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The sonatas for the pianoforte and violin are fitted to develop a taste of the highest order, and take their place among Mozart's best works. The sonata in E minor, No. 44, and that in F, No. 27, though old works, are full of character and beauty. Whether in the impassioned tones of a fine cantabile, or in accompanying the pianoforte by notes placed at beautiful and harmonious distances, they are quite peculiar, and superior in the *variety* of their effects to anything ever produced. Mozart's shows the finest tones and contrasts of the violin, and hovers about a melody while accompanying it with grace and passion. Interesting resemblances and traits abound in these works. Every hearer must be struck with the admiration of Beethoven's style which appears in the slow movement of the sonata No. 7, in A. The transitions of harmony in the second part of this movement are sublime. In the second part of the first allegro of the sonata No. 8, it is interesting to recognise the fugal progression in the finale of the Jupiter symphony.

Many persons well acquainted with Beethoven's works have yet much to learn in those of Mozart. Yet this is a highly important and necessary link to be supplied in musical history.—*Atlas*, August 12th, 1848.

ENGLISH & FOREIGN SINGERS.

A correspondent has written to us a letter of complaint pointing out how many foreign principal trebles are engaged at the Worcester and Norwich Festivals. He says—

* * * * So that the Norwich people have only engaged two English female singers; they are more willing to support foreign artists than our own native talent; and at no previous Festival, whether at Norwich or elsewhere, have there been so many foreigners engaged as on the present occasion. It is quite enough to hear so many of these foreigners at the opera, and not taking the place of our own talent in singing our sacred music, and taking away the bread from our fellow-countrywomen's mouths. Really such things don't seem to get any better. * * * *

Now it appears to us that our correspondent's indignation is not without cause; but at the same time, he seems to have failed to express what we consider the real grievance. At the opera, the artists in question are conferring a real benefit on the art of music by the accomplished manner in which they fulfil their allotted tasks, and all complaints of the patronage bestowed upon them pass unheeded, as they very properly should. Art is of no country, and excellence should be welcomed from whatever land it comes. But when these same singers are taken to a musical festival, their presence is an abuse and an inconvenience. The selection must be altered so as to adapt it more to their capabilities; or, if they do attempt to sing any portion of the great works of Handel, Haydn, or Mendelssohn, the result is either a complete break down, or, what is little better, a caricature. Where so many of our English trebles are able to give this very music in a manner which has earned for themselves a lasting reputation, they have just cause to complain of the erroneous views which directors and stewards take of public taste. When the great Catalani and Malibran sang at our festivals, no valid complaint was made at their engagement, because their thorough comprehension of

the musical meaning of the sacred composers, and their excellent pronunciation of the English language, was all that could be desired: but even when the right notes are sung, to hear "Dare vare shepaïrdes"—and all with the school-girl air of constraint, evidently counting crotchet by crotchet the (to them) unusual *tempo*s of Handel—what possible sentiment, or meaning from the words, can remain with the audience? If they had any former respect for the singer, in gratitude for the pleasure conferred in the performance of music more congenial to their abilities, they can only pity the unfortunate artist, and blame the errors of the directors or stewards who have placed them in so awkward a predicament. We therefore hope, that, at future festivals, music, our fair countrywomen, and the public, will have more justice done to them.

Brief Chronicle of the last Month.

* * * * Subscribers receiving their Numbers in coloured envelopes will remember that their subscriptions are again due; and lest the matter should escape their memory, the best way will be, before reading any further, to enclose 30 penny postage stamps in a letter to the Office of the Paper, stating from whom they are sent.

THE NORWICH FESTIVAL will be given on Sept. 13th, 14th, and 15th. The vocalists engaged are Mesdames Viardot Garcia, Castellan, and Alboni; the Misses Williams; Messrs. Simms Reeves, Lockey, H. Phillips, H. Whitworth, and Signor Lablache. On the first morning will be performed Spohr's *Christian's Prayer*—the least effective, perhaps, of his smaller sacred compositions, and certainly not equal in originality to his fine cantata, "God thou art great!"—and Haydn's *Creation*. Mendelssohn's *Elijah* will occupy the second morning's performance. On the third, Mozart's *Davidde penitente*, adapted to English words; and Handel's giant choral oratorio, *Israel in Egypt*. The evening concerts will consist of classical selections: among the compositions, a portion of Cimarosa's *Matrimonio Segreto*; and the *First Walpurgis Night* of Mendelssohn; with selections from the *Nozze di Figaro*, and the *Clemenza di Tito*. Mr. Benedict will be the conductor, and Mr. Harcourt will preside at the organ.

MR. CHARLES SALAMAN, the Pianist, has returned to his professional duties in London, after a protracted absence on the continent. During his residence in Italy, Mr. Salaman has received the spontaneous compliment of being elected Honorary Member of the Academy of St. Cecilia, at Rome, and of the Roman Philharmonic Academy.

DEATH FROM SEA SICKNESS.—We regret to record a most painful death which has recently occurred. Mrs. Frazer (who together with her husband, Mr. H. Frazer, had been fulfilling an engagement at the Theatre Royal, Portsmouth) left that port on Friday afternoon, at three o'clock, in the Brunswick steamer *en route* to Exeter, at which city they were engaged to perform on Monday. At her embarkation, Mrs. Frazer enjoyed her usual health, but during the voyage, she became most seriously affected with sea-sickness. Paroxysm succeeded paroxysm, until, totally exhausted, this unfortunate lady expired in the arms of her husband, at about one o'clock on Saturday morning.—*Hants Independent*.