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all who are interested in the various phases of musical expression as represented in these songs by Karel Bendl. A large debt of gratitude is due to Mr. F. Corder for having, by means of his excellent adaptations of words to these songs, placed them within the reach of English speaking and singing musicians.

Manual of Orchestration. By Hamilton Clarke.
[J. Curwen and Sons.]

THE avowed object of this excellent little book is to assist amateurs in the intelligent following of orchestral music; description of the compass, use, and characteristics of all the instruments employed in orchestras, large and small; the proper balance of tone in combinations; what is good, bad, or indifferent in the arrangement of instruments, and a vast amount of other valuable information given in a quaint incisive style, will not only suffice for its ostensible purpose, but will be useful for educational objects. The student will gather much from its pages, and will learn enough to make the study of more elaborate works easy. He may be carried by a like enthusiasm which moves the author into the analysis of masterworks, and may acquire facility in reading a score and, perhaps, in writing one. There are many hints of great value as concerns the methods to be adopted to gain the best effects of orchestral tone. As far as can be gathered either from direct statements, or implied directions, Gounod would be the model suggested for imitation, Wagner for avoidance. Although he is not directly named, it is evident that his works and those of the modern German school are aimed at, when it is said "that throughout an entire evening's entertainment he has failed to discern a single fragment of melody or tune." He also deprecates coarse singing, and contrasts the performance of a small body of beautifully trained voices, who sang with absolute perfection a chorus from Mendelssohn's "Ædipus" music, which "was received by the vast audience in dull insulting silence," with a "Welsh rabble of some eight hundred," who "invaded the platform, and bellowed forth some barbarous national song, commencing with the orchestra in B flat, but drowning the band, and rising well up to C natural before it was finished, and at the conclusion the applause placed the roof, walls, and flooring of the enormous edifice in imminent peril." These and like statements make the book lively without lessening its instructive character. A further access of caustic quaintness is to be found all through. In the very opening sentence our author calls the word "orchestration" a coined and most unsatisfactory word; so is its companion "instrumentation," yet he uses it to describe his labour. His eccentricity may be pardoned, for he has written a good and useful work, one which deserves to be employed as a text-book preliminary to the more extensive treatises on the same subject.

An Explanation of the Organ Stops, with Hints for Effective Combinations. By Carl Locher.
[Kegan Paul, Trench and Co.]

THE author of this interesting work is the chief organist at the Catholic Church at Berne. It is an expansion of a course of lectures on the subject published at the desire of a committee of teachers, and revised and enlarged ultimately, and dedicated to Professor Dr. H. von Helmholtz. The translation, by Agnes Schauenberg, has been made with the author's permission. There is, perhaps, an advantage in arranging the subjects spoken of in an alphabetical or dictionary form, inasmuch as it presents a means of ready access. The chief claim of the work to consideration—that which makes it distinct from all others of its kind—will be found in the hints concerning effective combinations of various stops. These hints, however, are scattered throughout the book, and though valuable enough, would have been better had they been summarised separately. In this respect the book is as faulty as one without an index. For the vast amount of information it contains, it deserves to be in the hands of all organists, who, being a cosmopolitan body, familiar with the variety of names given in several countries to stops of like character, will readily overlook some of the linguistic peculiarities of the translator. These form not the only faults of the book. Little information is given concerning the inventors of certain stops which are mentioned, such as the Keraulophon, where the knowledge

exists. Some of the cross references are amusing though not absolutely misleading. The translator, or the author, loses sight of the fact that the meaning of a term is of prime importance, especially in a work arranged in dictionary form. Thus, for example, under the term "Jeux de Fonds," which means "foundation stops," we are referred to "Shut off valve," wherein the term is employed, and in "Material for Pipes" to "Gamba," and so forth. The work should be read for abstract information, independent of its references. Allusions are made to many English organs, but only one of our native builders is spoken of by name, and of him frequent mention is made, while all the others are ignored, though some of their works are spoken of.

Twelve Sonatas for the Violin. Composed by Arcangelo Corelli (Op. 5)—in two books, each containing six Sonatas—the pianoforte accompaniment (constructed upon the original figured bass), with marks of expression, bowing, and fingering, by Arnold Dolmetsch. Albums for Violin and Pianoforte, Nos. 11 and 12. [Novello, Ewer and Co.]

ONE of the most valuable of the recent additions to Novello, Ewer and Co.'s series of Albums for Violin and Pianoforte, will be found in these two books of Sonatas by Arcangelo Corelli (1653-1713). Every student of the violin either knows the compositions, or at all events has heard of them. They are unquestionably of the greatest value to all who would desire to form a style upon the best models. They have stood the test of time for two hundred years, and are still regarded with high estimation. Their value as compositions becomes more marked and definite with intimate knowledge. They are, it is true, old fashioned in form and phrase, but like a beautiful gothic building erected in the centuries long past, they are still the admiration and delight of all who care to make close acquaintance with them. This, the new edition now before us will help to do. The arranger has happily caught the spirit of the old master in his translation and adaptation of the original plain figured bass, and with true musical instinct has made his accompaniments partake of the right character which should distinguish them. They are artistic evolutions of the bare thorough-bass, without displaying any of the lavish ornamentation with which some modern writers have thought it necessary to surround them. In this respect they will certainly help to revive the love for Corelli's music, which was at one time in this country both great and extensive. Violinists may use the Sonatas for study and for public performance. All the difficult fingering has been made clear, and certain passages hitherto left to the discretion of the performer have been written out *in extenso*, a matter by itself of no mean importance. The whole arrangement is worthy of the composer, who was one of the founders of the modern school of violin playing, and creditable to Mr. Dolmetsch, his latest editor.

A Popular History of Music, from St. Ambrose to Mozart. By James E. Matthew. [H. Grevel and Co.]

IN this beautifully printed and amply illustrated book the author offers a most readable digest of the history of music in a form likely to fulfil its claim as a popular work. His style is pleasing and colloquial rather than severely critical. In pursuance of this design he has been led into making more positive statements concerning mediæval music than would appear to be warranted. The best writers of preceding times have felt doubtful about their opinions concerning these matters, and have left them in a learned uncertainty. Mr. Matthews retains the uncertainty without the qualification. In this respect his work must be read with caution and his statements accepted only for their own value. He has chiefly followed those French writers who have succeeded in casting a glamour of charm about their unrealities.

His description of instruments is more clear, though in one instance he speaks of Matthias van der Gheyn, a famous bell maker of Louvain, in a connection which would seem to imply that he lived in the twelfth century. In his description of the early organs he makes one or two mistakes, the most important of which are when he includes the "Positive" organ with the portative and regals, and when he fails to identify the organistrum with the "hurdy-gurdy." Neither in the descriptions of instruments of doubtful origin nor in those whose history may be definitely traced does he