
The University of Oklahoma Press has, in the past few years, been showing a marked ambition to establish a reputation in the field of musicological publication. They seem to give a certain preference to translations of European authors already published in the European market, which may be a fortunate policy if they select the best material available, as for example Ludwig Misch's excellent Beethoven Studies. In the present case the choice is not a fortunate one, because the American market would have offered a number of superior authors for the topic.

Mr. Révész's book appeared first in German, some four years ago and then, in 1953, in England in translation. The English edition was surprisingly well received and this, apparently, was the main incentive for Oklahoma Press to arrange for an American edition. It is, furthermore, quite clear that Mr. Révész intended to write a textbook on the undergraduate level which is a perfectly legitimate enterprise and good reason for any University press to publish a manuscript. It will be seen, however, that the author's work does not meet normal textbook qualifications, and that the lack of modern source references, already pointed out by British book reviewers, is more severe in the American market.

In the preface, the author states he wishes to make the reader acquainted with a New Science, which is quite an extraordinary thing to say. Even if we are willing to forget about the fact that the psychology of music is one of the oldest sciences of the race studied abundantly by most ancient civilizations, and if we focus our attention solely on modern research, it must be stressed that at least since 1880 a large amount of pertinent contemporary studies has been published.

There is a quaint smell of dust and obsolescence all over Mr. Révész' book that leaves the impression one is reading an old gentleman's reminiscences on new scientific developments between 1890 and 1910. The reason for