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La Traviata. A Lyric Drama, in Three Acts by Giuseppe Verdi; Berthold Tours; Natalia Macfarren

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passage, such passage is here printed in the shape in which it would probably have been written, had the key-board in Beethoven's time had its present extent." A plan so carefully and conscientiously carried out, deserves our warmest commendation. It must also be mentioned that the whole of the Sonatas are fingered, wherever such indication is necessary; and amateurs, therefore, will thus receive a gratuitous lesson from one whose competence for the task has been sufficiently proved by her thorough mastery of the key-board. Another feature of interest—and one of the utmost importance to those who desire to become fully acquainted with the composer's intention—is the manner in which the slurs have been placed throughout. As far as we can see, none have been added (except where, in fugal movements, it has been found necessary to make the repetitions of subjects agree with them, as originally given out); but in many instances, where the slur has stopped short of the final note of a passage, it has been carried on, so that the punctuation may in all cases determine the phrasing with accuracy. Besides the thirty-two Sonatas, always included, the volume contains the three written when the composer was only eleven years of age, and dedicated to Maximilian Frederic, Elector and Archbishop of Cologne; one dedicated to Madlle. Eleonore de Breuning—the eleven concluding bars of which are added by J. Ries—and the two Sonatinas in G and F, the authenticity of which is doubted. The work is beautifully printed, and handsomely bound, to correspond with the volumes of the compositions of Mendelssohn, Weber, &c., issued by this firm. The elegant appearance of this edition, as well as the care which has been bestowed upon its valuable contents, will, we think, ensure for it an extensive sale; but for the information of those who wish only to make a selection from the volume, it should be mentioned that each Sonata is published separately.

La Traviata. A Lyric Drama, in three Acts. Composed by Giuseppe Verdi. Edited by Berthold Tours, and translated into English by Natalia Macfarren.

WHATEVER may be said of the musical merits of this Opera, there can be no question that its popularity is rather increasing than diminishing. The cause of this is easily explained: Verdi thoroughly understood how to write for voices, and to display their qualities to the best advantage; and as the tragic conclusion of the story affords ample scope for the vocalist to prove the possession of strong emotional power, there can be little doubt that "*La Traviata*" will hold the stage for many years to come. The principal pieces, too, are not only full of dramatic feeling, but the melodies haunt the memory; and our fashionable audiences are always delighted to hear at the Opera what they have been playing and singing during the day. The edition before us is fully entitled to the highest praise; the utmost care having been bestowed upon the minutest points, both by the editor and translator. Mr. Berthold Tours has shown much discrimination in placing indications of the score throughout the Opera—never omitting them where they would naturally be looked for, and never crowding them in where unnecessary—and Mrs. Macfarren has displayed her usual musical feeling in fully considering the composer's meaning, instead of blindly giving a verbal translation. Both the type and printing are excellent.

J. B. CRAMER AND Co.

The Miller and his Man. A Christmas Drawing-room Extravaganza. By F. C. Burnand; with Songs by Arthur Sullivan. The incidental music composed and adapted by James F. Simpson.

THIS little Extravaganza may be described as an acting charade, with music; and although we consider that the composer has done more for the work than the librettist (not being ourselves especially fond of mere punning Burlesques) we can scarcely believe that our opinion will be endorsed by the majority of listeners. It is somewhat difficult to determine precisely Mr. Sullivan's share in the music. The title-page of the piece says "with songs by

Arthur Sullivan;" but as one of the songs is founded on the principal subject of the Overture, and Mr. Simpson's name is mentioned as the arranger and adapter of the incidental music, we are left in doubt as to whether Mr. Sullivan has purposely repeated Mr. Simpson's theme, or written both the Overture and song himself. Apart from this question, however, we may say that much of the vocal music is exceedingly good, and, moreover, well adapted for its intended purpose. The opening Serenade has a pleasing subject; the Trio, "You do not mean it," although simple, is full of dramatic humour, and the *finale* is sufficiently melodious and joyful for a Christmas audience. The incidental music, too, is well arranged—the slow movement from the Overture to "*Zampa*" being introduced with much effect—and, whatever may be the literary merit of the *libretto*, at least the dialogue never flags. We have no doubt that the "*Miller and his Man*" will become a great favourite at many social gatherings during the present festive season.

CASSELL, PETTER AND GALPIN.

Leslie's Songs for Little Folks. By Henry Leslie.

IN this Christmas offering to young vocalists Mr. Leslie proves himself not only a kind but a judicious friend, for his music, as well as being pleasing, is so carefully harmonised, that children may be led to feel that there is something besides the melody worth listening to. They are all effective; but No. 1, "Good Night and Good Morning;" No. 4, "Robin Redbreast;" No. 6, "The New Moon;" and No. 10, "Butterflies are Pretty Things," are our especial favourites; and we believe that our opinion will be shared by the many tiny critics to whom the book will be submitted for review. The poetry is exceedingly well selected, if we except No. 3, "Kittie and Mousie," which is scarcely to our liking. Little Kittie's "black eyes" and "soft paws" are pleasing subjects to dwell upon; but the "nine sharp teeth," which "bit the little Mousie," should make kind-hearted children sympathise more with the mouse than the kitten. We do not say that cats should not be trained to catch mice, but the fact of their doing so need not be glorified in "*Songs for Little Folks*." The volume contains a beautiful illustration, drawn by H. C. Selous, and in every respect is most attractively put forth.

ORIGINAL CORRESPONDENCE.

JACKSON'S SERVICE IN F.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I was present at a musical lecture a few days ago, when it was stated the well-known Service in F was *not* Jackson's composition, but the work of a pupil of his, who confessed on his deathbed that he had put Jackson's name to it. Can you inform me if this is correct?

Yours truly, S. Y.

[We believe the work to be by Jackson, and have never before heard it disputed.—ED. *Musical Times*.]

AMATEUR CONCERTS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As the writer of the letter which appeared in the *Sunday Times*, some short time since, referred to in your number for this month, I think it my duty to write and thank you very much for the kind manner in which you have taken up the cudgels, on behalf of the musical profession. So able a ventilation of the subject, in such an influential journal as yours, cannot but prove of immense service to that body, and as a humble member of it I venture to ask you to accept the best thanks of, I feel sure, every one belonging to it. Apropos of the subject in question, will you kindly allow me to append the following fact which came under my notice the other day:—A "concert party," consisting of several well-known professional people, were making a tour in the West of