St. Michael's College, Tenbury

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Source: *The Musical Times and Singing Class Circular*, Vol. 37, No. 643 (Sep. 1, 1896), p. 621

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3367352>

Accessed: 23-01-2016 00:00 UTC

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The *minor triad*, on the other hand, has proved a *crux* to various classes of musicians, from Palestrina and his contemporaries, who refused to use it as a final chord, to the Day-Macfarren theorists, who find it impossible to give to this chord, in their system, a place at all befitting its dignity. By some theorists its minor third has been treated as the "nineteenth harmonic," and itself, therefore, as a complicated discord; while others, of high authority, hold that the minor scale and chords are formed by an "arbitrary" flattening of the third and sixth of the all-absorbing major scale.

And now, in what consists the mathematical symmetry which I wish to show between the two chords? It is this:

If we consider the vibration-ratios of the notes which make up the two chords, we find that the major triad is to the minor triad as the arithmetical series 1, 2, 3 . . . 6 is to the corresponding harmonic series 1, $\frac{1}{2}$, $\frac{1}{3}$. . . $\frac{1}{6}$.

We may perhaps state the same fact in a more tangible shape if we consider the ratios, not of vibrations, but of lengths on the monochord. The above statement is, then, in form, exactly reversed. We get the *major triad*, as is well known, by taking a fundamental length, and then successively *dividing* it by 2, 3 . . . 6; the *minor triad* we may obtain by taking any small length for our fundamental, and *multiplying* it successively by 2, 3 . . . 6.

The notes obtained in each case are shown by the following figure—I use C as fundamental:

I may add that the addition of the next note (D) in the minor series gives a beautiful chord of the seventh on the minor supertonic (D)—perhaps more correctly styled chord of the minor ninth and eleventh on the dominant (G).

Yours, &c.,

CHARLES RAYMOND-BARKER, S.J.

St. Aidan's College, Grahamstown,
Cape Colony, July 11, 1896.

ST. MICHAEL'S COLLEGE, TENBURY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Friends of Sir Frederick Ouseley will appreciate your kindly article on Mr. Joyce's interesting book. I write to correct an impression which is by no means uncommon (p. 443, paragraph 2), that the foundation of St. Michael's was a purely musical one. Sir Frederick's desire was to train up boys for Holy Orders and other offices in the Church by a sound public school preparatory education, who would add to this ordinary course such a knowledge of church music as would extend the use of choral service on intelligent lines and improve the tone of church music throughout the land. That St. Michael's has succeeded in this, its object, a long list of well-known names will testify, as well as a number of lesser lights who have turned their musical knowledge to the great advantage of the Church. The present Warden could supply a goodly list of such members of the College, and its object is still kept in view by those who are responsible for its maintenance.—Yours, &c.,

SOCIUS STI. MICHAELIS.

[The paragraph in question was not intended to convey the meaning your correspondent attributes to it; but, if the impression is general that St. Michael's is a purely musical foundation, it is important that the public should be set right on the point. The fact, however, remains, that a broad and comprehensive view of the art of music, especially of church music, is indispensable in these days to those who take Holy Orders.—THE REVIEWER.]

TO CORRESPONDENTS.

. *Notices of Concerts*, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHIGWELL.—Speech-day at the Grammar School included a Concert, at which a good selection of part-songs, &c., was well given by the school choir, under the direction of Mr. Henry Riding, who also wrote incidental music for the Greek play performed on the same day.

DURBAN, NATAL.—The Musical Association held its first musical Festival on July 15, 17, and 18, on which dates the following works were performed: Macfarren's "May Day," Mendelssohn's 42nd Psalm, Haydn's "Creation," German's "Richard III." Overture, part of No. 1 Symphony (Beethoven), Sullivan's Graceful Dance from "Henry VIII.," and a Suite, "Scenes of Childhood," written especially for the Festival by Mr. C. Hoby. This work was so well received that it was repeated at a later Concert. The soloists engaged were Miss Scriviner, Miss Florence Stoward, Mr. G. C. Macfarlane (tenor), Mr. F. Woods (bass), Signor Rotondo (violin-cello), Mr. Roger Aschem (pianoforte), and Mr. R. H. Macdonald (Borough organist), conductor. The orchestra and chorus numbered about 200. Altogether the Festival was a great success.

HANDSWORTH.—At the Patronal Festival held at St. James's Church, on July 25, C. Lee Williams's Dedication cantata was sung as the anthem by the combined choirs of St. James's and St. Michael's. The bass solo was taken by Mr. Challens, of St. James's choir. Mr. W. Terence Jenkins, organist of St. Michael's, accompanied on the organ, and Mr. Richard Richards, organist of St. James's, conducted. The Canticles were sung to Tours in F.

LLANDAFF.—The chorists of the Monmouthshire Division of the Llandaff Diocesan Church Choral Association celebrated their Festival on July 23 in the Cathedral. Some 700 singers were present. The anthem was Dr. Garrett's "In humble faith and holy love," the quartet in which was sung by Miss Day, and Messrs. Chappel, Fothergill, and Miller. Mr. Richard Seaton conducted, and Mr. G. G. Beale presided at the organ.

NEWCASTLE EMLYN.—The chief prize for choral singing at the Eisteddfod, which was held on July 30, was won by the Llanpumpsaint choir, comprising 140 voices, conducted by Mr. D. Evans. The other competing bodies were the BUILT (120 members), conductor, Mr. A. P. Morgan; and the Mountain Ash singers, 150 in number, under the direction of Mr. Hugh Ellis. The adjudicators were Dr. Rogers and Mr. David Jenkins. The prize for the best male-voice party was secured by the Ferndale vocalists, conducted by Mr. Gwilym Jones.

NEWMARKET.—An attractive Organ Recital was given on the 2nd ult., by Mr. J. F. Hindell, in St. Mary's Church. Two vocal excerpts were respectively sung by Mrs. Imrie and Mr. J. F. Hindell.

NORWICH.—The distribution of awards to the successful students of the Norfolk and Norwich School of Music took place on July 31 at the Institution. The presentations