

The Organ at the Royal Albert Hall

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magnificent and huge Choir of 4,500 singers, which he has conducted with such exceptional skill and with such splendid effect. The only difficulty is that the Choir suffers from its own greatness, inasmuch as that so few buildings exist on this earth in which it can be heard in its entirety, and to be heard to full advantage is a grand thing. Real enthusiasm is a rare quality, and ought to be hailed with a fittingly enthusiastic response and encouragement. And we are here to offer all that. Now it is proposed to visit a country which has the honour of giving birth to the great Orlando di Lasso, and some of the first geniuses in musical history, whose collective names constitute that famous Flemish School of composition which in its day practically taught the world. I have no doubt that our English singing will be welcomed, and meet with fullest sympathy in that country. And I believe that every individual member of this vast Choir feels keenly the responsibility he undertakes in representing a department of music in which we have considerable reasons to imagine that we excel. Our pleasant duty is to give them the heartiest "God speed," and wish every success to their unique artistic and patriotic enterprise.

Sir Vezey Strong said: "In joining in welcoming the representatives of Ghent to this mass meeting of the Imperial Choir, I feel I may rightly do so on behalf of the City of London. No one can appreciate more completely than I do the scope and strength of the Imperial spirit, for it was focussed in the City of London in all its fulness in the great and moving events which grouped themselves round the Coronation of their Beloved Majesties King George V. and Queen Mary, when as Lord Mayor it was my high privilege to receive the representative personages and communications from all parts of the Empire. I have the greater pleasure in being present to-day, as by happy coincidence this day is the second anniversary of the historic gathering at the Guildhall from whence issued the declaration in favour of the principle of Anglo-American Arbitration—that great message of international friendship, conciliation, and peaceful progress which echoed, and still echoes, throughout the British Empire and the civilised nations of the world. Our chairman to-night, Lord Strathcona, took an honoured part in that meeting, and he has since so appropriately become the President of the Imperial Choir. We may regard the Choir as "the singing missionaries of the Empire." Dr. Harriss, the leader and inspirer of this unique Choir, is a musician; but he is more, he is a man of vision. In an age when to be enthusiastic is not considered "the mode" he dares to be an enthusiast. In an age when the fashion is to imitate others, he dares to be himself. When earnestness is too often not so much appreciated as it should be he dares to believe and confess that music is the great gift of God. He breathes the spirit of the American poet, who said:

"God sent His singers on earth
With songs of sadness and of mirth;
That they might touch the hearts of men,
And bring them back to heaven again."

To the man who dares to see the vision, God gives the larger vision, and so the mission of the Imperial Choir, Britain's Imperial Mission, is to be the peacemaker of the world:

"God, who made thee mighty,
Make thee mightier yet."

It was the German Emperor who said to the German Choral Societies: "Do not attempt the great works. Sing the folk-songs of our country." So the Imperial Choir might well sing in Germany the simple folk-songs of the Anglo-Saxon race, and so weld by the magic and power of music the discord between nations into glorious and abiding international harmony, for "The song that nerves a nation's heart is in itself a deed."

Other speakers were Dr. Harriss, who summarised the development of Empire music since 1901, and the movement that had led to the formation of the Imperial Choir, Mr. T. P. O'Connor, M.P., and M. de Smet de Naeyer, who gave thanks on behalf of the directors of the Ghent Exhibition.

The musical programme—contributed by the Imperial Choir under the direction of Dr. Harriss—included performances of Sullivan's 'O Gladsome Light,' Elgar's 'Land of hope and glory,' and 'Forward, brothers,' from Parry's 'War and peace.'

Church and Organ Music.

FESTIVAL OF THE SONS OF THE CLERGY.

The 259th Festival of this Corporation was held in St. Paul's Cathedral last month, and like everything for which the Cathedral authorities are responsible, was marked by the greatest reverence and care, to the minutest detail, both of the actual ceremonial and the music. The Cathedral choir was largely augmented by members of the choirs of the Chapel Royal, St. James's, the Temple Church, &c., the instrumental part being sustained by a full orchestra and the organ.

As has long been customary at these festivals, the service opened with the 'In Memoriam' Overture by Sir A. Sullivan, the performance on this occasion being particularly fine. The Canticles were sung to the setting by Henry Smart in B flat, the orchestral accompaniment being a special and impressive feature.

But the outstanding event, musically, was the anthem which had been specially written by Sir Hubert Parry, the subject chosen (Psalm 46: 'God is our Hope and Strength') being evidently congenial to the composer. The work abounds in impressive moments, of which may be mentioned the introduction, and the first entry of the voices *p*, followed by a fine *crescendo*; also the harmonic change at 'into the midst of the sea.' The *pp* entry of the voices, the chord growing downwards at each successive entry on the words 'but God hath showed His voice,' makes a profound appeal by its unexpectedness, and is nothing short of an inspiration. 'Be still, then,' is another notable section, betraying the unerring instinct and fertile resource of the composer. Mention must here be made, too, of the bass solo, so finely sung by Mr. Greeves Johnson, of the Cathedral choir, who showed a thorough knowledge of his subject, and very considerable dramatic power. The service concluded with Beethoven's 'Alleluia,' from the 'Mount of Olives.' We wish to make special acknowledgment of the labour so earnestly bestowed upon this and so many similar occasions by Sir George Martin. Few know anything of the endless round of detail involved in the preparation of such a service. There are the preliminary correspondence, which is necessarily very heavy, the sectional rehearsals, the choir and band seating, the provision of copies, &c. It remains to be said that with the exception of the anthem, which was conducted by the composer, the service was directed by Sir George Martin, and that the organ was finely played by Mr. Charles Macpherson. The occasion will be memorable to all who had the good fortune to be present.

THE ORGAN AT THE ROYAL ALBERT HALL.

On April 13, 1912, Mr. Hilton Carter, manager and secretary, kindly permitted me to photograph the case and keyboards of the well-known organ in the Royal Albert Hall. I photographed each of the stop jambs separately, and the resulting prints are so clear that the name of every stop can be read with certainty. Prompted by curiosity, I compared the names of the stops with the printed specification in Hopkins & Rimbault, and at once perceived several important discrepancies. Going further, I searched other books and periodicals, only to find that they all agreed with

the H. & R. version, which was copied from the description circulated by the late Henry Willis at the time the organ was in course of construction. But before the completion of the instrument the builder made several alterations in his original scheme, adding two stops to the Solo organ and three to the Pedal organ. Thus the number of speaking stops is 116 and not 111 as invariably stated. All this was done on his own initiative and at his own expense, with the object of adding brilliance to the Solo and more foundation tone to the Pedal.

If the *nine* spare knobs represent preparation for speaking-stops, it will be seen that the total number of such was intended by Mr. Willis to have been 125—only one less than at Sydney Town Hall as originally built.

Messrs. Willis inform me that the instrument has had nothing done to it since its erection, with the exception of refitting and releathering the heavy pressure and vacuum main bellows in the blowing chamber, and the usual attendance for tuning, &c. I think I can say, with a degree of assurance which amounts almost to certainty, that a complete list of the stops has never yet appeared in print. It is therefore with some amount of pleasure that I append such a list, for the accuracy of which I can vouch.

The following list shows the arrangement of the stops in the jambs.

The fourteen stops which are not to be found in other accounts of this organ—*i.e.*, those which were added to the organ during the course of construction, and the spare knobs—are printed in italics.

LEFT JAMB.

SWELL.		SOLO.		COUPLERS.	
Tuba	4	Tuba Clarion	4	<i>Open Diapason (metal)</i> 16	
Tuba Major	8	Tuba Mirabilis	8	<i>Open Diapason (metal)</i> 16	
Clarion	4	Trombone	8	<i>Spare</i>	<i>Spare</i>
Cornopean	8	Ophicleide	8	<i>Spare</i>	<i>Spare</i>
Oboe	8	Oboe	8	<i>Spare</i>	<i>Spare</i>
Voix Humaine	8	French Horn	8	<i>Spare</i>	<i>Spare</i>
Contra Posaune	16	Bassoon	8	<i>Spare</i>	<i>Spare</i>
Contra Oboe	16	Clarionet	8	Solo to Choir	Swell to Choir
Baryton	16	Bombardon	16	Solo Super-octave	Swell Super-octave
Mixture		Corno di Bassetto	16	Solo Sub-octave	Swell Sub-octave
Furniture †		<i>Cymbale No. 3 *</i>		Unison Solo to Great	Unison Swell to Great
Piccolo Harmonique	2	<i>Cymbale No. 2 *</i>		Solo to Pedals	Swell to Pedals
Super Octave	2	<i>Cymbale No. 1 *</i>		Great to Pedals	Choir to Pedals
Quinte Octaviante	3	Piccolo Harmonique	2		
Flûte Harmonique	4	Concert Flute	4		
Principal	4	Flûte Traversière	4		
Viola	4	Voix Celeste	8		
Quint	6	Claribel Flute	8		
Viola da Gamba	8	Flûte Harmonique	8		
Claribel Flute	8	Viola d'Amore	8		
Salcional	8	Flûte à Pavillon	8		
Flûtes à Cheminées	8	Contra Basso	16		
Open Diapason	8	<i>Spare</i>			
Bourdon	16				
Double Diapason	16				

* Notice the three Cymbals, not 'one' as in Hopkins & Rimbault. † Not Sesquialtera.

RIGHT JAMB.

PEDAL.		CHOIR.		GREAT.	
Clarion	8	Clarion	4	Clarion	4
Trombone	16	Trompette Harmonique	8	Trompette Harmonique	8
Fagotto	8	Oboe	8	Tromba	8
Ophicleide	16	Cor Anglais	8	Posaune	8
Contra Fagotto	16	Clarionet	8	Contra Posaune	16
Bombarde	16	Corno di Bassetto	16	Mixture	
Contra Posaune	32	Mixture		Sesquialtera*	
Mixture		Super Octave	2	Piccolo	2
Furniture		Piccolo Harmonique	2	Super Octave	2
Super Octave	4	Flageolet	2	Quinte Octaviante	3
Quint	6	Celestiana	4	Flûte Octaviante	4
Violoncello	8	Lieblich Flöte	4	Octave	4
Great Quint	12	Gemshorn	4	Viola	4
<i>Spare</i>		Principal	4	Quint	6
<i>Spare</i>		Vox Angelica	8	Open Diapason	8
<i>Open Diapason (wood)</i> 16		Open Diapason	8	Open Diapason	8
Open Diapason (metal) 16		Lieblich Gedact	8	Flûte Harmonique	8
Open Diapason (wood) 16		Dulciana	8	Claribel	8
Contra Violone (metal) 32		Viola da Gamba	8	Flûte à Pavillon	8
Double Diapason (wood) 32		Violone	16	Viola da Gamba	8
Double Diapason (metal) 32		Octave Pedale	8	Contra Gamba	16
		Bourdon Pedale	16	Flûte Conique	16
		Violone Pedale	16	Bourdon	16
				Violone	16

* Not Furniture.

It will be noticed that the knobs of two of the Pedal stops have been placed above the couplers and that three others are below the Choir stops, thus showing that they were added at the last possible moment when the organ was practically completed.

Below I give a summary of the stops of this enormous instrument:

Solo	22 speaking stops.	Not 20.
Swell	25 " "	
Great	25 " "	
Choir	20 " "	
Pedal	24 " "	Not 21.
Couplers	13	
Spares	9	All extra.

Total 138 stop knobs. Not 124.

In these days of large organs it is worth remembering that at the time this organ was opened (1871) it was the largest in the world. Since that date it has had to yield its pride of place in favour of the following:

			Speaking stops.
Riga ... Dom	1883	...	124
Libau ... Church of the Trinity	1885	...	131
Sydney ... Town Hall	1886	...	126
		(now 128)	
St. Louis Exposition	1904	...	140
(Now in Wanamaker's Store, Philadelphia)			
Kevelaer... Wallfahrtskirche ...	1908	...	122
Hamburg St. Michael's... ..	1912	...	163
Liverpool Cathedral (under construction)	167

It will be seen that if the number of speaking stops is to be the sole test of size, the Sydney organ was never 'the largest organ in the world.' This is, however, a matter of opinion, and even of controversy, at the present time (witness the discussion in these columns recently over the rival merits of the Liverpool and Hamburg instruments). I have adopted that method of comparison here as being the readiest for the purpose.

SIDNEY W. HARVEY.

FREE CHURCH MUSICIANS' UNION.

While the above Society as yet only represents a very small fraction of the amateur and professional musicians it ought to include, during the five years of its existence it has done a great deal to bring together workers of many denominations, and to afford a basis for united action in the future. The annual meeting of the Union was held at Newcastle-on-Tyne on Tuesday and Wednesday, May 13 and 14. The Centre in existence in this city has the distinction of being the largest in the provinces, and of providing the Union with its President for the current year. Mr. George Dodds, one of the most popular of local organists, is associated with the Wesleyan Church in Elswick Road, and besides his activities in other directions, provides a musical service of exceptional merit. The choir is large, about eighty strong, and gives performances of such works as Elgar's 'The Kingdom,' and Brahms's 'Requiem.' On the Tuesday evening, the delegates and members were invited to a reception in the Laing Art Gallery by the Lord Mayor. The following day was wholly given up to meetings and social functions. During the morning, several places of interest were inspected by the visitors under the guidance of local members. In the afternoon, the council meeting and annual meeting of members were held. London was selected as the venue of the next annual meeting, and Dr. J. D. McClure, of Mill Hill, was elected President for the coming year. In the evening a well-attended public meeting, the largest gathering yet held under the auspices of the Society, took place in the Town Hall, the President occupying the chair. He chose as his address the subject of 'The attitude of the earnest choirmaster to church music,' and skilfully pointed out to the audience, what the usual occupant of the pew seldom learns, that the former is only doing his duty if he sets up and maintains a high standard in his choice of music.

He discussed, not without the saving grace of humour, and yet making an earnest appeal to his audience, the question of the popularity of weak hymn tunes, the relation of the congregation to the choir and its particular portions of the service, and drove home many useful lessons. The Nonconformist Choral Union, whose conductor is Mr. G. Dodds, but which, on this occasion, was conducted by the local secretary, Mr. J. Heywood, sang familiar oratorio choruses with admirable tone and spirit. Mr. E. J. Potts contributed songs by Bach, Handel and Parry in excellent style, and Mr. Meale gave some organ solos. Speeches were made by Rev. David Fyfe, Alderman Sutton, Mr. Horace Holmes, J.P., of London, and the founder and general secretary, Mr. H. F. Nichols.

A meeting of the Hampshire Association of Organists was held at Winchester on Saturday, April 19, when a large number of members were present from Portsmouth, Bournemouth, Southampton, Winchester, Alton, Basingstoke, &c. Portsmouth was represented by the hon. secretary (Mr. Turner), Miss Suter, Miss Gibbons (Gosport), Messrs. J. H. Cowan, A. E. Saxby, C. Gibbs, W. Ridoutt, H. Sinnett, and W. James, &c. The proceedings opened with an organ recital in the Cathedral, when Dr. Prendergast exhibited fully, in a choice programme, the rich and varied tone of the organ. Thereafter he presided over the business meeting, at Wolvesey Church Hall, when he congratulated the members on the great success that had attended the Association, and on its wonderful growth, the membership having now reached seventy. Valuable advice as to the future working of the Association was offered by Dr. Sweeting (of Winchester College), Mr. Russe (Bournemouth), and others. A very interesting feature of the meeting was the presence of the Rev. F. G. Wesley, a son of the famous organist of Winchester Cathedral. Mr. Wesley delighted the members with his reminiscences of old times, and spoke of the great good that such an association should be able to do. It was decided to hold the next meeting at Southampton on September 20, when it is hoped that Dr. Sweeting will be able to read a paper.

The inaugural dinner of the newly-formed Sheffield and District Organists' and Choirmasters' Association was held on May 17 at the Grand Hotel. Seventy-four musicians were received by Mr. J. W. Phillips, the President of the Association. The members decided to take a trip to Chester Cathedral for their next meeting on June 21.

The bi-centenary of the organ at the Church of St. Magnus-the-Martyr, London Bridge, on which an article appeared in our issue for May, 1912, was celebrated on May 2 with a special service, attended by the Lord Mayor of London and Alderman E. E. Cooper. The occasion was designed to benefit the fund for the restoration and reconstruction of the organ.

The new organ at Settle Parish Church, opened on April 24, by Mr. H. G. Ley, organist of Christ Church, Oxford, has two manuals (CC to C, 61 notes) with independent Pedal organ (CCC to F, 30 notes), 24 speaking stops, 8 couplers, patent interchangeable combinations, tubular-pneumatic action throughout, and a hydraulic engine. The builder is Mr. J. J. Binns, Bramley Organ Works, Leeds.

At Grace Church, Brantford, Ontario, full choral evensong was given on Ascension Day, by the combined Anglican choirs of the city, consisting of 125 voices from Grace Church, St. Jude's, St. John's, St. Paul's, St. James's, and Trinity. The canticles were sung to Garrett in F, and the anthem was 'Lift up your heads,' Hopkins. Mr. Frederick C. Thomas, the organist and choirmaster of Grace Church, presided at the organ.

The Æolian Choir, Brooklyn, New York, gave a recital of sacred *a cappella* music at St. Mary's Church on April 8, under the direction of Mr. N. Lindsay Norden. A programme of four- and eight-part works included Schreck's 'A Passion song,' Tchaikovsky's 'Light Celestial' and 'Lord, our God, have mercy,' and Palestrina's 'Gloria Patri' for double choir.

A highly-creditable performance of Handel's 'Samson' was given in the Parish Church of Ash-next-Sandwich on April 22, under the conductorship of Mr. J. Bailey, organist of the church. The band and choir numbered sixty performers, who played and sang in a most praiseworthy manner. The soloists were Master Percival Bayley, of the London College for Choristers, Miss Marian Pilcher, Mr. John Pearson, and Mr. Fred Noakes. Mr. A. H. B. Reeve was at the pianoforte, and Mr. J. Dixon-Smith, organist of St. George's Church, Deal, contributed excellent work at the organ.

Horatio Parker's oratorio, 'Hora Novissima,' was sung at Christ Church Cathedral, Montreal, on April 28, under the direction of Mr. W. Lynnwood Farnam.

The Ely Oratorio Services were held on May 6, when Brahms's 'Requiem' and Mendelssohn's 'Elijah' were performed. The choir, which numbered about 200 voices, was drawn from Ely, Cambridge, Newmarket, and Huntingdon. The band was led by Mr. Haydn Inwards. The soloists were Miss Moger, Madame Lambe, Mr. Frank Webster, and Mr. Joseph Farrington. Dr. A. W. Wilson conducted.

Brahms's 'German Requiem' and Palestrina's 'Stabat Mater' were sung at Westminster Abbey on May 7 by the Bach Choir, who are always heard at their best in such music and such surroundings. Both works were performed with reverence and full beauty under Dr. H. P. Allen's direction, and the effect of the performance was both impressive and moving. The solo parts were entrusted to Miss Gertrude Sichel and Mr. Frederick Ranalow. Between the two choral works Dr. Vaughan Williams's Fantasia on a theme by Tallis for strings was played.

On Wednesday, May 7, the trustees and congregation of Mount Gold Wesleyan Church, Plymouth, made a presentation to their honorary organist and choirmaster, Mr. Nicholas H. R. Normington, who has just completed five years' service.

RECITALS.

- Mr. F. Gostelow, Luton Parish Church—Fantasia on the tune 'Hanover,' *E. H. Lemare*.
 Mr. C. E. Blyton Dobson, Nottingham Central Mission—Pastoral Sonata, *Rheinberger*.
 Mr. W. Cary Bliss, St. Magnus-the-Martyr, London Bridge—Prelude and Fugue in A minor, *J. S. Bach*.
 Mr. Albert Orton, Walton Parish Church, Liverpool—Prelude and Fugue in E minor, *J. S. Bach*.
 Dr. M. J. Monk, Truro Cathedral—Pastoral Sonata, *Rheinberger*.
 Mr. T. C. L. Pritchard, Sherbrooke Church, Pollokshields—Toccata and Fugue in F minor, *T. Tertius Noble*.
 Mr. W. Brennand Smith, Ladock Church, Cornwall—Concert Fugue in G, *Krebs*.
 Mr. T. W. Hanforth, Sheffield Parish Church—First Sonata da Camera, *Dr. A. L. Peace*.
 Mr. George H. Rees, St. George's, Bloomsbury—Benediction Nuptiale, *Hollins*.
 Mr. John Pullein, Lincoln Cathedral—Fantasia in G minor, *J. S. Bach*.
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—'Chant de Printemps,' *Joseph Bonnet*.
 Mr. Emlyn Davies, Buckley Congregational Church—Toccata in F major, *Bach*.
 Dr. A. W. Wilson, Adlington Parish Church—Chorale Preludes on 'Melcombe' and 'Rockingham,' *Parry*.
 Mr. J. Goddard Barker, Settle Parish Church—Andante in G, *Batiste*.
 Mr. Herbert Hodge, Selfridge's, Oxford Street—Gavotte moderne in A flat, *Lemare*.
 Mr. Alfred R. Stock, Markham Square Congregational Church, Chelsea—Pastorale in E, *Lemare*.
 Dr. Caradog Roberts, Falmouth Road C. M. Chapel, S.E.—Harmonies du Soir, *Karg-Elert*.

Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Concerto No. 5, *Handel*.

Mr. Frank H. Mather, Grace Church, Rutherford, N.J.—Sixth Sonata, *Mendelssohn*.

Mr. F. Rowland Tims, Croydon Parish Church—First Sonata, *Mendelssohn*.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. W. J. Allen, organist of Hawley Parish Church, Camberley.

Mr. John Collett, assistant vicar-choral (tenor), St. Paul's Cathedral.

Reviews.

Praise the Lord. Unaccompanied motet for eight voices. By John E. West.

[Novello & Co., Ltd.]

In these days, when so-called sacred music is imported from the drawing-room or the stage, one welcomes a piece of church music that is serious, thoughtful, appropriate, and of high musical quality. These epithets apply fitly to Mr. West's motet 'Praise the Lord,' a setting for double choir of the first three verses of Psalm cxiii. The manner is of course contrapuntal—choir answers choir, or both intermingle—and the harmonies, although the tonality wanders far afield, are diatonic. The plunge from F into D flat on the words 'The Lord's name is praised,' and a later change from D flat to A, though not a daring harmonic experiment in the eyes of modern romanticists, are effective by contrast with the evenness of the surrounding tonality. The composer's restraint makes eloquence easy. Some pictorial suggestion, where overlapping phrases piled up from second bass to first soprano depict the 'rising up of the sun,' and a gradual descent of melody in the second choir against falling chords in the first shows the 'going down of the same,' is justified by the musical continuity of the passage, which is self-sufficient apart from the words. The music here borrows from the part-song, but discriminately. There is a fine resumption of the opening subject, with some close imitation between the choirs, and a sonorous building up of counterpoint through the keys of E flat, B flat minor, and D flat, with a sudden return to B flat major on the last bar, makes a striking Finale. Throughout one is impressed by the quality of Mr. West's choral writing and the dignity of his ideas.

Mozart's Operas: A critical study. By Edward J. Dent.

[London: Chatto & Windus.]

If memory serves, it was Herbert Spencer who insisted upon the moral value of admiration. In this volume Mr. Dent is in his element. We feel that Mozart is the musical deity and that the author is his prophet. The book may be safely recommended to all interested in the music of Mozart and his contemporaries. The compositions of the period are examined with care, and every page reveals a wide knowledge and a burning enthusiasm. English amateurs know too little of the dramatic Mozart. Until the Carl Rosa Company revived it recently, 'The magic flute' must have been little more than a name to many. Those to whom Mozart means simply the Pianoforte sonatas and the 'Jupiter' Symphony cannot have an adequate idea of what the composer stands for. The present book is calculated to stimulate interest in the operas. Mr. Dent rightly insists on the view that they are more than a string of songs, as so many seem to think. He also impresses one with a fact which cannot be too emphatically insisted upon, namely, that Mozart's powers and superiority can be realised only when the music-lover knows what his contemporaries stand for. This is a book which should be found in the library of every serious musician.