Review

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Source: *The Musical Times*, Vol. 53, No. 832 (Jun. 1, 1912), pp. 382-383

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/907333>

Accessed: 13-05-2016 04:17 UTC

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- Mr. Fred Gostelow, St. Stephen's, Walbrook—Toccata, *d'Evry*.
 Mr. Harry Coleman, Century Lesser Concert Room, Manchester—Sonatina in A minor, *Karg-Elert*.
 Mr. Reginald Waddy, Emmanuel Church, Mannead, Plymouth—Grand Chœur in D, *Guilmant*.
 Mr. T. D. Edwards, Park Hall, Cardiff—Toccata and Fugue in D minor, *Bach*.
 Mr. Frederick Richens, St. Paul's, Lock Haven, Pennsylvania—Marche Nuptiale in E major, *Guilmant*.
 Mr. Ernest H. Smith, Philharmonic Hall, Liverpool—Fantasia and Fugue in E, *Hesse*.
 Mr. Albert Orton, Walton Parish Church, Liverpool—Sonata No. 4 in B flat, *Mendelssohn*.
 Dr. Caradog Roberts, Ebenezer Wesleyan Chapel, Llandudno—Cantilène Pastorale, *Guilmant*.
 Mr. W. Hercy Maxfield, St. John the Evangelist's, Altrincham—Fantaisie 'Heroïque,' *J. A. Meale*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street—Capriccio in C, *John Ireland*.
 Mr. E. Harold Melling, Christ Church, Banbury—Short Prelude and Fugue in C major, *Bach*.
 Mr. Fred Gostelow, St. Stephen's, Walbrook—Choral Prelude in A minor, *César Franck*.
 Dr. A. W. Pollitt, St. Mary's Church, Liverpool—Sonata in G major, *Elgar*.
 Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Grand Solemn March in E flat, *Smart*.
 Mr. Herbert Walton, St. George's Hall, Liverpool—Fantasia and Fugue in G minor, *J. S. Bach*.
 Mr. Joseph Bonnet, the Victoria University of Manchester—Chorale No. 3 in A minor, *César Franck*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Toccata on 'Sanctorium Meritis,' *Pearce*.
 Mr. Frank H. Mather, St. Peter's Church, New Jersey, U.S.A.—Prelude and Fugue in G minor, *Bach*.
 Dr. Westlake-Morgan, Victoria Wesleyan Church, Weston-super-Mare—Postlude on hymn-tune 'Quam Dilecta,' *C. E. Juleff*.
 Mr. J. Waugh Owens, Whitefield's—Offertoire in F, *Batiste*.
 Dr. Orlando Mansfield, Belgrave Church, Torquay—Sonatas Nos. 1, 2 and 4, *Mendelssohn*.

APPOINTMENTS.

- Mr. Thomas W. Geraghty, organist and choirmaster, Cashel Cathedral, co. Tipperary.
 Mr. Clement Harvey, musical director and choirmaster, St. James's Church, Spanish Place, W.

Reviews.

A NEW BOOK ON MOZART.

W. A. Mozart. By T. de Wyzewa and G. de Saint-Foix, Two vols.

[Paris: Librairie Académique Perrin et Cie.]

If, a very few years ago, a bold prophet had ventured to foretell that a new book on Mozart would appear, rich enough in novel information and critical views, accurate enough in its minutest details to supersede, as a biography, 'Jahn,' and as a catalogue, 'Köchel,' the prophecy would have been received with smiles. Yet the thing has happened, and lovers of Mozart may congratulate themselves.

For a long time indeed the world of writers on music had apparently remained quite content with the current notions; and although now and then some investigators would bring new light on one point or another, none seemed earnestly bent on re-casting the whole of Mozart's biography, the history of his artistic development, and of subjecting all his works to modern methods of investigation and of criticism. In fact, before having read the book that is the result of M.M. de Wyzewa's and de Saint-Foix's ten years' labour, one can hardly realise how necessary the labour was.

This book, 'W. A. Mozart, his musical life and his work from his childhood to his full maturity (1756-1777),' forms two stout volumes of five hundred octavo pages—a third

volume, embracing the period from 1777 to Mozart's death, is preparing; and the authors have appended its plan as well as the catalogue of Mozart's later works.

The method adopted by M.M. de Wyzewa and de Saint-Foix is original and efficient. They start with the following principle, proclaimed by M. de Wyzewa in the introduction: however interesting it may be to study the biography of men of genius, the attention bestowed on the events of their outer life (especially when men of high genius are concerned) may, if carried too far, not only be of no help for the proper understanding of their artistic creations, but become an impediment or even mislead. This way of putting things may be taken by certain readers for a deliberate quest of the paradoxical. In fact it is in flat contradiction to the methods nowadays almost systematically adopted. How far Frau von Wesendonck influenced Wagner when he composed 'Tristan and Isolde,' how far the 'Heiligenstadt-testament' may be brought to bear upon Beethoven's compositions, are among some writers' favourite themes, perhaps because such considerations appear 'scientific' and conduce to a fair amount of ornamental anecdote, whilst intrinsic study of the music is far more difficult. Personally, I cannot help thinking that it is a mistake, and leads one to take much for granted that one does not find in the music itself. If the biography of an artist affords some data to which one thinks that something in the works is bound to correspond, one will be only too inclined to adjust impressions or judgments so as to fit them in with the preconceived theory. Having a few years ago (when endeavouring to investigate Edgar Allan Poe's works) arrived precisely at the corollary that it is often inexpedient to 'conclude from the life to the works,' I am all the more inclined to agree with M. de Wyzewa. 'Men of genius,' says M. de Wyzewa, 'enjoy the privilege of leading a life that, so to say, remains far from and above the fortuitous events of their everyday life, a life in which their dreams and the free creative activity of their brain and their soul play a part far superior to the sundry contingencies to which they are subjected. Even racial or hereditary influences may be greatly overrated and lead to false conclusions.'

Therefore the authors, although following Mozart step by step from his early childhood—from the time when he wrote his first minuets for the harpsichord and was exhibited as an infant phenomenon, 'performing in public on the piano and on the violin, playing on a keyboard covered with a cloth as correctly as if he could see the keys, distinguishing by ear all sounds or even chords produced on any instrument whatever, extemporizing in any given key not only on the piano, but also on the organ,* to his maturity as a creative artist—attach greater weight to the evolution of his genius and to properly musical influences than to the possible repercussion on his music of the events of his life.

They have divided the biography into no less than thirty-four periods, the last ten of which will form the subject of the third volume, but are summed up in the Appendix. Although this way of proceeding may at first appear rather singular, one sees, as soon as one begins to read, that it is altogether supported by facts; and that, although some of the periods are extremely short and merely transitional, the division is logical as well as helpful.

'The innumerable and soul-stirring vicissitudes of Mozart's "inner drama,"' M. de Wyzewa remarks in his introduction, 'have always occurred through outward musical impulsions. Mozart's nature was essentially feminine. His poetical genius, in order to strike new paths in art, wanted impulses from without—but he transmuted and endowed with new and deeper beauty and purport the ideas or methods suggested to him by the works, accidentally met with, of other musicians. He is a sort of Don Juan, doomed ceaselessly to fall in love, as by a mysterious instinct, with new mistresses, in each of whom he hopes to find a wonderful ideal of impassioned grace, but to each of whom he lends the enchanted reflection of his own beauty: these are the sublime Muses revealed to him by the works of a Johann-Christian Bach, a Schobert, a Michael Haydn. . . .'

So the authors are led closely to study the influences that have borne upon Mozart, and the way in which the young composer has, in making them his own, enriched and

* From an advertisement written by Mozart's father, 1763.

extended the style and methods of other masters. And on these masters their book, which would be precious enough as a study of Mozart alone, contains much valuable and novel information and criticism.

The first two periods of Mozart's life extend from the birth to 1763, and include the first lessons with the father and the first compositions; the third comprises the journey to Paris through Munich, Augsburg, Mannheim, and Brussels, during which Mozart became acquainted with some Italian music and some French, and especially with the sonatas of Eckard, an imitation of Philip Emmanuel Bach, which sonatas he imitates in his own first sonatas, written at that time. During the fourth period (1763-1764), we find Mozart in Paris, eagerly studying the Sonatas of Schobert,* whose art influenced him to a remarkable degree. In Schobert, the authors tell us, we must acknowledge 'Mozart's first actual teacher, and one whose influence on him was enduring.' Therefore they have studied his music very carefully, and they show that the sonatas written by Mozart during this Paris period resemble Schobert's not only in form and in style (Schobert being an innovator in both), but also in spirit. Schobert 'understood the poetic function of music admirably.' In his works, Mozart discovered the very road to his own poetic ideals; and one finds in them a certain element of 'romanticism' in the expression of passion, which from time to time will also appear in Mozart's music.

Then comes the sojourn in London and in Chelsea (1764-1765: fifth and sixth periods, both of great importance). Mozart becomes acquainted with Handel's music, with some Italian operas, and also with Italian Sonatas by Giardini or Paradisi, and Italian symphonic Overtures, all of which serve him more or less as models. But the chief and most profitable influence of the 'sixth' period is Johann-Christian Bach's, whose pupil he became.

Towards the end of 1766, Mozart returned to Salzburg; a year later he goes to Vienna, where he lives during all the year 1768. He derives new ideas in the former city from the music of Hasse, Eberlin, Michael Haydn; in the latter from Gluck's 'Alceste,' but to a greater degree from Italian opera-buffe and from the early Viennese symphonists; all of which influences and their results are lucidly studied in Mozart's works taken one by one, according to the method adopted.

Having thus given an idea of the lines on which the book is written, considerations of space prevent my following the authors period by period, despite the interest of the subject; and I will now proceed even more briefly.

After the sojourn in Vienna come the journeys to Italy, between which Mozart returns to Salzburg. After studying counterpoint with Martini, Mozart is more and more influenced by Michael Haydn, and, after, by Joseph Haydn. He casts away part of his newly-acquired Italianism, and becomes a true symphonist. As a sequel to his third journey to Italy (1772), and after the failure in Milan of his opera 'Lucio Silla,' comes what the authors rightly call 'the great romantic crisis' (1773: coinciding with the first period of German romanticism; Bürger's ballads have begun to appear; Goethe's 'Werther' was published in 1774).

Joseph Haydn also, in 1772-3, began to write more romantic music like the Symphonies in F and in G major, the 'Passione,' the 'Abschieds-Symphonie,' the 'Trauer-Symphonie,' the Pianoforte sonata in C minor. . . . A similar influence transforms Mozart into a romantic poet. All the works written by him during this period are remarkable for a particular juvenile glow, a rejuvenation of Italian beauty in its truer and deeper aspects—that properly belonged to a former period of Italian art.

When Mozart returns to Salzburg his mind has considerably matured; he has achieved full independence both in spirit and in craftsmanship, acquired a fondness for polyphonic resources, as well as a new ideal and a perfect command of the science of development. He is ready to become once more a true German master: 'the return to the atmosphere of Salzburg, like a violent shock, awoke Mozart from his dream of Italy and of romanticism.' A sojourn in Vienna during the middle of 1773 directed him entirely towards instrumental

music. At this time Mozart is influenced by his new teacher, Joseph Haydn. Henceforward 'the two masters' careers will run in parallel courses, and later they will react on one another.' But when Mozart again returns to Salzburg, it is Michael Haydn who influences him most.

After having perused the first volume and about half of the second, one is surprised when one meets with the following heading: 'Twenty-second period—the twentieth year (1776),' which speaks volumes indeed for Mozart's precocity and abundance. And it is with a start that one realises that the subjects of all these disquisitions on form, on style, on creative imagination, on the evolution of musical art, and of a musician's individuality are afforded by the works of a nineteen-year-old composer. No amplification of rhetoric would have been as eloquent.

The task of criticising the book under notice after thus giving an idea of its contents is considerably simplified by the fact that it is (at least as far as I can see) one of the few of which one feels inclined to say that they call for no criticising whatever. From the digest that I have given, it might appear that the work is chiefly a history of the influences undergone by Mozart. But in fact its chief novelty, and one of its most interesting points, is that it not only traces back Mozart's art to its origins, but fully shows to what extent all these influences have been beneficent to the master, and forwarded the development of his own individuality—which is admirably set to light.

The authors study Mozart's works one by one—sometimes in a few lines, sometimes at length and with many remarks of general import, historical, analytical or critical. All these works are catalogued in a new and probably definitive order—many errors in former classifications being detected and set to right. The authors have been at great pains to examine manuscripts and to confront evidence whenever it was possible.† Often the water-marks or the ruling of the paper have enabled them to correct Köchel's arbitrary order. So that the book deserves to be acknowledged as the standard critical catalogue of Mozart's works, as well as the fullest and most accurate biography of Mozart and study of his genius.

It remains to be said that the authors have evinced not only erudition and discrimination, but a genuine and profound artistic understanding, a keen feeling of musical beauty, and, as writers, a fine talent. Long and weighty as it is, their book provides attractive and easy reading; the technical parts are no less excellent than the documentary or the inductive. Such results were well worth the time and trouble expended on so formidable a labour.

M.-D. CALVOCORESSI.

Six Lectures on the Recorder and other flutes in relation to literature. By Christopher Welch, M.A. Oxon.

[Henry Frowde, Oxford University Press.]

The title Mr. Welch has selected for his book is so modest in character that those who have not seen the volume might easily conceive it to be merely a printed copy of half-a-dozen popular lectures on the subject. To many readers, even musicians, the word 'recorder' as a musical instrument will convey but little meaning, while the book itself covers a far wider field than its title implies. The whole range of woodwind instruments falls within its scope, and there are besides excursions into other fields, including a most interesting digression dealing with the funeral wailings of the Irish peasantry.

Mr. Welch's knowledge of the flute family is as extensive as it is universally acknowledged, and in the book before us he gives us of his best. The illustrations that are so plentifully supplied are of a most interesting character, and clarify details of a subject that would be practically impossible to deal with by merely verbal description. The quaint frontispieces to early flute tutors which are given are delightful, as well as of use in showing the character of instruments at different periods and their method of use.

It is difficult to give an adequate idea of the contents of the book; Mr. Welch divides his 'lectures' into the following heads: 'Literary errors on the subject of the

* On this little-known composer (see article in Grove's dictionary) M.M. de Wyzewa and de Saint-Foix have been able to supply some new biographical data; for instance, to discover that his Christian name was Jean.

† Viz.: In the case of practically all extant documents except such as are in the Salzburg Mozarteum, the access to which is strictly prohibited by the custodians. The authors are not the first to complain of this unwarrantable dog-in-the-manger attitude.