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Twelve Dance Melodies for Pianoforte Duets. Books I., II. and III by Richard Wickenhauser; Souvenir de printemps. Pianoforte Solo by Joseph Holbrooke; Springtime. Graceful Dance by Theodore S. Holland; Silhouette. Pianoforte Solo by Mary C. Benedict
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ORATORIOS AT BRIXTON PARISH CHURCH.

These performances, now entering upon their ninth season, are given on Sunday afternoons by the Brixton Oratorio Choir accompanied by a full professional orchestra, under the direction of Mr. Douglas Redman, organist of the church. The following works are announced to be given on the first Sunday afternoon of each month from November to May (except January and March) at 3.30 p.m.: 'Redemption' (Gounod), 'Creation' (Haydn), 'Stabat Mater' (Dvorák), 'Requiem' (Verdi), and 'Elijah' (Mendelssohn). On Ash Wednesday, at 8 p.m., Mendelssohn's 'As the hart pants,' Stanford's 'The Lord of might,' and Gounod's 'Gallia' will be sung with organ accompaniment, and on Good Friday, at 7 p.m., the 'Messiah' will be performed with orchestral accompaniment. For Sunday afternoons October 4, January 3, and March 7, orchestral services are announced.

BRIXTON ORGAN RECITALS.

During the past three seasons organ recitals by celebrated soloists have been given at Brixton Independent Church on alternate Monday evenings, at which the audiences have averaged nearly 1,000 persons. In consequence of the continued interest displayed in the recitals, a further series, the fifth, will be given during the coming season by the following recitalists: Dr. Alcock, Mr. Goss-Custard, Mr. Hann, Mr. E. H. Lemare, and Mr. C. W. Perkins. The organ is one of four manuals and forty-five speaking stops. Originally built by Willis in 1870, it was enlarged by Lewis in 1901, and by Messrs. Norman & Beard, by whom it was also reconstructed, in 1905. Further particulars will be found in our advertisement columns.

ORGAN RECITALS.

Dr. G. J. Bennett, St. Andrew's, Grimsby—Allegretto in B minor, *Lemmings*.

Mr. C. H. Moody, Ripon Cathedral—Rhapsody sur les cantiques Bretons, *Saint-Saëns*.

Mr. P. Chignell, Congregational Church, Kirkham (opening of new organ built by Messrs. J. W. Walker & Sons)—Cantilène and Grand Chœur, *Salomé*.

Mr. L. A. Ladbroke, Parish Church, Kirkley—Canon in B minor, *Schumann*.

Mr. Alexander Reid, St. John the Evangelist, Herne Bay—Fantasie on the 'Sicilian Mariners' Hymn,' *Lux*.

Mr. Purcell J. Mansfield, Congregational Church, Maiden Bradley—Andantino in D flat, *Lenore*.

Mr. H. Whalley, Parish Church, Peebles—Allegro moderato in A, *E. J. Hopkins*.

Mr. T. W. Hanforth, Wesleyan Church, Creswell (opening of new organ built by Mr. Albert Keates, of Sheffield)—Fantasia in C minor, *Berens*.

Mr. J. C. Dunlop, Holy Trinity, Margate—Melody in D, *Davan Wetton*.

Mr. C. Preston, Wesleyan Church, Alton—Anapest, *S. Wesley*.

Mr. Fred Gostelow, Parish Church, Luton—Meditation, *d'Evry*.

Mr. John Fearnley, Parish Church, Batley (re-opening of organ)—Allegro maestoso, *John E. West*.

Mr. Alban W. Cooper, St. Andrew's, Moretonhamstead—Lied, *Wolstenholme*.

Mr. Julian H. W. Nesbitt, St. Columba Parish Church, Oban, N.B.—Grand Chœur, *Guilmant*.

Mr. Caradog Roberts, Bethesda Congregational Church, Townyn—'The storm,' *Lemmings*.

Mr. Sydenham Jones, Parish Church, Paignton—Moderato in F, *Gade*.

Mr. R. W. Pringle, Hawarden Parish Church—Concert overture in C minor, *Hollins*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Alban W. Cooper, St. George's (Parish) Church, Stonehouse, Plymouth.

Mr. Herbert T. P. Haigh, All Saints' Church, Middlesbro'.

Mr. Wallace H. Payn, Parish Church, Frensham, Surrey.

Mr. William Sedding, Parish Church, Sea View, Isle of Wight.

Mr. F. Stanley Winter, St. Michael's, Paternoster Royal, College Hill, E.C.

Reviews.

PIANOFORTE MUSIC.

Twelve dance melodies for pianoforte duets. Books i., ii. and iii. Composed by Richard Wickenhauser.

Souvenir de printemps. Pianoforte solo. By Joseph Holbrooke.

Springtime. Graceful dance. By Theodore S. Holland.

Silhouette. Pianoforte solo. By Mary C. Benedict.

[Novello & Co., Ltd.]

The repertory of original pianoforte duets is somewhat limited, therefore the three books by Mr. Wickenhauser, containing twelve dance melodies, will doubtless be welcomed in many homes, for the music is easy to read and the dances present pleasing variety of sentiment. Tastes will doubtless differ with regard to the individual attractiveness of these pieces, but attention may be drawn to several. In Book i., the first and second dances are extremely graceful and richly harmonized. In Book ii. the first dance, in its fiery exuberance, has a touch of the Hungarian style, and the succeeding number, in canon, is very effective; while the eighth dance is delightfully dainty, and concludes the book auspiciously.

The concluding volume (Book iii.) commences with a dance in minuet measure, which is well calculated to please both old and young. No. 10 calls for more or less energetic treatment, but ends *pianissimo*. The concluding measure will require a little more practice than those preceding it, which however will be repaid by the richness of harmonic effects and the general brilliance of the writing.

Mr. Joseph Holbrooke is a fine pianist to whom executive difficulties have no terrors, but his 'Souvenir de printemps' is of simple character and is as graceful as a snowdrop and bright as a crocus, just the piece to cultivate significance in young players. Mr. Holland's idea of Spring is more elaborate, but the music is by no means difficult to interpret. Its principal theme is graceful, and is well contrasted by other subjects and varied treatment. The 'Silhouette' by Mary C. Benedict is a vivacious piece of attractive qualities. It requires nimble fingers, but contains no difficulties beyond the abilities of fairly well-trained pianists.

A Cyclopædic Dictionary of Music. By Ralph Dunstan.

[J. Curwen & Sons, Ltd.]

In turning over the pages (nearly 500, closely printed in double columns) of this volume, one cannot fail to acknowledge the industry of the compiler, Dr. Dunstan. He says that it 'has occupied four years in preparation,' and that it 'embodies the results of over thirty years' study and experience.' To quote further from the Preface, the book 'aims at providing, in compact form, a reliable, comprehensive, and up-to-date compendium of musical information—a condensed musical library for the musician of limited means, and for the general reader.' So far, so good.

But what about the reliability of the information therein set forth? We may again refer to the Preface for an answer to this all-important question: 'The greatest care has been taken to ensure accuracy, and all the proofs have been carefully revised at least a dozen times.' Such a statement naturally invites confidence in this 'Cyclopædic Dictionary of Music' as a 'reliable' book of reference. A few dippings here and there into the volume have, unfortunately, revealed certain inaccuracies which considerably discount the trustworthiness of the information so profusely given. Take, for instance, three entries on the subject of 'hymns.' We are told that 'Watts introduced hymns, but they were not established till about 1860.' Under the heading 'Adaptation of Hymns and Tunes' we read: 'The haphazard way in which tunes are often adapted to hymns at the last moment before going into the service is very distressing to all earnest-minded people.' This may have been very true fifty years ago in Nonconformist churches, but the statement is anything but 'up-to-date' now that the fixed-tune system is adopted by all denominations. And it is hardly in accordance with fact to say