

Review

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another speech than that of the author's original thoughts. These, not dealing with poetry or poetical ideas, but implying statements of matters of accepted fact, can be as readily reduced to equivalent language in any tongue. Like most philosophical treatises on abstruse subjects, however, sometimes the phraseology is involved if not obscure; but this is a peculiarity which belongs to the author as much as to his translator. There is little need to enter into a full description of a work which has already been accepted in Germany as a classical contribution to musical literature. It is written after the style which is supposed to commend itself with peculiar force to the Teutonic mind. It deals with the subject of music from a standpoint that few care to attain, or to envy the position taken by those who climb to it. The statements made, being mathematically demonstrable, are practically unchallengeable. How far they are valuable in art is a matter which experience has already settled. With the so-called scientific basis of music, the greater number, if not the whole of the world-famed composers, had no acquaintance. Their music is none the less beautiful because of their ignorance. While the world lasts there will be scientific things done without any so-called scientific knowledge. The value of such labours as those of Moritz Hauptmann should not, however, be underrated because they are not likely to be generally accepted. Musicians there have been whose knowledge of the scientific structure of musical material has divested their work of much that was potentially beautiful. It is gratifying to know that music is a science as well as an art, but it is also humiliating to be forced to acknowledge that few abstract mathematicians have ever brightened the world with music constructed upon absolutely scientific principles. The world may be the better for this new addition to musical literature, but as it was no worse before its appearance the position of things remains unchanged. Taking the translation upon its own merits, it deserves some commendation. The simple question which forces itself forward, nevertheless, is this: Was the translation required, and will the English version add anything valuable to the library of the earnest student, or increase his practicable stock of knowledge? We confess our inability to answer this query affirmatively. We might go further and say that it is doubtful whether it has any practical value to the musical school at all. It is dialectic philosophy, similar to that propounded by Hegel, applied to musical matters, and expressed in phraseology far above the reach of those who only study the plain and simple language required for an ordinary musical education.

The work is divided into three broad sections:—1, Harmony; 2, Metre; 3, Metrical Harmony and Harmonic Metre. In the first part is shown the derivation of the triad from acoustics, the derivation of related keys and modulation in general. The second part deals with metre and rhythm, the one being treated as analogous to harmony, the other to melody. The translator, sometimes in doubt for an exact English expression, Germanises his English, and so sacrifices elegance of style to accuracy of description. Thus, in speaking of the second portion of the book, he says: "The metrical unit is shown to be a two-parted unity. This, as two-timed metre, is identified with the Octave (or Root) in harmony, then three-timed metre, which contains two overlapping metrical units, is identified with the Fifth, and four-timed, which is the last of the uncompounded metres, and includes the other two, with the Third. The four-timed metre is the metrical triad." "The last part of the book considers the union of metre and harmony; that is, harmony and melody in concrete combination with metre and rhythm. In this the few general principles that can be laid down regard only harmony and metre, for these elements are more fixed and determinate than melody and rhythm. Thus the metrical portion of dissonance is discussed, both of suspension and of the seventh chord. Also continued accent by syncopation is shown to correspond with the series of linked seventh chords." We have preferred to give the translator's own words concerning the analysis of the work, inasmuch as it will show at a glance his musical qualifications for the task he has set himself. Such an expression as "the key system stretching out, or in transit to dominant or subdominant" is a dictionary translation of "des tonartsystem

nach der einen oder anderen Dominant-seite übergreifend." but the English, though in the main correct, shows no knowledge of music on the part of the translator. If he had said "Transition to the dominant and subdominant," musicians might have understood the sentence. When, however, as on page 32, we read "The minor-major key is in its subdominant and dominant chords of like structure with the minor, and, when continued further in both directions, must also lead to like—on the subdominant side to minor triads, on the dominant side to major. Therefore, for joining the limits of its system, either stretching out or closed, it can only contain the same chords as the system of the minor key; for in them the dominant chords alone have share," we feel that the complications of the original German are simplicity itself. We also are tempted to wish that the translator had either left the book alone, inasmuch as it is evident that his musical and linguistic attainments do not equally balance each other, or that he had allowed the musician to whom he alludes in the preface to revise much more of the musical phraseology.

Soft Voluntaries for the Organ. By George Calkin. Book XI. [Novello, Ewer and Co.]

LIKE its ten predecessors, this set of pieces consists of six numbers, admirably adapted to the needs of organists who require "in" or "middle" voluntaries. In wealth of melody, the present book is scarcely equal to some of those which preceded it, but the finish and elegance of the style are just as noticeable as before.

Hail! Thou that art highly favoured. By Arthur Carnall. (Octavo Anthems, No. 326.) [Novello, Ewer and Co.]

CHOIRMASTERS will shortly be seeking for new Christmas Anthems, and they will do well to glance at this example. Its modern character may please some and displease others. The opening portion, illustrating the visit of the angel to Mary, is almost dramatic, but the concluding chorus, of a semi-fugal character, is at any rate thoroughly churchlike, and the peroration is very effective. The composer has more than average ability, and may be encouraged to persevere.

FOREIGN NOTES.

WAGNER'S "Götterdämmerung" was recently produced for the first time at the Berlin Royal Opera, under direction of its newly appointed Conductor, Herr Sucher, formerly of Hamburg. The entire "Nibelungen" Tetralogy is now at last to be produced, for the first time, on the leading operatic stage of Berlin, during the present month.

The Berlin Wagner Verein announces its first orchestral Concert of the season to take place on the 5th inst., when the programme will include, besides numerous fragments from the Bayreuth master's earlier works, the first performance here of the Overture to Peter Cornelius's comic opera "Der Barbier von Bagdad," a work which meets with an ever increasing interest on the part of German connoisseurs. Cornelius's opera was brought out some few weeks since at Prague, where it was enthusiastically received, a competent Viennese critic declaring it to be "the most genuinely German comic opera next to 'Die Meistersinger.'"

At the express desire of the young German Emperor, Wagner's "Die Meistersinger," after the recently-established Bayreuth model, is to be performed at Berlin, on January 27 next, the Emperor's birthday.

A special representation of Mozart's "Die Entführung aus dem Serail" (known to English audiences as "Il Seraglio," in the Italian version) was given on the 16th ult. at the Royal Opera of Berlin, this having been the one-hundredth anniversary of the first production here of this charming but, unfortunately, but little heard opera.

A number of new compositions from the pen of Heinrich Hofmann is to be first produced at a forthcoming Concert of the Berlin Liedertafel, amongst them an important choral work, with baritone solo, entitled "Harold's Brautfahrt," the performance of which is looked forward to with especial interest.

Handel's Oratorio "Judas Maccabæus" will be performed at the opening Concert of the present season by the Sternsche Gesangverein, of Berlin, when Herr Albert Niemann, the veteran tenor, will sing the part of Judas.