

Modern Fugues

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Thus it will be seen that men are fined heavily for damaging a person whom they have really benefited. The performance of a song advertises it and directs attention to its merits in the most effective manner; therefore the act promotes the sale of that song and does good to the owner of the copyright. This is proved by the fact that music publishers, even of the highest rank, habitually send songs "with their compliments" to known singers, both professional and amateur, in order that they may be performed.

It is the opinion of musical men that Lord Folkestone's Act of 1882 fails because it is not retrospective, and may even increase the danger to the unsuspecting.

At present the chief sufferers are those who get up small Concerts for charitable objects: the local amateurs, the country clergy, the poor governesses, and people who know nothing about the "local agent of the Copyright Protection Association," and who think merely to promote some charity.

For their benefit let me add no song may be performed without written permission, unless that fact be printed on the title page.

C. T. COBHAM.

[We gladly insert the foregoing communication from one who has unknowingly placed himself in the power of Mr. Harry Wall, as agent of the "Copyright Protection Society," not only as a caution to vocalists and concert-givers, but because it strengthens the request of many other correspondents to reprint, with additions, the names of those works which cannot be performed without permission. As far as we can ascertain, the following is a correct list of all the compositions which are under the control of Mr. Wall.—*Ed. M.T.*]

Any pieces from the following Operas:—

Wallace's "Maritana," Benedict's "Lily of Killarney," Balfe's "The Bohemian Girl," and "The Rose of Castile," "She wore a Wreath of Roses" (Knight), "Cracovienne" Polka (Wallace), "Will-o'-Wisp" (Cherry), "The Winds that waft my Sighs to thee" (Wallace), "By the sad Sea Waves" (Benedict), "Sweet and low" (Wallace), "Who's that tapping at the Garden Gate?"

In addition to the above, we notice in the last number of the *Figaro*:—

"The Bellringer" (Wallace), "Why do I weep for thee" (Wallace).

#### MODERN FUGUES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There appears to be a common idea, even among musicians of standing, that the composing of Fugues at the present day is a sign of affectation, or, at best, of a wish to exhibit mere scholastic skill, and that this style of composition cannot now be the natural outcome of genuine musical feeling. Louis Ehlert in his "Letters on Music to a Lady," after speaking of such Fugues as form part of, and grow from, larger works, says respecting the composition of "detached Fugues": "The modern spirit is of so boundless, so desiring, so liberty-loving a nature; and the Fugue is so limited, so undesiring, so subject to the law!" and again, "We will abandon the pure art of Fugue to the academists, the lords of debit and credit, who have neither wish nor courage to be free: for what is freedom to those who were born in a cage? Let them flutter patiently on, they might break their necks outside, for their pinions are far too tender." Of course, musical ideas and forms of expression naturally change to some extent as the different ages succeed each other; but it does not follow from this that a really musical Fugue cannot now be written; there is no reason to doubt that the Fugue is one of the best vehicles for expressing the musical feeling of several modern composers of note. The fact that many dry and merely learned Fugues (without even a melodious theme to begin with) are written now does not justify the feeling against modern Fugue composition in general. Dry Fugues have been, and will continue to be, written, but not by those composers to whom the splendid capabilities of this form for the expression of some of the grandest musical ideas have been revealed.—Yours truly,

E. W. HEALEY, Mus. Bac., Oxon.

Helensburgh.

#### CHEAP MUSIC BOOKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In these days of amazingly cheap literature—when Messrs. Cassell, Ward & Lock, and other enterprising firms seem constantly endeavouring to surpass one another in cheapness of publications, as well as excellence of reading matter—I have often been surprised to think that no music publishing firms have ventured on such a course as is so successfully pursued by the above and other houses. Grant that there are fewer readers of works on music and musical works, yet the very fact of such works being comparatively dear, is just the reason why music publishers should adopt a plan similar to Cassell, &c., and thus the more speedily exchange their book piles for cash. The last named firm has already shown that works on music can be issued *in parts*, at a few pence each, and prove a decided success.

A great number of works might be named, which ought to be, if possible, in the hands of all students of music; but, alas, they are not, for the simple reason that they cannot be bought at popular prices. What a vast amount of valuable knowledge would be brought within the reach of all were such works as the following issued in monthly numbers at *one shilling* each: say, Ouseley's Treatises on Harmony, Counterpoint, &c.; Macfarren's Elementary and advanced works on Harmony, &c.; Hullah's Lectures on Musical History; Dr. Grove's Dictionary, &c. Most of the great Symphonies (full score) could also be issued in the same way, also the full scores of the Oratorios, &c. Imagine the eager demand there would be for Gounod's "Redemption," the "Elijah," and other great works in *sixpenny* monthly numbers.

Much might be added in favour of such a plan, but I will forbear. It is, however, sincerely to be hoped that some one of our great music publishing firms will see its way to take the lead in this matter, others will then doubtless immediately follow suit.—Yours respectfully,

PETER COULSON EDWARDS.

1, Bryett Road, Grove Road,  
Holloway, N.

#### "BAPTIE'S BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to express my thanks for your candid and impartial notice of my "Handbook," and for drawing my attention to certain errors and omissions in connection with it. As you justly remark, it is difficult in a small volume to compile a work of the kind which will do anything like adequate justice to the artists noticed, and I would add it is equally difficult for even a careful person to avoid *some* errors, omissions, &c. The vocalists you name ought certainly to have been included. Their omission arises merely from inadvertence, and, should my work reach a second edition, it is probable it will contain an addenda comprising both those you mention and several other musicians I think it desirable to insert.

One word more. One of your correspondents, "R. Y.," attacks me for saying that Sir Robert Stewart is "Organist of St. Patrick's (National) Cathedral, Dublin," which, according to him, is wrong, and certainly he seems to prove his case. Whether there are *two* St. Patricks in Dublin I know not, but on referring to my book I find Sir R. Stewart stated there as "Organist of Trinity College Chapel, St. Patrick's; and Christ Church, Dublin," &c., which information I took from Reeves' "Musical Directory" for 1880, and accepted as correct, believing the information to be inspired by Sir Robert himself.

That these are faults in my work for which I am undoubtedly fairly responsible is clear, but it *does* appear a little hard to incur blame under such circumstances as the above.—I remain, faithfully yours,

D. BAPTIE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to your correspondent "R. Y.," of October 1, I am quite sure Sir Robert Stewart is organist of St. Patrick's Cathedral, Dublin. But just as the late Sir John Goss was, and as Dr. Stainer is (I believe) at St. Paul's Cathedral, London, on the foundation and a