years, are going to be the composers of the future. Mr. Fuller Maitland's plain duty was to leave no one out in the cold, who has done anything worth mentioning, and though the names of a good many of his budding geniuses are entirely unknown even to a pretty sedulous concert-goer, we prefer that in this case he should err upon the side of generosity. But with regard to singers, and, in fact, to executants of all kinds, he is distinctly too profuse. These gentry serve their purpose admirably and many of them make good incomes, but their connection with the history of music is of the slightest. In one or two rare instances it is possible to trace the influence of an executant upon the music of his time.

Dr. Joachim, for example, may fairly be said to have had a share in forming our musical taste during the past fifty years, and the level of song-writing in England has been sensibly heightened by the presence of singers, such as Mr. Plunket Greene, capable of giving expression to the noblest imaginings