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Beethoven's Mass, in C by Berthold Tours; Haydn's Mass, in B Flat (No. 1) by Berthold Tours  
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for belonging to the commonalty, unless you show that your condition is irksome to yourself. You may become a famous man, though you only write songs like Robert Franz, or pianoforte pieces like Chopin. But should an opera, overture, or symphony of yours be shipwrecked, none of us will believe you to be greater than those men are, because you have *tried* to do greater things than they did. Do you not know that the opposition of inclination to ability is a most ridiculous thing? Study as though you were determined to surpass the Ninth Symphony; and when you have mastered all knowledge, all technicality, do some small thing perfectly, as soon as you have found out that you can only do great things imperfectly." The chapters devoted to Beethoven sufficiently show that their author is not only well acquainted with his works, but has taken the true view of their signification. "To erect a mighty building without crevice or seam," he says, "apparently hewn from a single block of stone, and that out of a little cube like the ground-thought of the first subject of the C minor Symphony, is something to make us dwarfish workmen hang our heads;" yet he does not attempt to show us what Beethoven "meant" in this colossal composition, but is content, like a true artist, to receive it as the grandest specimen of abstract music ever bequeathed to the world. We may not always agree with Ehlert's opinions upon the merits of the composers he selects for criticism; and, as the translator of the letters truly says in her preface, many persons would rather reverse his decision upon the relative places to be assigned to Schumann and Franz as "Lied" writers, giving the palm of impassioned depth of imaginative feeling to the former, and of self-possessed thoughtful intelligence to the latter; but nobody can deny the beauty of the thoughts contained in the letters relating to these artists, or avoid being struck, even in this translation, with the felicity of the language in which these thoughts are conveyed. It must be remembered that these are "Letters to a Lady;" and although in the introductory one we are sufficiently informed that they are designed for a sympathetic reader, it must excite no surprise if the author occasionally places himself in the position of an instructor. Here, for example, is his description of a Fugue: "Architecture has been termed frozen music. Well, if you know what the pointed Gothic arch is, you know what a fugue is: for the pointed arch is a frozen fugue. In a contrapuntal work, fugues are like the final pointed completion of these arches in our Gothic cathedrals. Whenever a noble, a believing mood of mind strives upwards to the highest, wherever a last majestic result must be brought forward for universal recognition, the fugue becomes the most natural means of expression; for no art-form embraces such consciousness within itself; not one is so well capable of preaching the truth to be told in many tongues at once. For the peculiar characteristic of this form lies in the fact that several voices have united to say the same on different intervals, Commencing according to prescribed laws, gradually growing more and more free, on every side they fall into the conversation; ever we find the same purport, sometimes diminished, sometimes magnified, again inverted, until we are filled with admiration for such a many-voiced and many-sided treatment of one thing. The fugue naturally takes its place in great vocal and instrumental works, wherever a feeling of noble completion is to be expressed; but this tone of universality must arise as naturally out of the subject as does the capital complete the pillar." We linger over this book with a loving fondness which we scarcely hope to be shared by our readers, for fragments of pictures, however judiciously they may have been selected, can show nothing more than excellence of drawing and richness of colouring. Let us hope, then, that we have been successful in our endeavours to aid in the circulation of a work which should be in the hands of all art-lovers. We admit that in its pages will be found innumerable proofs of an exaggeration of style—as where the author excitedly says: "Give me a sleeping-draught, dearest lady, or bestow on me the concentrated shadow of a hundred thousand lindens, universal shade!"—and we also know full well that certain paragraphs will seriously ruffle the self-sufficiency of many aspiring artists—"As large blocks of marble are rare, we build castles with crumbs, and use counterpoint for patent

mortar," for instance—but the first quotation must be forgiven for the poetry with which it is surrounded, and the second, unpalatable as it is, must be swallowed as a wholesome truth.

*Beethoven's Mass, in C.*

*Haydn's Mass, in B flat (No. 1).*

Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. [Novello, Ewer and Co.]

LAST month we directed the attention of our readers to a new issue of Mozart's Mass No. 12 and Haydn's No. 2, also edited and, as to the pianoforte accompaniment, revised by Mr. Tours. We pointed out then the great gain arising from a closer adherence to the orchestral score, showed that it was called for by the increased capacity of amateur accompanists, and expressed a hope that the editor would continue his labours in the same direction. Our duty now is to bring under notice the fact that what Mr. Tours did for the works just named he has done, with equal skill and success, for the beautiful first Mass of Beethoven and likewise the No. 1 of Haydn. We might write at inconvenient length regarding the improvements made, but an example or two, taken at random from amongst a crowd, will speak far more eloquently and with convincing power. Here is a passage of accompaniment taken from the "Credo" of Vincent Novello's edition:—

And here is the corresponding passage in the edition of Mr. Tours:—

We need hardly indicate in words the vast superiority of the second over the first, because it is obvious at a glance that, besides an increased breadth and brilliancy of effect, it reproduces a point of imitation which the other wholly overlooks.

Again, take this passage from the "Et in Spiritum Sanctum" of the old edition—

and compare it with this from the new :—



These quotations answer our purpose better than would a score of columns in letter-press, and we are not called upon to add one word by way of showing how much nearer to the composer, whether he be Beethoven or Haydn, the new edition takes us.

*Technical Guide to Touch, Fingering and Execution on the Pianoforte.* By Lindsay Sloper. [Ashdown and Parry.]

WE quite agree with the author of this work that a very decided line should be drawn between pianoforte "studies" and pianoforte "exercises," for it is only by a vigorous practice of mere finger-work that true mechanism can be obtained; and to hope to play any of the "studies" of the great masters, therefore, before the hand has been properly trained by "exercises" is manifestly absurd, for it is beginning at the wrong end. Mr. Sloper truly observes, "no one should attempt Moscheles' Chromatic Study (No. 3 of Book I.) who has not thoroughly mastered the simple Chromatic Scale, nor, to take an easier instance, hope, by practising Heller's First Study (Op. 46) to attain the evenness of touch and clearness of articulation which only a steadfast adherence to five-finger exercises can give." To those who believe in the truth of these remarks the book before us will prove of the utmost value. The author modestly says: "I shall be glad and flattered if it meets with the approbation of my professional brethren," and we can scarcely doubt that his hope will be realised; for although pianists do not always agree as to the method of fingering certain passages, the broad principles are sufficiently recognised, and it is good that pupils, in the absence of the master, should have so systematic a work to refer to. We are glad to find that Mr. Sloper recommends the practice of what may be termed the "harmonic" as well as the "melodic" minor scale. Both are undoubtedly correct; but commonplace "instruction books" have so long ignored the former that when a pupil meets with a descending minor scale with the minor sixth and major seventh he is apt to look upon it as an awkward and extremely ungainly passage.

*The Psalmist.* A Collection of Hymns, Tunes, Chants, and Anthems for congregational worship, and for domestic and family use. Edited by Ebenezer Prout, B.A.

[J. Haddon and Co.; Novello, Ewer and Co.]

THIS book is intended for the use of Nonconformists, and is an important publication. There are no less than 594 hymns and tunes; the whole of the Psalms and many other portions of Scripture are pointed, and appropriate chants appended; there are several settings of the Te Deum, Benedictus, Benedicite, and other hymns of the Church; and also Tallis's Preces and Responses, making altogether a most complete work for congregational use.

The book is a reconstruction of a previous, but very much smaller work, and Mr. Prout has, we understand, been obliged to retain a few of the original tunes which, doubtless, he would gladly have dispensed with. Notwithstanding these few blemishes, however, the book is a credit to the community for which it is intended, and we trust its sale will be equal to its deserts.

*A Morning, Communion and Evening Service, in D.* By J. V. Roberts, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THIS is a service of the Cathedral type, and belongs to the transitional style. It is certainly much in advance of

our Church composers of the last generation, but not so florid as the music for a similar purpose by modern musicians. Dr. Roberts has not displayed much originality in this work, but he has succeeded in writing easy and effective music, which is no mean test of a musician's ability.

*Anthems for use in Churches.* Second edition enlarged. Edited by the Rev. Francis Bishop, M.A.

[Novello, Ewer and Co.]

THIS book contains the words of 150 of the most popular anthems of the present time, and its price brings it within the reach of any congregation. The want of a book of this kind has long been felt, but the difficulty of making a small yet really useful selection has no doubt deterred many from attempting the task. The editor has, however, shown great discernment in making his selection, and the result is a book which contains most of the anthems sung in ordinary parish churches.

*Ländler.* For the Pianoforte.

*Bluette.* For the Pianoforte.

Composed by Wilhelm Schulthes.

[Novello, Ewer and Co.]

HERR SCHULTHES writes gracefully enough to make us wish that he had submitted for our consideration some work of more importance than the two now before us. We have no fault to find with them as refined musical sketches; but where there is so little individuality in a composition, it is difficult to say anything that has not been said thousands of times before. The theme of "Ländler" is melodious, but not strikingly original. The harmonies are appropriate, there is but little modulation, and the return to the subject is well managed. "Bluette" is decidedly the better work of the two. The modulation from G major, through G minor, to B flat, is fresh and effective, and the alteration of the theme on its repetition prevents a monotony which is too observable in the first piece. There is a pleasing *coda*, too, giving additional interest to a composition which can be conscientiously recommended to lovers of what is termed "drawing-room music."

*The Coming Year.* Song. Words by Dean Alford. Music by Gabriel Davis. [Novello, Ewer and Co.]

THE composer of this song shows that she possesses much feeling for melody; but here and there we find a crudeness about the accompaniments which evidences the want of earnest study. The breaking of the rhythm, too, seems to injure the due expression of the words in many places, although there is an obvious desire to take off this effect by the introduction of new features in the pianoforte part. The truth is that it is very easy to write part of a song, but very difficult to write a whole one, the constructive power necessary for this latter task being much rarer than the majority of young artists believe. There are some pretty fragments however in "The Coming Year;" but the composer must not let her melody and bass rise in octaves from dominant to key-note, as we find she does between the first and second bars of the "Allegretto con moto."

#### FOREIGN NOTES.

The *répertoire* of the Paris Grand-Opéra has been a very limited one during the past month, consisting chiefly of alternate performances of "L'Africaine," "Le Prophète," "Faust," "Le Roi de Lahore," and "Hamlet." The *début* of Mdlle. Richard, as *Fides* in "Le Prophète," is said to have still further advanced the claims to public favour of the gifted young vocalist. The long-delayed first representation of M. Gounod's new Opera, "Polyeucte," was announced to take place on the 25th ult., pending certain questions of detail, to be arranged between the composer and the director of the Grand-Opéra, which may have still further delayed the actual performance. At the Opéra-Comique M. Lecoq's Operetta, "Le Petit Duc," has already reached its two hundred and fiftieth performance, the average daily receipts being 5,000 francs. Two new works of the prolific composer just mentioned, entitled respectively "Le Camargo" and "Le Grand Frédéric," are just now in course of preparation. The Bouffes-