Review

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The pipes were of pure lead, and so thin, that a *c*° pipe could be easily ripped right down by the fingers, and most of the feet had crumpled up." It is some satisfaction to know that these disastrous results were largely the fault of the purchaser, "who insisted upon more stops than the price would cover." If organ purchasers will do such idiotic things, they deserve all the consequences. The last chapter contains a useful bibliography of about 300 works on the organ, "dating from the seventeenth century to the present time." This is a somewhat smaller list than that supplied by Mr. Carl A. Thimm to "Notes and Queries" in 1890, but it will answer every purpose. Unfortunately most books on the organ are in the German language, having an intricate and dry style of diction.

We must not forget to mention that the plates of this "Practical Treatise" under review are published in a separate (folio) volume, and that they constitute not the least interesting feature of this valuable and thoughtful production. The absence of any historical matter and the strongly technical trend of the book will necessarily cause it to appeal rather more to the organ artificer than to the musician; but it may be safely recommended to those organists who take a practical interest in the mechanical part of their instruments, and especially to those who are beyond the reach of an organ-builder's immediate help.

Organ Arrangements. Nos. 42—46. Edited by George C. Martin.

The Village Organist. Books 7—9. Edited by J. Stainer and F. Cunningham Woods.

[Novello, Ewer and Co.]

FIVE useful numbers of the "Organ Arrangements" are before us. Nos. 42 and 46 are the first two movements of Mendelssohn's "Hymn of Praise" Symphony, arranged by Mr. W. A. C. Cruickshank. The first, while retaining the main features of the original score, is well laid out for the organ. The popular *Allegretto*, which makes a capital wedding voluntary, is also excellently arranged. Chopin's Prelude in G, No. 13 (No. 43 of this series) would furnish an attractive number at an organ recital; while the "Basso Ostinato" (which readers of THE MUSICAL TIMES need hardly be told is a "ground bass"), by Antoine Arensky, one of the young Russian school of composers, is of special interest. This movement (No. 44) is from "six pièces pour le piano," and is written in the uncommon rhythm of *quintuple* time. Both these numbers are arranged by Mr. Burnham W. Horner. No. 45 is Mr. Edward Elgar's famous "Imperial" March, admirably transcribed by the editor, Sir George Martin.

A further instalment of the "Village Organist" (Books 7, 8, and 9) testifies to the rapid growth of this useful publication. As in the previous issues, arrangements vie with original pieces in attractiveness, amongst the latter being favourable examples by such well-known composers as Mr. John E. West, Mr. Max Oesten, Dr. Harford Lloyd, Mr. Battison Haynes, Mr. J. F. Barnett, and Mr. A. R. Gaul.

Musical Memories. By A. M. Diehl.

[Richard Bentley and Son.]

MRS. DIEHL, who as Miss Alice Mangold was formerly well known as an excellent pianist, has in recent years distinguished herself as the writer of eight, if not more, novels. Hence the book before us possesses a certain literary flavour which is not always present in "reminiscences," &c., written by musicians. The pleasant memories here recorded begin at Paris "in the early sixties," when Mrs. Diehl called on Berlioz, who said to her: "You are musical; you come from London; you must know my great friend Davison. What a critic! what a man!" How very different was Wagner's opinion of Mr. Davison. When paying the return visit, Berlioz "condemned the practice of many consecutive hours at the piano, and of the use of nerve stimulants, such as tea and coffee. 'Surtout,' he insisted, 'point de café noir.'" The references to Henselt, Mrs. Diehl's master, are naturally very interesting, though we have a recollection of reading something of a similar kind in her "Elsie's Art Life." When Henselt was not in the teaching humour he would cry "'Falsch!'" in various tones for the first half-hour, then kill flies silently, till he marched out and banged

the door. Or, worst of all, he would bring in the dogs and play with them, and let the unhappy pupil do her uttermost without comment, even at the end." We cannot recall any other composer who was a fly-catcher! Mrs. Diehl devotes a whole chapter of thirty-one pages to the London musical critics, past and present, about all of whom she writes in most appreciative terms. We think that the first appearances in England of Rubinstein and Joachim are not quite correctly given. These two great artists certainly did not first appear *together* (p. 158). Rubinstein, as a boy of eleven, made his London *début* at the Hanover Square Rooms, on May 20, 1842; but that of Joachim, *à la* thirteen, was at Mr. Bunn's benefit, Drury Lane Theatre, March 28, 1844. If Mrs. Diehl does not tell us anything particularly new, she writes very pleasantly, and her book will doubtless prove an interesting fireside companion to many a reader on a winter's evening.

Novello's Parish Choir Book. Nos. 325—337.

[Novello, Ewer and Co.]

RECENT instalments of this popular series are No. 325, "Swiftly the moments of my life are flying," a Litany for use during Advent, music by J. Maude Crament. In this simple yet effective setting some of the verses are accompanied, some unaccompanied. The "Christ, have mercy," and "Let us therefore cast off" are in four-part harmony. No. 326 is a Magnificat and Nunc dimittis in G, by Arthur E. Godfrey. The music, of smooth, tuneful character, is in its way telling. No. 327 is a Magnificat and Nunc dimittis in A, by Sir J. Goss. The composer has here combined simplicity and dignity; the quiet Nunc dimittis is particularly expressive. No. 328 is a setting of Benedicite, omnia Opera in F, by Myles B. Foster, in free chant form, and the composer has displayed great skill in repeating one particular phrase with ever varying harmony; the music altogether is effective and likely to become popular. No. 329 is a simple Vesper Hymn, "Adapted from Beethoven," and harmonised in two ways by John E. West. In No. 330, the Offertory Sentences, by Sir J. Stainer, the unpretentious music is well in keeping with the words. Between the Sentences the interludes or voluntaries are left for the organist to fill in. No. 331, Benedictus qui venit and Agnus Dei, by the late Dr. Garrett, are two short, well-written serviceable movements. In No. 332 the same words are set, and in somewhat similar manner, by the same composer. No. 333-336 contain the Offertory Sentences, by J. T. Field. The settings are plain yet pleasing, though some numbers, as one would expect, are more attractive than others. No. 337 is a useful Benedictus, 4th series (Gregorian Tones), by Sir J. Stainer.

Three Introductory Voluntaries for the Organ. By J. Varley Roberts. [Weekes and Co.]

THE three pieces by the organist of Magdalen College, Oxford, consist of a "Siciliano in F," a "soft diaphanous movement in F," and an "Andante con moto in D," all of which, while written in a dignified style, are pleasing in their melodic flow.

The Songs in Mozart's "Le Nozze di Figaro." Edited by Alberto Randegger. [Novello, Ewer and Co.]

VOCALISTS are to be congratulated upon having had prepared for them so admirable an edition as that under notice of the principal songs in Mozart's ever-green opera "Le Nozze di Figaro." To the young student and amateur singer Mozart's music at first sight seems to present comparatively few difficulties; but in reality this great master has so distinctive a style that it is seldom that perfect expression is given to his music even by professional vocalists. In a brief preface the editor, drawing attention to the chief cause of the common failure to do justice to Mozart's vocal compositions, says: "Mozart's keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention. With this object in view a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text. In these translations no attempt has been made at versification, and they do not claim any literary merit, but they