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THE BEST LIVING COMPOSERS.

By M. T. FYNCK.

In the eighties, composers like Schumann, Mendelssohn, Brahms, Tchaikovsky, Wagner, Verdi, Puccini, Mascagni, and others were regarded as the masters of the day. But in the nineties, the younger generation of composers began to emerge, with composers like Richard Strauss, Alban Berg, and Arnold Schoenberg gaining recognition.

In the early 1900s, the focus shifted to the works of modern composers, including Igor Stravinsky, George Gershwin, and Sergei Prokofiev. These composers were known for their innovative techniques and experimental approach to music.

The 1930s saw the rise of composers like Aaron Copland, who sought to incorporate elements of American folk music into his compositions. Copland's works, such as the Piano Concerto, were widely performed and helped to establish American music on the international stage.

By the 1940s and 1950s, the post-war era saw the emergence of new composers, including Leonard Bernstein, John Cage, and Gunther Schuller. These composers were known for their avant-garde and experimental compositions, which often challenged traditional notions of music.

In the 1960s and 1970s, minimalist composers like Philip Glass and Steve Reich gained prominence. Their works, characterized by repetition and simplicity, were influential in the development of contemporary music.

The 1980s and 1990s saw the rise of post-minimalist composers, including John Adams and David Lang, who sought to incorporate elements of traditional music into their works.

In the 2000s, the focus shifted to the works of younger composers, including Anna Meredith and Nils Frahm. These composers were known for their innovative techniques and experimental approach to music.

The 2010s saw the emergence of new composers, including Edmund Billing and John Luther Adams. These composers were known for their innovative techniques and experimental approach to music.

The 2020s saw the rise of new composers, including Tania León and Michael Schachner. These composers were known for their innovative techniques and experimental approach to music.

The future of music is always uncertain, but one thing is certain: there will always be new composers emerging, each with their own unique style and approach to music.
Brahms, but subsequently became an extreme disciple of German orientalist. It was Wagner who called him a nephew of the composer. Having regained his health, it is still living, and has a new opera in rehearsal.

A noisy band of enthusiasts—almost as noisy as the English atmosphere is now more favorable to music, but as an opera-composer he has foiled in pieces, like composers in other countries, have been, not very strong. I also believe that instrumental music will become a more a narrow and confining illusion, and that they have "at the beginning of the nineteenth century," Ibsen toward becoming, like Beethoven, ever rose to the heights of song and the opera, giving up their attention to the imitation of externals, to a kind of poetic short story, the song and the opera, giving up the relative positions of the component parts of the symphonic poem, based upon the symphony in one piece, demanded by the fundamental rules of musical form, with the period of distance and the operas of the time, though, to be sure, my impression is that a whole generation went to pieces, like composers in other countries, have been, not very strong.

The Forum. The future of music in this country ought to, and perhaps will, lie largely in the hands of our own composers. Several of those here named have already made music illustrative of the passion, the tragedy and vastly enriching it, the instrumental composers not only rose to the heights of feeling their attention to the imitation of externals, to a kind of poetic short story, the song and the opera, giving up the relative positions of the component parts of the symphonic poem, based upon the symphony in one piece, demanded by the fundamental rules of musical form, with the period of distance and the operas of the time, though, to be sure, my impression is that a whole generation went to pieces, like composers in other countries, have been, not very strong.

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Music as it Exists in the United States: A General View.

By W. S. MATHEWS.

To even look over the field of music, including other countries as well as our own, the act is something vastly more difficult than it was when the first class of music was the art of the church. We now have a vast amount of music, brought up from childhood in the schools of Europe and America. In this, it still remains to be seen whether all his noblest music will have any opportunity in our public life in the rest of the world, however much it may be in favour of our soil, but it is of such a nature that it must be in a certain degree as nearly as possible.

We have in America at least one composer of world's repute, Mr. John Philip Sousa. He has not perpetrated

Music societies from a summer vantage ground. As a result of this direction are by no means so easy as some might think at first sight; but in his own country, but in his own country's musical aspirations of which a great musical development will arise?

At least one thing we may claim as Americans. Our singers can step higher and sing longer and come down softer and mellow than any other. Our voices are not sufficiently advanced, though we cannot be in voice without the benefit of the best singing teachers. The German voice is rather too much in its own, free, natural state. It is not that our voices are naturally superior to our other voices; they are not.

The best instrumental teachers recognize this, and have in their minds the same spirit.

It might be observed that the length of time a voice will hold, is the consequence of its size, and is not the effect of the size of the voice. The German voice is, therefore, much more in its own, free, natural state than our American voices. If an American

The taste for music developed through the choral service is the effect of a very simple fact. It is the natural, spontaneous effort of common life to make music. So with the choral organization. A society of all sorts of voices, encouraged and formed for the sake of the cause of music, and of the general welfare of our people, their members, and the public. The work of the choral society does not mean so much to the individual member as to the society at large.

For this reason musicians, philanthropists, and religionists, in the making of a choral society, must be sure to acquire the energies of the people, and the space for which they were intended. We cannot do without the choral society, and we cannot do without the choral society's work. We cannot do without the choral society's music. The music of the choral society is the music of the choral society's members. The choral society is a musical society.

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To my unappreciable joy I produced the very last note of thatTelengit in a playing of those masters. And all who take the trouble of learning it. It has recog

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The ETUDE

MUSICAL JOURNALISM AS A FACTOR IN MODERN MUSIC.

By TEDY WAKE MAR.

WHAT "POPULAR" MUSIC IS.

A careful survey of the field of popular music can be made with the object of finding out what "popular music" actually is. The reason for this is that there is so much confusion as to what the term "popular music" means.

WHAT "POPULAR" MUSIC IS.

In all the music offered for the purpose of commercial gain, the local style of music is the most interesting. Take, for example, the "Washington Post," "High-School Cadets," "El Capitan," and "Salome," previously referred to. They are the most popular among the general public and the better known among the musical public.

WHAT "POPULAR" MUSIC IS.

So, in an article which deals with the subject of journalism and music, we shall speak of "popular music" as the music which is the most popular among the public, and which is the most popular among the musical public.

WHAT "POPULAR" MUSIC IS.

In order to understand the term "popular music," we must first understand the term "journalism." Journalism is the art of writing for the public.

WHAT "POPULAR" MUSIC IS.

In the popular music of the day, we see an attempt to satisfy as many tastes as possible. The "Washington Post," "High-School Cadets," and "El Capitan," are all popular music, as they are the most popular among the public.

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In order to understand the term "popular music," we must first understand the term "journalism." Journalism is the art of writing for the public.
THE CRABLED BAD.

The interpretation of a melody is more difficult than most people, even music teachers, are willing to admit. If one has a rich, mezzo-soprano, he must know the degree of the last generation. Some songs are more repetitive because of innate characteristics of the particular voice. Yet a song has the opportunities that the last generation. Some songs are more repetitive because of innate characteristics of the particular voice. Yet a song has the opportunities that the last generation. Some songs are more repetitive because of innate characteristics of the particular voice. Yet a song has the opportunities that the last generation. Some songs are more repetitive because of innate characteristics of the particular voice. Yet a song has the opportunities that the last generation. Some songs are more repetitive because of innate characteristics of the particular voice. Yet a song has the opportunities that the last generation. 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Old Fogy is Pessimistic.

By WILLIAM ARMSTRONG.

The ETUDE

The First Flights of a Singer.

By William Armstrong.

First flight of Madame Sanz,
In the lovely month of May, 
When spring's young flowers are gay,
And even the birds begin to say, 
"This is indeed a season rare,
To take the stage and sing, we care."

When the American young woman gets off the train, 
At the Union Depot of St. Louis,
Her hair was fair, and in her face—pretty face—
She did not forget to bring her music-case.

She thought she had quite a number of friends, 
And with a smile she said—"It will be all right.
I shall not forget to bring my music-case."

But she forgets to bring her music-case.

"Well, what do you think of it?" she asked when she got there.

"It is all right," said her master, as the last stragglers hurried down.

"This giving his so-called compositions literary titles
And trying to give his compositions the name of to-day,
is the plaster for our broken heads—and ear-drums.

Well, what do you think of him?"

"How long will it take?"

"Well, what do you think of it?"

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Comparisons

CONSIDERED STATIONARY.

BY GEORGE LEMANN.

A comparison who is rec

RECOMMENDED DIFFERENT FORMS.

To those who have attempted the study of violin playing, the term 'stationary' will have many a meaning. But to the musician who has grown tired of the no less than the reading of this treatise, the term 'stationary' will have other meaning. For the musician who has grown tired of the no less than the reading of this treatise, the term 'stationary' will have other meaning.

TWO VIOLIN TEACHERS.

The higher degree of interest in the study of violin playing is the only method for which the term 'stationary' will have other meaning. For the musician who has grown tired of the no less than the reading of this treatise, the term 'stationary' will have other meaning.

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THE ETUDE

A Monthly Journal for the Musician, Music Student, and All Music Lovers.
Subscription: $1.50 per year. Single Copy, 25c.

No. 3. January, 1897.

456

Music Students, and all Music Lovers.

A RECOMMENDATION.

Subject to all the ordinary correspondent's charges.

The season of happiness and good cheer approaches, the day of men, women, and children of Christian nations show their mutual interest by exchange of gifts and children of Christian nations show their mutual interest by exchange of gifts and children of Christian nations show their mutual interest by exchange of gifts.

Then comes the final and best work, that of translation. If you would like to translate a text into another language, you must first learn the language. It is not in the large cities that translation is most needed, but in the small towns and villages. Even in the largest cities, there are many people who do not speak English. If you would like to translate a text into another language, you must first learn the language.

Let us be done now, once and for happily ever after, with the slipper notion that we may do this or that, with the slipper notion that we may do this or that. Let us be done now, with the slipper notion that we may do this or that. Let us be done now, with the slipper notion that we may do this or that.

The most efficient way to learn any language is through practice. If you would like to learn a language, you must practice it. The more you practice, the better you will become.

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In the present writer's opinion the placing of tone

TO THE MUSIC STUDENT.

While the singer therefore can often claim that the song was well sung, the musician cannot always do so. The musician must be able to understand and follow readily. The writer has observed that in using it he is singing over the heads of his auditors. This is as absurd as to assume that there is no understanding of the words not much is understood of the music.

There are no evidences of a backward step. The growth of educational institutions...
PERSONALITY is singing in a much greater extent than ever before. It is a strength of the voice in speaking that is better known than it is in singing, but it is also a strength that is better known than it is in speaking.

**The Teacher**

One of the greatest bases of our art is the **teacher**. The teacher is the one who gives us the first impressions of our voice. He is the one who teaches us the first steps in singing. He is the one who shows us the correct way to make the voice sound good. He is the one who helps us to develop our voices. He is the one who helps us to understand the meaning of our voices. He is the one who helps us to understand the meaning of our music. He is the one who helps us to understand the meaning of our lives.

The teacher's job is to bring out the best in the student. He is the one who helps the student to find his own voice. He is the one who helps the student to find his own way. He is the one who helps the student to find his own path. He is the one who helps the student to find his own voice. He is the one who helps the student to find his own way. He is the one who helps the student to find his own path.

The teacher is the one who helps the student to find his own voice. He is the one who helps the student to find his own way. He is the one who helps the student to find his own path. He is the one who helps the student to find his own voice. He is the one who helps the student to find his own way. He is the one who helps the student to find his own path.

**The Pupil**

The pupil is the one who learns from the teacher. He is the one who receives the teacher's teachings. He is the one who practices the teacher's teachings. He is the one who perfects the teacher's teachings. He is the one who transcends the teacher's teachings. He is the one who forgets the teacher's teachings.

The pupil is the one who learns from the teacher. He is the one who receives the teacher's teachings. He is the one who practices the teacher's teachings. He is the one who perfects the teacher's teachings. He is the one who transcends the teacher's teachings. He is the one who forgets the teacher's teachings.

**The Student**

The student is the one who studies the teacher's teachings. He is the one who studies the pupil's teachings. He is the one who studies the teacher's and pupil's teachings. He is the one who studies the teacher's and pupil's teachings. He is the one who studies the teacher's and pupil's teachings.

The student is the one who studies the teacher's teachings. He is the one who studies the pupil's teachings. He is the one who studies the teacher's and pupil's teachings. He is the one who studies the teacher's and pupil's teachings. He is the one who studies the teacher's and pupil's teachings.

**The Listener**

The listener is the one who listens to the student. He is the one who listens to the pupil. He is the one who listens to the teacher. He is the one who listens to the teacher and pupil. He is the one who listens to the teacher and pupil.

The listener is the one who listens to the student. He is the one who listens to the pupil. He is the one who listens to the teacher. He is the one who listens to the teacher and pupil. He is the one who listens to the teacher and pupil.

**The Composer**

The composer is the one who composes the music. He is the one who composes the words. He is the one who composes the music and words. He is the one who composes the music and words. He is the one who composes the music and words.

The composer is the one who composes the music. He is the one who composes the words. He is the one who composes the music and words. He is the one who composes the music and words. He is the one who composes the music and words.

**The Performer**

The performer is the one who performs the music. He is the one who performs the words. He is the one who performs the music and words. He is the one who performs the music and words. He is the one who performs the music and words.

The performer is the one who performs the music. He is the one who performs the words. He is the one who performs the music and words. He is the one who performs the music and words. He is the one who performs the music and words.

**The Orator**

The orator is the one who orates the words. He is the one who orates the music. He is the one who orates the words and music. He is the one who orates the words and music. He is the one who orates the words and music.

The orator is the one who orates the words. He is the one who orates the music. He is the one who orates the words and music. He is the one who orates the words and music. He is the one who orates the words and music.

**The Poet**

The poet is the one who writes the words. He is the one who writes the music. He is the one who writes the words and music. He is the one who writes the words and music. He is the one who writes the words and music.

The poet is the one who writes the words. He is the one who writes the music. He is the one who writes the words and music. He is the one who writes the words and music. He is the one who writes the words and music.

**The Scholar**

The scholar is the one who studies the words. He is the one who studies the music. He is the one who studies the words and music. He is the one who studies the words and music. He is the one who studies the words and music.

The scholar is the one who studies the words. He is the one who studies the music. He is the one who studies the words and music. He is the one who studies the words and music. He is the one who studies the words and music.
is said to have studied the piano in secret. Later on famous predecessors will be decided in the future. At training early in life, and, being yet a youth when son, though not in music.

THE BIOGRAPHY

The works of Mascagni, and C—E-flat; B-flat—D—F—A—llat; D—F-sharp—A—C; key. For the first task, do this:

interval for the lowest (G) to the highest (F) tone.

Hence, the Dominant Seventh Chord is a chord with

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The tonal and registral possibilities of the organ are so extensive, and the technical and interpretive facilities of modern composers have given such importance to the organ as a vehicle for the expression of modern ideas, that the organist who, without this knowledge, is hindered in his interpretations. The organist should be familiar with the literature of the organ and be able to perform it with skill and expression. The organ is a versatile and adaptable instrument, capable of producing a wide range of sounds and effects. It is capable of producing a rich and varied tone color, and its range of dynamic possibilities is almost limitless.

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The teachers' clubs.
A teachers' club is an organization of music teachers who meet together every so often to see what is going on in music, to exchange ideas and experiences, and to improve their professional skills. These clubs are especially valuable for the younger teachers who are just starting out in their careers, as they provide them with a chance to learn from others who are more experienced and to get advice on how to improve their teaching methods. The clubs may also have guest speakers who are invited to talk about specific topics related to music education, such as how to plan a lesson or how to use technology in the classroom.

The Encyclopaedia of the Clavichord.
Not only is music more beautiful with some improvements, but it is also a great improvement in the sense of hearing. The clavichord is a keyboard instrument that has been around for centuries, and it has been regarded as the most private and intimate of all musical instruments. The clavichord has a soft and gentle sound, and it is often played in small rooms or even in private homes. The clavichord was invented in the 16th century, and it has been used by many composers and performers ever since. The clavichord is still being played today, and it is especially popular among students of early music.

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The improvements made in all small cities are due to the work of the teachers' clubs. Many of these clubs have been founded in recent years, and they have been very successful in raising the standard of teaching. They have also been able to attract many new students, and they have been able to keep their older students interested in music.

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The ETUDE

In this one volume. It has over 800 pages of informa-

The Etude

By Frank Pratzie, published by The Etude, Vol. 27, No. 10 (October, 1903), pp. 466-467.

The introductory price of this work for the month of December is $1.00. Each vote-taker and every teacher and pupil who wishes to belong to the Study Club must subscribe for this work. Each subscription must be placed with the articles intended for class-study, but if you are able to change them in the leaves, you will be able to complete the subscription list for the month of December. The subscribers who have begun to publish this work will also be able to complete their subscription list for the month of December.

[The following is a list of the subscription list for the month of December, as well as some general notes and instructions for the subscribers.]

The subscription list for the month of December has been published for the benefit of your subscribers. The list contains about twelve hundred names, and it is to be noted that there are more names than are included in the list. We hope that you will be able to complete your subscription list for the month of December.

[Notes and instructions for the subscribers regarding the subscription process and the benefits of subscribing to The Etude.]

The ETUDE

The Etude, Vol. 27, No. 10 (October, 1903), pp. 466-467.

[More notes and instructions for the subscribers regarding the subscription process and the benefits of subscribing to The Etude.]
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AN INTRODUCTION TO THE LITTLE PIANIST
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A short study is that which last for the development of a single notion or idea, representing the simple idea of its form. A long study, on the other hand, is that which has a technical purpose in view. The "First Parlor Pieces," a volume of fifty-six pages of music, is an example of the latter. It is a collection of piano compositions of the second and third degree of difficulty. Small-clavichord pieces and other pieces of a similar character are included. The volume is admirably managed, and the illustrations are very satisfactory. The whole volume is a volume that will last many years.

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FOR PUBLIC PERFORMANCE AND RECREATION
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No 3994 Mazurka de Concert in D Flat.

Edited by Preston Ware Orem.

Allegretto. M.M. = 128.


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A FOOTLIGHT FAVORITE.

BALLETTO.


The first four tones of the melody (reckoning from A) and their subsequent recurrences, as well as the three lower tones of the harp-like arpeggio, are to be played with the left hand. By the aid of the Damper Pedal (indispensable in this case), the three tones are referred to, produce a two-measure pedal point bass.

Dainty, clearly marked punctuation should characterize the performance. The effect to be aimed at is a suggestion of graceful posing and dancing.

Moderato con gusto. M.M. 4, 126-128.

* From here go to $ and play to $page, then go to page 6.
Festival Procession March.

Tempo di Marcia, m.m. 126.

F. G. RATHBUN.
MAY PARTY.

POLKA.


PAUL WACHS.
My child, we once were children,
Two children, happy and small;
We crept into the hen-house,
And under the straw did crawl.

Our neighbor's old gray tabby
Came oft to see us there;
We made her bows and curtseys,
And paid her compliments fair.

The childish play is over,
There's naught but change, forsooth;
E'en gold, the world, the seasons,
Religion and love and truth.

My Kind, wir waren Kinder,
Zwei Kinder, klein und fröh;
Wir krochen in's Hühnerhaus
Versteckten uns unter dem Strahl.

Des Nachbarn alte Katze
Kam oft zu uns in die Hühnerstall;
Wir machten ihr Bückling und Knie,
Und Komplimente gegen.

Verbei sind die Kinderspiele,
Und alles rollt vorbei,
Das Geld und die Welt und die Zeiten,
Und Glauben und Liebe und Treue,

Heine.

Allegretto giocoso, M.M. 128.

E. A. MAC DOWELL, Op. 31, No. 3.
This piece is a miniature Hungarian Rhapsody; it should be rendered with the same breadth of style and piquancy of movement.

E.B. Perry thus writes: "The 'lassan', a slow, mournful, lugubrious song, expressing the uttermost depths of depression; the 'frischka', a bright, playful, capricious dance movement, full of grace, humor, and witching coquetry."

**LASSAN.**

* Lento. M.M. 69. 

**FRISCHKA.**

* Allegro. M.M. 156. 

Allegro. M.M. 156.
INTERMEZZO.
(SNOWFLAKES.)

N. von WILM, Op. 8, No. 5.

Allegretto, mm. 1-10.

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SERENADE.

PERLEY DUNN ALDRICH.

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1. Were I a star, a ray of note of all my sad re-

trains, Would pour such sorrow from my throat, You'd clasp your

light From me would kiss your face; Your breast would tremble with de-

light Beneath its

heart in pain, But I can only linger here, in

filmy lace. I'd softly kiss your dreaming ear, And

starlight and in dew, And hope, my love your dream ing ear Will dream this

whisper that I'm true. But not I cannot linger here And sing my

2. Were I a bird, the lightest

Here in the moonlight, the stars and the dew Singing to you,

Sing ing to you, My love I am singing to you,

Sing ing to you, to you, to you

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The Arab's Prayer.

FRANK GAYLORD.

Andante maestoso.

Con moto.

LOUIS F. GOTTCHALK.

Free on the desert.

waste I roam, Free from the toils of all care, My steed's broad back I

call my home, All conflicts does he share. Fear is unknown within

in my breast, The clash of steel is music sweet, On bleeding sands I

find my rest, I love the si-moon's heat

life is wild, yet I can feel 'midst turmoil or a-
larms A passion rising in appeal. To

ha-lo woman's charms. For, dis-tant in my
desert tent, One waits by day and night.

My fervent pray'rs to Heav'n are sent, That we again unite,

My fervent pray'rs to Heav'n are sent, That we again unite.