Musical Times Publications Ltd.

"The Elements of the Beautiful in Music"

Author(s): J. Stainer

Source: *The Musical Times and Singing Class Circular*, Vol. 20, No. 432 (Feb. 1, 1879), p. 100

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

Stable URL: <http://www.jstor.org/stable/3358004>

Accessed: 22-10-2015 01:01 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

be correct, then the chromatic alteration—

would seem to be equally correct, and I do not see why it may not be used instead of—

This unusual notation of an old progression shows also, in my opinion (and the books notwithstanding), that the interval of a fourth, like other concords, may appear in *four* states: (1) *Minor* (or perfect), (2) *Diminished*, (3) *Major* (the Tritone), and (4) *Augmented* (as above).

The term "augmented" is clearly erroneous when applied to the Tritone, and is properly falling into disuse. But I regret to observe in some recent treatises an attempt to still further complicate our musical nomenclature by calling the lesser of the two diatonic fourths (hitherto known as the "perfect" fourth, whatever that may mean) the *major* fourth, thus directly contradicting the etymology of the word.

Dover, January 9, 1879.

I am, &c.,

C. W.

["C. W." appears anxious to preserve the etymology of words, but not of chords. Sir Robert Stewart has forwarded us a very sensible letter admitting that the notation we suggest is correct, but that he has written F♯ instead of G♯ for the sake of ease in reading. "C. W.'s" notion that in the example he gives D♯ (which is in the chord) can be altered at will to D♯ (which is *not* in the chord) is certainly a concession to the ignorance of "young harmonists" which we should be sorry to see extensively followed.—*The writer of the review on Sir R. Stewart's Song.*]

"THE ELEMENTS OF THE BEAUTIFUL IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, "A Lover of Music," has evidently bestowed considerable thought on the subject on which he writes, and he is perfectly right in saying that an artist's aim is "to express a particular idea by means of a particular form united to a particular material." This is a most true account of the *synthetical* process by means of which an artist or composer is enabled to present a work of art to the world. But "A Lover of Music" forgets that the *analytical* study of a work of art must necessarily go through the reverse process. Thus, when listening to a piece of music (unassisted, of course, by an explanatory programme or descriptive title) it is first discovered that the material used is sound; next, that it is moulded into a particular form; lastly, that it is the outcome of a particular idea. Mr. Pauer is, therefore, perfectly right in giving this last order of sequence as an *analyst*; while "A Lover of Music" is equally correct in saying that a composer as a *synthesist* proceeds from the idea to the formal expression of the idea in a material.

I am, yours faithfully,

J. STAINER.

THE MENDELSSOHN SCHOLARSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit me a little space to correct an error that appears in the *MUSICAL TIMES* of January, in calling attention to the vacancy that has now occurred in the Mendelssohn Scholarship?

In the notice referred to, it is mentioned that Mr. Shakespeare was the second elected to the Scholarship. I think you will find on inquiry that Mr. Shakespeare succeeded me, and he was therefore the third, as I was elected in January, 1865, and continued to hold the Scholarship for three years.

I am, sir, yours faithfully,

C. SWINNERTON HEAP, Mus. Doc., Cantab.
Clarendon Road, Birmingham.

TO CORRESPONDENTS.

•• Notices of concerts, 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 must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly 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 pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

M. M.—Mozart's "Maurerische Trauermusik" is published by J. André, Offenbach, but can be obtained in London.

ORGANIST.—Apply to the Secretary, at the College, 41, Queen Square, W.C.

CARILLON.—The author of the tune "Adeste fideles" was John Reading.

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.

BABBACOMBE, TORQUAY.—On Tuesday the 7th ult., a Miscellaneous Concert was given by the members of the Choral Union. The part-songs were admirably sung, under the conductorship of Mr. Claude R. Fowles. The vocalists were Mrs. Hewett, Miss Turner, and Mr. Pridham. Two violin solos were well played by Mr. Sparke, of Torquay. Miss Rivington acted as accompanist, assisted by Mr. Fowles and Mr. Turner.

BIRKENHEAD.—At the third Subscription Concert the instrumentalists were Mr. Charles Hallé, Madame Norman-Neruda, and Franz Neruda. The vocalist was M. Theo. Marzials, who was heard for the first time at these concerts. This gentleman possesses a baritone voice of unusually fine quality, which showed to great advantage in songs by Scarlatti, Gounod, Schumann, &c. &c.

BIRMINGHAM.—The usual annual performance of the *Messiah*, by the Festival Choral Society, took place in the Town Hall on Thursday, the 26th Dec. The vocal soloists were Mrs. Osgood, Madame Enriquez, Mr. Lander, and Mr. Bywater. Mr. T. Harper was principal trumpet, and Mr. Stimpson, Organist. Mr. Stockley conducted with his accustomed ability.—The Philharmonic Union gave a Concert on Friday evening, Dec. 27, which was of more than usual interest, as affording local amateurs an opportunity of hearing portions of Bach's *Christmas Oratorio*, of which the first two parts were given. There was an excellent band, and the accompaniments were generally well executed; the Pastoral Symphony being listened to with great attention. The soloists were Miss Mary Davies, who made an excellent first appearance in Birmingham, Miss Annie Butterworth, Miss E. Bailey, Mr. Welch, and Mr. Blower. The second part of the programme contained well-known airs for the vocal principals: a new song by the Conductor, "Lead, kindly light" given with orchestral accompaniment, well sung by Miss Butterworth, and warmly applauded; a violin concerto (De Bériot), Op. 70, capably played by Mr. F. Ward; and the Symphony of the *Lobgesang* (Mendelssohn), for the band. Mr. G. I. Halford accompanied the recitatives in the Oratorio on the harmonium, and Mr. Robinson was very efficient in the difficult trumpet part in the same work. Dr. Heap conducted.

The third of a series of Concerts, in aid of St. Barnabas' Schools, was given in the large room on Monday, the 13th ult. Miss Jessie Percival afforded much pleasure by her brilliant pianoforte playing. Two trios for piano and strings, by Mas and Haydn, were well rendered by a party of amateurs. The vocalists were Miss Rainsford, Fraulein Weinert, Mr. Walters, Mr. Randall, and Mr. Mathieson. The Concert was under the direction of Mr. S. S. Stratton. There was a large attendance, and the various performances were warmly applauded.

BRADFORD.—A vocal and instrumental Concert took place on the 6th ult. at the Lecture Hall of the Church Institute, the proceeds being devoted to the choir fund of Christ Church. The programme included the Military Symphony (Haydn) and the Overtures to *Masaniello* (Auber) and *Il Barbiere di Siviglia* (Rossini), which were ably performed by the Philharmonic Society, Mr. Loaring, F.C.O., conducting with great ability. Several glees were well sung by the church choir, and Miss Cater contributed two songs: "Laura," by Rastrelli, and "Evening song," by Blumenthal. The other soloists were Mr. W. Golden, Mr. T. A. Duckitt, and Mr. and Mrs. Wild. Mr. F. Walker played the accompaniments. There was a fair attendance.

BRIGHTON.—A Testimonial was recently presented to Mr. Alfred King, Organist of St. Peter's Parish Church, formerly Organist at the Church of St. Michael and All Angels, by a few of his friends in the choir. The testimonial consisted of a handsome black marble clock, surrounded by an elegant bronze, supplied by Messrs. Lewis and Sons, of the King's Road. On a gilded metal plate, let into the marble, is the following inscription: "Presented to Alfred King, Esq., Organist at St. Michael's Church, Brighton, 1865-1877, by a few past and present members of the choir."

BRISTOL.—On Saturday the 11th ult., a series of Popular Concerts was commenced in the New Broadmead Rooms, under the direction