The Mozart books are numerous and of generally good quality, but one of the very best is Alfred Einstein’s Mozart: His Character, His Work, published by Oxford in 1945. Of the less extended studies, Eric Blom’s Master Musicians Mozart is exceptionally fine, and so is M. D. Calvacoresi’s Moscow, in the same series. The perspective on Prokofiev is not, perhaps, yet clear enough for a definitive study to be written, but in the interim Israel Nestyev’s Sergei Prokofiev will serve quite well. As for Puccini, Richard Specht’s biography, written in the 1930s, has a great deal of information in it if a copy can be found, and George R. Marek’s Puccini, published by Simon and Schuster in 1951, is lively and sympathetic. The Ravel situation is fluid, or at least there is recent writing that has not yet been checked up on, but Norman Demuth’s Master Musicians Ravel is tidy, if not exhaustive. It is probably wisest to let Rimsky-Korsakov speak for himself, in his My Musical Life, published in English by Knopf in 1941.

One of the best shorter studies of a composer at all is Francis Toye’s Rossini, published by Knopf in 1947, and one of the best longer ones, Ralph Kirkpatrick’s Scarlatti, published by Princeton in 1953.

A great deal has been written about Schubert, but the greater part of it deals with one or another aspect of his creative output. As primary documentation, O. E. Deutsch’s and Donald R. Wakefield’s The Schubert Reader, published by Norton in 1947, is an excellently ordered compilation of letters and similar materials, and as discussion and information about the composer and his music both Alfred Einstein’s Schubert, a Musical Portrait, published by Oxford in 1951, and Robert Haven Schaufler’s Franz Schubert: A Life of Music, published by Putnam’s in 1949, are worth attention. Oddly, the Schumann literature is not as rich as one would imagine, and another Schaufler book, Florestan: The Life and Work of Robert Schumann, published by Holt in 1945, is perhaps the most useful one-volume work on him easily available, especially if it is supplemented by Schumann: A Symposium, edited by Gerald Abraham and published by Oxford in 1952.

No definitive biography of Sibelius is yet possible, of course, but an interim sketch Karl Ekman’s Jean Sibelius, published by Tudor in 1938, covers...Continued on page 128