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which, a few years since, would have been deemed impracticable. The great standard and complete edition of all Beethoven's works, of every class, recently completed by Messrs. Breitkopf and Härtel is well known among connoisseurs as one of the greatest enterprises ever entered on by music publishers. Various errors had long passed current in the Sonatas and other works of Beethoven—wrong notes, deficiencies or superfluities, and other points of inaccuracy which it might soon have become impossible to settle authoritatively but for the spirited undertaking of the great Leipzig firm, who have spared neither cost nor trouble in preparing an edition of the works of Beethoven, which worthily enshrines the grandest musical productions, and is an honour alike to German enterprise as to German art. Every doubtful point has been settled by comparison and research into authority, under the combined knowledge and judgment of a committee whose names include among others, those of Herren Reinecke, Richter, David, Nottebohm, Bagge, Jahn, and the late Moritz Hauptmann; and the whole of Beethoven's works, thus purified from error, are now comprised in a series of twenty-four divisions; the engraving and printing of which are remarkable for beauty and clearness even in these days of improvement in such externals. By this admirable edition of Beethoven, Messrs. Breitkopf and Härtel will be associated with the name of the composer, as Baskerville was with the important works which issued from his press; and with greater reason, since the German musical publication is fully as beautiful as the English productions referred to, with the advantage over them of being correct.

The small edition now under notice is a reproduction of the solo sonatas, with the advantage of the corrections of the larger edition, including also the six sonatas only recently added to the former collection of thirty-two. The first three of these (Nos. 33, 34, 35) have an interest as being known to be the productions of Beethoven in his eleventh year. Small as these volumes are, from the neatness of the engraving, the brightness of the ink, and the goodness of the paper, they are as available for performance as they are useful for ready reference; and their portability and handy form render them well worth the few shillings charged for them, even to those who already possess larger and more expensive editions.

The edition of Chopin's Polonaises and Waltzes is similar in form and cheapness to the publication previously referred to. By means of these beautiful little editions, a whole library of great compositions can be carried about in a corner of a portmanteau.

LAMBORN COCK, ADDISON, AND CO.

*Elementary Course for Vocalising and Pronouncing the English Language.* By Natalia Macfarren.

So many elementary works on music are merely copied from their predecessors that it is quite refreshing to find any one containing the result of original thought, even when the maxims laid down do not coincide with the conventional rules which are protected by their age. "Singing Tutors" are drugs in the market; but the real difficulty is to know one from the other. When, therefore, we meet, as in the present instance, with a work on the subject written with an avowed object, we are bound to believe that the author has something to say, and are disposed, in consequence, to treat the book with an additional amount of respect. Mrs. Macfarren writes so sensibly that we commend her observations to the notice of all who wish to ground themselves in the difficult art of coupling the intelligible pronunciation of a language with the notes produced. Professional vocalists, as well as amateurs, are so prone to disregard this important branch of their study that we often question whether the majority of singing masters, in their anxiety to develop a fine voice, do not ignore the matter altogether, expecting that the power of speaking the word or syllable to the note will come by itself. We quite agree with Mrs. Macfarren that "it is a

good exercise rhythmically to chant (in the medium register of the voice) some poetry, or better, poetical prose," and believe that, were this system generally adopted, we should not be doomed to listen to so many "songs without words," both in our concert-rooms and drawing-rooms. The exercises contained in this book are exceedingly good, especially those for the proper pronunciation of the consonants, which are arranged so that the alliteration of the letter with the note compels the pupil to produce the consonant with a due amount of firmness, a result quite unattainable by the questionable method of what is called "solfeggio." Believing, with our author, that the English language is full of musical beauty, were its real power deeply studied by native vocalists, we welcome this book as an intellectual and valuable addition to the few works bearing upon this important subject.

1. *Sweetly sound the Sabbath Bells* ("Quel Bonheur.") Two-part song. English words by W. H. Bellamy.
2. *There is Heav'n overhead* ("Notre port est au Ciel.") Two-part song. English words by W. H. Bellamy. Both composed by Luigi Bordèse.

THE first of these compositions is a charmingly melodious and unpretending song, harmonized for two equal voices, and accompanied so as to assist young singers, and yet, in parts, to maintain an independent character. The two short solos for the voices, with the change of key at the close of each, give much force to the words, and materially heighten the effect, without introducing any difficulties for the singers. We can confidently recommend this two-part song as a real "Sabbath evening" hymn; both words and music appealing to juvenile vocalists with a purity of religious feeling seldom to be found amongst the sacred effusions so ostentatiously dressed up for the market. No. 2, although well written, and simple in construction, is scarcely so attractive as the first, the voices running throughout equally together, and the melody being somewhat more commonplace. Both these songs have French as well as English words.

1. *Thou art, O God, the Life and Light.*
2. *There is an hour of peaceful rest.*

Both composed by T. M. Mudie.

HERE are two chamber anthems, arranged for three equal voices, by a composer whose works, we can affirm from our own experience, deserve to be better known. Of these two compositions we infinitely prefer the first, which is truly sacred in feeling, and so quietly harmonized and carefully written in all the parts, as to be thoroughly within the reach of even moderate singers. In No. 2 there are frequent passages for two voices, an effect for which the words are admirably suited. Vocalists searching for really good and unostentatious religious music, will find these chamber anthems well worth attention.

BOOSEY AND CO.

*The Contrabandista.*

THE new number of Messrs. Boosey's "Standard Operas for Voice and Pianoforte" consists of Mr. Arthur Sullivan's clever comic opera, produced at St. George's Hall, some six weeks since, as noticed in our number for January. Among other pieces which are likely to become favourites are the songs, "Let others seek," "Only the night wind," "Wake, gentle maiden," "My love, we'll meet again," and the capital buffo song, "From rock to rock." These, with the whole of the other nine pieces of the opera, are here issued in a convenient quarto size for four shillings.

W. WILLIAMS AND CO.

*Grand Triumphal March.* Composed by N. Heins.

A bold March, which we should think would be effective with a good military band. There are few Marches, save those left us by men who are known for better things,