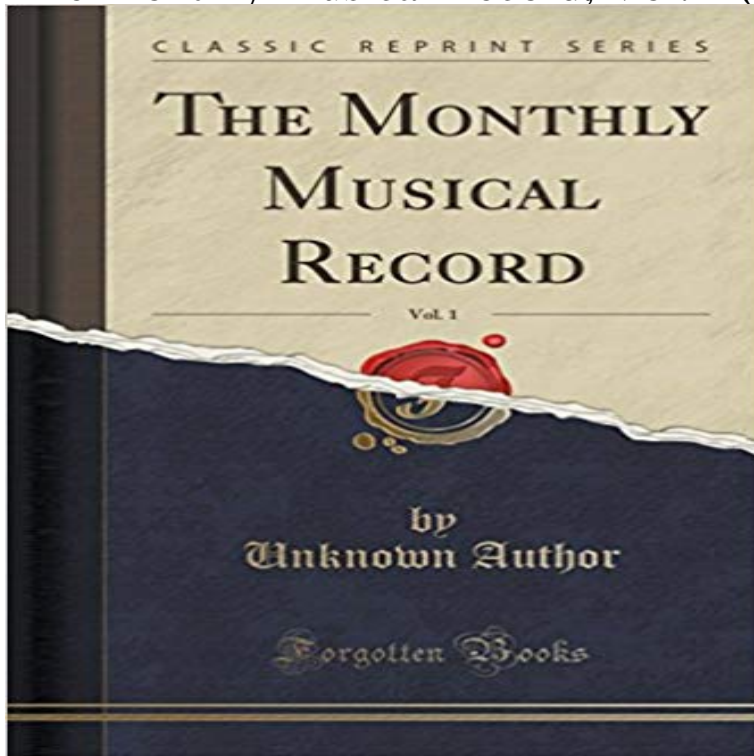


## The Monthly Musical Record, Vol. 1 (Classic Reprint)



Excerpt from The Monthly Musical Record, Vol. 1 The interest which of late years has been increasingly manifested by musicians and the public in the compositions of Franz Schubert - an interest which is chiefly owing to the exertions of the directors of the Crystal Palace Concerts, who have introduced many of his finest works to the English public for the first time - renders any apology for the subject of these articles superfluous, more especially as the works to be noticed are mostly inaccessible to the admirers of their author, from the fact of their being published only in separate parts. The scoring of the masses from these parts has been to me a labour of love, and I believe I shall be able to show that Schubert is not less distinguished as a sacred composer than as the author of the songs which first established his reputation, or of the orchestral and chamber music which has since so largely added to his renown. There exist six masses by Schubert; of these, however, only five are at present published in any form. It is much to be hoped that some enterprising German publisher will think it worth while to engrave the mass in A flat, which still exists only in manuscript, as it dates from the period of the ripest development of its composers genius. It was written in 1822 - about the time of the B minor symphony - and is considered by those who know it to be among the finest of its authors works. The so-called Deutsche Messe, composed in the year 1827, is not properly a mass at all, but merely a collection of short part songs for a male choir, the words being a free paraphrase in German verse of the text of the Romish service. It has been recently published in vocal score by Spina of Vienna. Some of the movements are very charming, but it is not a work which, either from its extent or importance, requires a detailed analysis. I propose in the present series of papers to examine the five

published masses in the order of their production, and without further preface shall proceed to-I. The Mass In F. This mass was written in the year 1814 - according to date on the manuscript, in the possession of Dr. Schneider at Vienna - between May 17th and July 22nd. Kreissle von Hellborn, in his Life of Schubert, says it has never been engraved. This is an error, as it is published in parts by Gloggl of Vienna. It was composed for the centenary festival of Schuberts parish church of Lichtenthal, in the suburbs of Vienna; and as the work of a lad of seventeen, is at least as remarkable an instance of the precocity of genius as Mendelssohns overture to the Midsummer Nights Dream. Michael Holzer, the choirmaster at Lichtenthal, had been Schuberts instructor in singing, and the high esteem in which he held his pupil would render it probable that the commission to write the mass for such an occasion was the result of his kind interest. From the score of the mass in G, which Schubert subsequently wrote for the same choir, it would seem that the ordinary orchestra of the church was very small. Doubtless, however, a full band was engaged for this special occasion; and one can imagine the delight with which the enthusiastic lad would apply himself to his work, with the additional incentive, so grateful to a composer, of knowing that he would be able to hear the effects which he had conceived. The instruments used in the mass are (in addition to the stringed quartett) oboes, clarinets, bassoons, horns, trumpets, trombones, and drums. But Schubert knew better than to lavish the whole of his resources at once. With a moderation which cannot be too much commended, and which it may be wished were more imitated, he reserves his full orchestra for special effects. It is only in the Gloria and the Sanctus that we find it employed at all. The Kyrie is of a quiet devotional character throughout; and it may be noticed here that Schubert never commits the mistake of which Haydn

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