Review

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Wagner's characteristics derived from a perusal of the writings of those violently opposed to his doctrines, we cordially commend Herr Lesimple's "Recollections"; for, although a warm friend and professed adherent of the composer's advanced theories, the book, as we have already said, sufficiently proves that its author has no desire to gloss over those peculiarities of temperament which he rightly fears have hitherto been greatly exaggerated by comparative strangers and artistic enemies.

Deserted (Poveretta). Song. Words by Leopoldo Marengo.

Nenuphars (The Song of the Opium-eater). Eastern Song; words by A. Renaud.

The Weary Spinner (La Filatrice). Song. Words from the Italian of Capranica.

Parting (Partenza); Tuscan Folk Song. Words from Tigni's Collection.

One Tiny Kiss. Song. Words by Capranica.

Invocation to Slumber. Love-song. Words by L. Rocca.

Composed by Philip Marchetti.

[Milan: F. Lucca. London: Novello, Ewer and Co.]

It is long since we have received a group of songs so fresh, melodious, and truly artistic in treatment as these by Signor Marchetti, who, although we confess unknown to us, can scarcely be long in making his way to the sympathies of all who love pure and unpretentious vocal music. "Deserted" has an attractive theme, charmingly accompanied; "Nenuphars" is just such a song, both in the voice and instrumental parts, as we might imagine to pass through the brain of an opium-eater; "The Weary Spinner," with its monotonous accompaniment in thirds on the oft repeated harmony of A minor, is almost painfully expressive of the words; "Parting" has an attractive theme, with a marked figure for the pianoforte throughout; "One tiny Kiss" is an effective setting of a brief and pleasing poem; and the "Invocation to Slumber" has a simple pathos in every note which faithfully reflects the words, and must make itself felt by every sensitive hearer. The warmest praise is due to Mr. Theo. Marzials for his able translation of all these songs, the beautiful poetry of many, indeed, materially aiding any composer in his task; and we may fairly congratulate Signor Marchetti, not only upon the success of his music, but upon the excellent taste he has displayed in the selection of his words.

The Harmonium: how to use it. By J. C. Grieve.

[Edinburgh: Ernest Köhler and Son.]

THE author of this treatise says, in his preface, "I have tried to conduct the pupil, step by step, through the different stages of harmonium-playing, laying down rules for his guidance on every essential point, explaining minutely the nature and object of these rules, so that the pupil may come to understand for himself when and how to apply them." We are bound to say that this plan is most successfully carried out; and that apart from the excellent laws given for those who study the harmonium, the elementary part of music itself is more clearly explained than we generally find in instrumental instruction-books. We could wish that the pupil had been taught to couple the tonic, instead of the relative, minor with each major key; but we presume that the author did not desire to be innovative, and we must at least give him credit for exhibiting the varied forms of the minor scale. To all who wish to make solid progress on the harmonium we cordially commend Mr. Grieve's Tutor; for it not only contains the result of wide experience, but this result is, throughout the work, plainly and intelligently stated.

Album of Songs. Second series. Composed by Frederic W. Clarke, Mus. Bac., Oxon. Compiled and edited by his friends, Rev. W. Mann (Precentor of Bristol Cathedral), and Charles South, Esq. (Organist of Salisbury Cathedral). [Novello, Ewer and Co.]

THIS Album of ten songs is published "To the Memory of their Author"; and in the Preface the compilers of the work say, "There is little doubt that if this clever and enthusiastic artist had lived, he would have earned for himself a name of honour and renown in the musical world." Many of his songs are already well known; and certainly, judging from these and his pianoforte pieces, we can fully endorse the opinion we have quoted, even were it

not strengthened by the collection now before us. There is a simple beauty and an artistic feeling characterising the whole of the compositions contained in this volume which cannot but recommend them to lovers of eloquent vocal music. No. 1, "I wandered by the brookside," is a sympathetic setting of some charming lines by Milnes; and were we to name our other especial favourites we should point to No. 4, "A Match" (Swinburne), and No. 7, "A Dreamer's Song" (Barry Cornwall); but, as we have said, all the songs are certain to win the earnest attention of a musical audience. We are told that Mr. Clarke, who died at the early age of 31, was almost entirely self-taught, both in the theory and practice of his art. To those who knew him best his untimely decease was a sincere shock; and the issue of the volume "In Memoriam" is a graceful tribute to his worth, both as an artist and a friend.

Nehemiah. An Oratorio. The text selected and compiled from the Scriptures, and in part written by A. J. Foxwell. The music composed by Josiah Booth.

[J. Curwen and Sons.]

It cannot be said that there is any striking or original thought in this work—which is evidently intended for unambitious choral Societies—but the Oratorio throughout is musically, and might appeal with success to a miscellaneous audience. Although unquestionably the main strength of the composition lies in the choral pieces, many of the solos are not only extremely melodious, but thoroughly sympathetic with the text, amongst which may be cited the air in the second part, "There is a river," for mezzo-soprano, which is really attractive enough to take its place apart from the work in which it appears. When sung with a pianoforte accompaniment only, however, the flute part, which occasionally occurs, ought to be played by the pianist; but we presume that the C, in the fourth bar of page 77, should be D. The libretto, which narrates the rebuilding of Jerusalem, is well compiled, some original matter, by Mr. A. J. Foxwell, being skilfully added to the Scriptural text. As the Oratorio is divided into three parts, and choruses predominate, it is difficult to name all those which would form especial features in a performance of the work; but the opening piece, "Weep, Israel," and the last chorus of the second part, "O sing unto the Lord," may be mentioned as containing some effective points, although in no place can we say that the composer has soared into the higher regions of sacred writing.

Arrangements for the Organ. By W. J. Westbrook, Mus. Doc., Cantab. [London Music Publishing Company.]

DR. WESTBROOK has made a name for himself as a transcriber for the organ, and the twelve books of arrangements before us therefore need no preliminary commendation in order to bring them under the notice of organists. It is not the editor's fault that the field is practically exhausted so far as the great masters are concerned. All the most likely movements from their works having been arranged and re-arranged, some of them many times over. Dr. Westbrook gives us three of Bach's forty-eight fugues, which were much used by organists in the old days, when the legitimate organ music of the composer was unknown. He has also drawn upon Corelli, giving us the Eighth Concerto in G minor, and the Sixth Violin Sonata in A, each of these occupying the whole of a book. Various minor pieces, by Beethoven, Arne, Dussek, Hummel, Spohr, Haydn, Schumann, Scarlatti, and Mendelssohn, are included in the series, and it is almost needless to add that the transcriptions have generally been made with taste and judgment.

Love's Legacy. Song. The words by Malcolm Charles Salaman. Music by Charles Salaman. [Stanley Lucas, Weber and Co.]

WERE we to say that this song will fully sustain Mr. Salaman's reputation it would be no mean praise, for his many contributions to the vocal music of the day are amongst the most melodious, refined, and artistic of any composer in this country. "Love's Legacy," however, is, with the exception of his setting of "I arise from dreams of thee," the best we have yet seen from his pen, and its reception by vocalists will test their power to separate