

Review

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highly gratified; but this sunny criticism is only transient, and now comes the cloud: "About the next *motiv* I hardly know what to say. In one mood it strikes me, like many other things, even in Beethoven, as an incongruity; I think, 'Why all at once this pastoral strain in the middle of a warlike defiance?' Such unconsciousness as this is an error. A genius must be an artist as well; and a man has no right to fling the first idea that occurs to him into a piece which is incongruous with the whole. Undoubtedly Beethoven himself sinned here, and not seldom. It is notorious that he tacked on and foisted in pieces which literally had nothing to do with the work as a whole." Now if this means anything at all, it means that the composer knew much less of the true principles of art than his critic; the second *motiv* is "incongruous with the whole"; Mr. Teetgen would not have written it—but then he would not have written many other things that Beethoven has written. The rhapsody upon the "Eroica" Symphony contains several good thoughts, some of which are expressed in really eloquent words; but the sentences are often so strangely inverted, and parenthetical remarks so curiously interwoven, that the force of the language becomes weakened. Take, for example, the following: "Nay, in the second part—those wonderful strokes of genius where the chord of the subdominant (?) is piled on to and clashes against that of the relative minor A—we fancy it vividly depicting 'Nelson falls!' (the true hero, whose pole-star is duty, not pleasure nor ambition), and the unspeakable passage a little further on (in E minor—Beethoven alone capable of it—never dreamt of in the philosophy of his predecessors), suggested his death, or rather, more stupendously, that of the Christian hero when he 'gave up the ghost,' crying, 'Finitus est.'" No doubt this long sentence is very significant of Beethoven's intentions in that portion of the "Eroica" Symphony to which it alludes; yet we cannot but believe that it would gain power by simplicity, an observation which would certainly also apply to the next extract respecting the C minor Symphony: "'So knocketh Fate at the portal; yes, with the portentousness of the 'knocking at the gate' (see Lamb's remarks) in 'Macbeth'; yes, fate in the form of duty. And truly, what higher subject—subject dear to the ancients, as they are called—subject constantly treated in his own inspired way (Nature's) by Shakespeare—could be chosen.'"

In justice to the author we must say that many of his observations are not only acute, but extremely just; and we regret therefore that by his slashing criticisms upon those portions of the Symphonies which better musicians than himself consider perfect he should lay himself open to the charge of attempting to teach the educated rather than to inform the ignorant. What, for example, will Beethoven lovers think of the following observation upon the gigantic Ninth Symphony? "But the first movement we cannot help feeling to be laboured, especially in parts, compared with that of the C minor, which is simply one rush of inspiration, and the chief theme of the last movement is, we must say it, tame and undignified, if not commonplace—nay, almost 'jiggy,' played and sung so fast (*allegro assai*)—not to compare for one moment with that other burst, the Hallelujah Chorus (or 'For unto us') or many of Beethoven's own *motus*." But further on we come upon the reason of the weakness of the Choral Symphony: "Beethoven's faculties," he tells us, "had already begun to decay—he was older than other men at his years. He had been long deaf; was almost broken down with worry and care; and probably, alas! trembled on the verge of incipient insanity (were it not already incipient). He was no longer rich in the fresh originality of his prime—in the original freshness of his youth; he had, perhaps, essentially written himself out (herein below Shakespeare). He began to repeat himself, to theorise, to *make music*." This is pretty well for a man who, as Mr. Broadhouse tells us, merely endeavours to "explain the emotions that the music produces in us." The fact is that the book is a mistake; but it is the mistake of a clever man, and of an enthusiast in the subject upon which he writes. If we could know what Beethoven thought and felt when he wrote his Symphonies all musicians would feel deeply interested; but Mr. Teetgen only tells us what Beethoven makes *him* think and feel when he hears them.

*Spring is coming. The roseate hues of early dawn. The first flight. Rondel. Part-songs for ladies' voices.* Music by Carr Moseley. [Stanley Lucas, Weber & Co.]

PART-SONGS for female voices should find a wide acceptance in the present day; for, apart from their use in ladies' schools, where it is becoming so much the custom to teach choral music, they will be found an agreeable relief in extemporised drawing-room concerts, "mixed voices" sufficiently reliable not being always obtainable. Miss Moseley's contributions to the fast-increasing stock of such compositions may be warmly recommended; for, without any undue display of theoretical knowledge, they evidence the result of a trained musical mind throughout, and are effectively but simply written for the voices. No. 1 has an appropriately fresh theme, some imitative points sufficiently engaging the attention, yet never interfering with the due expression of the words. No. 2 is perhaps one of the most attractive of the set, the unpretending melody being nowhere clogged with a harmony which fits not its character. No. 3, although scarcely equal to its companions, has a melodious theme in E minor, with an effective change to the tonic major. No. 4 is set to a flowing subject which cannot fail to please, especially if the frequent *acciaccaturas*, occurring in thirds and sixes, are sung by the two departments of the choir to which they are assigned with sufficient precision and accuracy. In all these songs the vocal score is written for the pianoforte, but we should strongly advise their being sung without accompaniment.

*Elementary Music. A Book for Beginners, with Questions.* By W. J. Westbrook, Mus.D., Cantab. [W. Reeves.]

THE author of this Primer has evidently well thought out his subject, and the whole of his explanations of the notes, clefs, accents, and signs used in music are extremely clear. In the chapter on Intervals, however, we cannot but think that a student will feel perplexed by being told that all the intervals, except the *diminished second* (a misprint, we presume, for the *diminished third*) and its inversion, the *augmented sixth*, can be obtained from the diatonic scale, major or minor, without being informed on what part of the scale they are to be found. It is very well to give all the diatonic intervals from the *note C*, but it has always appeared to us that the figures representing the various degrees of the scale are better than the notes for showing the fixed intervals in the scales; for, even supposing that a pupil becomes acquainted with them in the key of C, he often finds a difficulty in recognising them with equal ease in another key. Dr. Westbrook's Questions at the end of the book will be found very useful; but the example given at Question 16 would somewhat puzzle a student as it stands—we mean as far as the "barring" is concerned.

*Pensées Musicales.* A series of original Pieces for the Pianoforte. By Stephen Jarvis. [B. Williams.]

MR. JARVIS deserves warm thanks for providing teachers with half a dozen pieces of such undoubted merit suitable for moderately advanced players. No. 1, "Morceau Giojoso," is a charming little sketch, in A minor, with a second subject in the tonic major, which cannot fail to please. No. 2, "Improviso," is scarcely so attractive; but No. 3, "The Brooklet," although somewhat conventional, as a piece with this title must of necessity be, is melodious and effective. No. 4, "Danse Rustique," may probably become the most popular of the set, unless the persistent *acciaccaturas* in the bass should prove an insurmountable obstacle. No. 5, "Lullaby," has an appropriately placid theme, to which the second subject, in the subdominant, forms a good contrast; and No. 6, "Minuetto," is, musically speaking, the best of the six sketches, and even with young players must, we think, soon become an established favourite. All the pieces are exceedingly well written, and merit, as we doubt not they will obtain, an extensive sale.

*The Life and Works of Mozart.* By Alfred Whittingham. [W. Reeves.]

THIS little book, forming No. 1 of the Biographical Series of "Reeves's Music Primers," will be read with interest by those who care not for more elaborate works on the subject now within reach of musical students. The author says that "all, or nearly all, matters not relating to