

Some New Chromatic Harmonies

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GUSTAV SIEHR, the excellent bass singer of the Royal Opera, Munich, who sang the part of *Hagen* in the original Bayreuth performances of "Der Ring des Nibelungen," died in the Bavarian capital on May 18, in his fifty-ninth year. His most successful assumptions were associated with Wagner's operas, including *King Henry* in "Lohengrin," *Pogner* in "Die Meistersinger," and *Hunding* in "Die Walküre," he being also a much valued oratorio singer.

JOHANNES DIEMER, one of the veterans of the Oberammergau Passion Play, died at his native village, on May 8, aged sixty-six. He succeeded his father as Director and *Chorführer* in the Passions Spiel, in 1860, and by his noble presence, fine voice, and delicate artistic instincts invested the part of *Chorführer* with a truly classical dignity.

M. DULAURENS, the once highly popular tenor of the Opéra, died last month in Paris, at the age of sixty-eight. While yet a corporal in an infantry regiment stationed at Versailles, he made his *début* in that town in "Guillaume Tell," and soon after was engaged at the Opéra, where he achieved his greatest successes in Meyerbeer's operas, owing chiefly to his brilliant voice, as he was but an indifferent actor. For many years past he had been engaged in teaching.

ANTONIETTA UNTERSTEINER, a pianist and composer who had obtained some distinction in Italy, died on May 28, in Milan, aged fifty. Born at Constantinople, she studied at the Milan Conservatorio, and soon established a considerable reputation as a pianist and teacher of her instrument.

VINCENT JOSEPH VAN STEENKISTE, better known under the name of Dorus, the distinguished flautist, and brother of the recently-deceased *prima donna*, Madame Dorus-Gras, died recently at Etretat, aged eighty-four. He obtained a first prize for flute-playing at the Conservatoire in 1828, and for many years held the post of first flute at the Concerts of that institution, as well as at the Opéra and the Chapelle Impériale. In 1858 he succeeded Tulou in the professorship of his instrument at the Conservatoire there—amongst others, M. Taffanel was his pupil. M. Dorus, who was born at Valenciennes in 1812, has written a great number of pieces for his instrument.

The death is announced, on the 9th ult., in Paris, of ADOLPHE LEOPOLD DANHAUSER, for many years a distinguished vocal professor at the Conservatoire, and principal inspector of the singing classes in the Communal Schools. He was a pupil at the Conservatoire, where he obtained first prizes in harmony and composition, and in 1862 gained the second *prix de Rome*. M. Danhauser was in his sixty-second year.

The death, at the age of fifty-three, of Dr. HANS PAUMGARTNER, one of the most highly esteemed musicians in the Austrian capital, is announced on May 23, in Vienna. He was a brilliant pianist, especially distinguished as a Beethoven interpreter and masterly accompanist, while he was also a successful professor of composition, and for a number of years filled the position of director of singing at the Imperial Opera. Dr. Paumgartner was musical critic of the official *Wiener Zeitung* and an early champion of the cause of Richard Wagner, at a time when that cause had but few advocates in the Austrian capital. He was the composer of some instrumental music and of a number of songs.

The death is announced, on the 11th ult., at Hamburg, of FRIEDRICH GOTTLIEB SCHWENCKE, for many years organist at the Nikolai-Kirche, in his seventy-third year.

We have also to record the following deaths:—

On May 10, at Philadelphia, HERMANN PETERS, choral director and teacher, aged sixty-four.

On May 15, at Scranton (U.S.), FREDERICK KOPFF, conductor of the Liederkrantz, aged thirty-four.

On May 19, at Klingenthal, RICHARD SCHEUFLER, senior professor at the Musikschule of that town.

On May 20, at Madrid, TEODORA LAMADRID, noted Spanish dramatic artist, professor of elocution at the Conservatorio.

On May 24, at Ladbroke Grove, London, P. E. VAN NOORDEN, teacher of music.

On May 29, at Budapesth, Dr. CARL HUBAY, brother of

Jenő Hubay, the eminent violinist, director and one of the founders of the important music publishing society "Harmonia," in his forty-second year.

Recently, at Rio de Janeiro, CHARLES LUCIEN LAMBERT, for many years resident pianist and teacher, composer of pianoforte music.

On the 1st ult., at Philadelphia, HERMANN MOHR, choral director, composer of the highly popular male chorus "Jauchzend erhebt sich die Schöpfung."

On the 5th ult., at Paris, CAMILLE DE RODDAZ, successful librettist of operettas and ballets.

On the 5th ult., at Palermo, ROSARIO TERMINI, popular operatic tenor, aged twenty-nine—assassinated.

On the 6th ult., at Vienna, JOSEF DACHS, for many years a most highly valued professor of pianoforte playing at the Viennese Conservatorium, aged seventy-one.

Recently, at Belleville, ANDRÉ MARIA ORAY, violinist, conductor at the Folies-Dramatiques, Paris, composer of operettas, aged eighty-one.

Recently, at Paris, M. DELAHAYE, chorus-master of the Opéra. Composer of merit, aged fifty-two.

On the 8th ult., at Reichenberg, FRIEDRICH MASCHKE, professor at the Viennese University, musical author, aged forty-six.

On the 8th ult., at Vienna, Madame ROSENTHAL, mother of Moritz Rosenthal, the distinguished pianist.

On the 8th ult., at Brescia, ALESSANDRO CAVANA, for forty years organist of the Cathedral in that town.

On the 9th ult., at Bautzen, ANTON BERGMANN, musical director at the Catholic seminary, composer of two masses and author of a violin school, in his sixty-third year.

CORRESPONDENCE.

SOME NEW CHROMATIC HARMONIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reference to this discussion may I point out that at least one theorist, Dr. Hiles, holds that a minor seventh may be added to any major or minor triad proper to a given key, without necessarily producing a change of key, and also that every note of the chromatic scale, except the augmented fourth, may be used as the root of a chord, major or minor, some being more naturally connected with the major, others with the minor mode.

It may interest your correspondents to know that if, in the chromatic scale of C, F sharp be made the true leading note of G (C G, G D true fifths, and D F sharp a true major third), then if A flat be taken a true major third under the C the harmonic seventh of the root A flat is almost exactly the aforesaid F sharp. This enharmonic relation is shown in the following diagram:—



where G flat 7 means the harmonic seventh of A flat, and octave relations are disregarded.

The difference of effect produced by the "augmented sixth" and the "harmonic seventh" cannot be due to a difference of ratios, as they are the very same notes; but it is easily accounted for by the relation of the root to the key-note.—I am, dear Sir, yours truly,

R. C. PHILLIPS.

The Arts Club, Manchester,
June 4, 1896.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have noticed a letter of Mr. Dunton's in another paper, in which he calls in question the relevancy of my quotation from "Faust" last month as a chromatic chord on the leading note.

I have only to add to my previous letter that the chord,

as well as being the dominant seventh of F minor, must be regarded as chromatic to the key of D flat, to which it immediately effects a modulation, for the following chords are undoubtedly in that key.

It is the link between the two keys, and, according to the context, is even more closely connected with the one in which it is chromatic than with the other.

Yours truly,
H. J. WRIGHTSON.

206, Manningham Lane, Bradford,
June 9, 1896.

REPLIES TO CRITICS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your current issue there are three letters criticising my remarks of the month before. Two of them are principally concerned with showing that some of the chords I put forward as new are to be found in the works of well-known composers. Now the chief point of my two letters (only one of which you have so far been able to find space for) is that the resources of the composer, according to the teaching of the late Professor Macfarren, do not include more than two chromatic sevenths; while there are really eleven such chords that can be used with perfectly good effect. As far as I was aware at the time, the chords I instanced might have been new to *practice*; but I laid most stress upon the fact that they were unavailable according to the *current theory*. This important point would remain, even if everyone of my chords could be found in pre-existing compositions. Mr. Froggatt seems to think I have been anticipated by composers in a good many instances, though he gives no very definite references. Mr. Wrightson quotes two examples, but he is in error in thinking that the chord marked with an asterisk in his extract from Gounod is a chromatic minor seventh on the sub-tonic, it being simply a dominant seventh in F. Doubtless he has been misled by the key signature, which is that of D flat.

When Mr. Froggatt says that the "augmented sixths . . . do not in the least sound like minor sevenths," he forgets that they may *become* minor sevenths by a mere change of notation, and thus introduce a new key. In fact, when we hear the combination of sounds that may be an "augmented sixth," we cannot be sure that it is not a modulating minor seventh until we hear the following chord. Evidently, then, the two chords are one as regards sound, and the "augmented sixth" notation simply throws a difficulty in the way of theorists and students without serving any useful purpose whatever.

Mr. Crawford argues that all my examples show a modulation. But each chord instanced by me is preceded and followed by chords that are indisputably in one key, and therefore, as Macfarren himself would admit, the whole passage must be in that key. The notation of the chromatic scale given in Mr. Crawford's letter is simply a begging of the question.

Yours respectfully,
W. F. DUNTON.

21, Newington Crescent, S.E.,
June 13, 1896.

TSCHAIKOWSKY'S "ROMEO AND JULIET" OVERTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In his analysis of Tschaiikowsky's "Romeo and Juliet" Overture (or rather "Overture-Fantaisie," to give the work its correct designation), played at the Richter Concert of the 8th ult., the writer of the analytical notes says that the composer "beyond the mere title, has furnished no clue as to the particular points of the drama which it has been his aim to translate into music." With your permission I should like to correct this statement, for it is not strictly accurate. Tschaiikowsky left the sketch of a duet for soprano and tenor, which was completed by M. S. Tanéïew, and published under the following title: "Duo, 'Romeo et Juliette' (Soprano et Tenor), composé par P. Tschaiikowsky, Œuvre posthume achevée d'après les esquisses conservées, et instrumentée par S. Tanéïew. London & New York: Novello, Ewer & Co." A perusal of this interesting piece reveals the

fact that a great deal of the music has been used in the Overture almost without altering a note. I may first remark that the text of the duet seems to be a more or less free adaptation of the scene in *Juliet's* chamber (Act iii., scene 5), the words being repeated a good deal to suit the composer's purpose. The piece should really be called a Trio, for there is also a part for the *Nurse*, and this makes me wonder whether Tschaiikowsky did not, perhaps, intend this scene to form part of an opera on the subject of Shakespeare's tragedy. After a few pages of very melodious recitative-like dialogue referring to the lark and the nightingale, we come to the strange series of chords of which so much use is made in the Overture:—

A climax is reached at the following passage—

which will be recognised as the second subject proper of the Overture. It is interesting to observe that in the Overture the order of these two passages is reversed, as if Tschaiikowsky had intended to first fix the situation by quoting, as it were, the words "O nuit d'extase," &c., and giving the music to the same the significance of a *Leitmotiv* before proceeding with the treatment of this subject and its pendant. I fancy, with the aid of this clue, it is not difficult to draw conclusions as to the poetical contents of the Overture. But even without it, it appears not a little strange that the clever analyst does not interpret *any* portion of the work as referring to the love element in Shakespeare's drama. He only speaks of *Juliet's* obsequies, the feud and combats between the two rival houses of Montagues and Capulets, the *Prince's* attempt to reconcile them, and the reconciliation on the death of the lovers. Did he not look