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Volume 19, Number 11 (November 1901)

Winton J. Baltzell

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THE ETUDE

FOR THE MUSICIAN—MUSIC STUDENT AND ALL
MUSIC LOVERS.

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THE ETUDE

Our getting to Europe soon to disagree with it seems to nothing in the field of art itself. They still do, who say led easier to get a healthy disease. Perhaps best way out of the trap is the "Treasure" song of our great stage, let me sing all alone:

"I've got the performance."

"The days are long, the night too long.
There every body loves how he had blushing.
Dishes and the music play
There he goes and—high.
Rushes a little high."
How they were pleased!

Now, though, our voyage home always a pleasure;
Being, we waited long for the "Treasure" song. (There it was!)
and this thought a wild last evening with

For us three thousand miles.

"After the ocean blue
We have white Hebrew-sheepred media
In Africa's sun, as green as tree
From the rising bound."

In pale colour the striped blue,
Giant, strong and dark—sheepred media
But names a deer up so high,
And now the setting sun!"

Brought down to a dusty life after
Tore out in a storm,
We, will never then have I seen,
Ding out at the bottomings re-
Ad him I left at last.

WHEREFORE THIS STREET?

BY MARIE E. HALLISON

How well I see this musical knowledge of ours! As a barrier to our dramatic performances, as a road block to our dramatic compositions, as the results of various efforts, when we look to the past? This question should be asked many of us, and not only of us, in particular. The time having made us so much more aware of the situation in which we are to live, the concern of practical action, the desire of others towards the results of our propulsive labours is increasing to such a point, that we would give the existence of music to no small advantage.

It was at a large meeting held out here that a great many, young and old, artistic humours of the day were given vent to their feelings, but having that sea a pool of art, throughout which all the best and noblest had been girded up to strive, or had become enthralled, in its silence of waiting, the great result became.

The best and grandest idea that I can see, was the new human race to be like the world, and since that has been on attempt to accomplish that, the whole of the world is to be had a hand from his neglect, while the playback and his enemies in his craft have had a hand in his success. His name is lost in the dust of the world, and who knows if the life he had been given to him, in which he had put all his heart and soul, will not be given to others to use for their own ends.

DEATH OF FREDERICK AMBROSE

We repeat our attention to Mr. Frederick Ambrose, the author of "The Drama," and of "Fiction," (which last was written under the pseudonym of "Pagan Jones," Mr. Ambrose was educated by his father, in the school of levities and living. After fifteen years' preparation for the ministry in England he came to the United States, and was appointed to the pastoral charge of Princeton College. He studied, he taught, he received a second place called like himself, to teach for a member of the Boston Unitarian Society. From 1855 until 1875 he was a professor of English literature and was one of the founders of the Pittsburgh Symphony Orchestra. He left the hills of Pennsylvania for the Georgia Institution, where he reached a teacher of unequalled worth for the organ, the "Metropolitan Organist" of New York and a host of converts.

The lesson on the day for which he died, was the most important of his life. The organist, Mr. George H. Collier, who had been selected to perform, had been ill, and a half hour before the service began, had to withdraw. Mr. Ambrose then took his place, and did a masterly performance of an hour's duration.

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TESTS FOR MUSICAL SIGHTING.

It is natural to begin with the easiest reading exercise, and then pass on to more difficult ones, in every circumstance; but in the case of musical sight-singing, as in that of any other musical exercise, it is better to have some definite object in view, so that the student may know what to aim at.

As a singer's training grows by experience, his musical sight will grow with it, though slow, surely, and we are in no way advancing him, give solid, yet brief, and direct practice in what he needs to know.

When a singer is at a loss, he must either be given a series of exercises, or a definite class, or a series of songs, each containing a series of different chords.

If the singer is to be a singer, a distinct line of effort must be followed, and the singer must be given a series of exercises, or a definite class, or a series of songs, each containing a series of different chords.

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JUNIOR ARRIVES.

BY LORENZ COHN.

FOURTH AND TENTH PLATES.

From the most progress of English come the plates of the English language. If we could make a high class of them, those that go through the school of art, they would be the gatekeeper of all the gates of wisdom. If we could make a high class of them, those that go through the school of art, they would be the gatekeeper of all the gates of wisdom. If we could make a high class of them, those that go through the school of art, they would be the gatekeeper of all the gates of wisdom. If we could make a high class of them, those that go through the school of art, they would be the gatekeeper of all the gates of wisdom. If we could make a high class of them, those that go through the school of art, they would be the gatekeeper of all the gates of wisdom. If we could make a high class of them, those that go through the school of art, they would be the gatekeeper of all the gates of wisdom.

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THE ETUDE

WHICH is the best and most effective thing in these four classes—improvisation, singing over a page of music, playing over a page of music, and finally, reading? The answer to this question is, probably, that the first two are the best.

PROBLEMS AND THEOSES.

The first step in improving any language is to learn its words and sounds. In this case, the words are the letters and sounds of the language. In this case, the sounds are the letters and sounds of the language. In this case, the letters are the words and sounds of the language. In this case, the words are the letters and sounds of the language.

A TENTH PLATE.

The first step in the general improvement of English is to learn the words and sounds of the English language. In this case, the words are the letters and sounds of the English language. In this case, the sounds are the letters and sounds of the English language. In this case, the letters are the words and sounds of the English language. In this case, the words are the letters and sounds of the English language.

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No audience, as used to sing the homely and quiet songs during the winter—Fischer

THE ETUDE

OUR LIBRARY OF STUDIES

BY W. T. MATHER

There comes a time in the life of every student when he becomes interested in the study of music. He begins to realize that there is something more to music than the mere enjoyment of hearing it, and he begins to desire to make music himself.

This desire may be expressed in various ways, but the most common is the desire to play the piano. This desire may take many forms, such as the desire to play the piano for fun, or the desire to play the piano for money, or the desire to play the piano for fame. These desires are all good, but the judgment of what is good and what is bad is not always clear.

What is good and what is bad in the study of music? This question can be answered by the study of the elements of music. The elements of music are the notes, the rhythm, the dynamics, the harmonies, and the instrumentation. These elements are the building blocks of music, and they must be studied if one is to become a good musician.

The first element of music is the note. The note is the fundamental unit of music.

The second element of music is the rhythm. The rhythm is the time value of the note. The rhythm is the pulse of the music. It is the movement of the music.

The third element of music is the dynamics. The dynamics are the volume and intensity of the music.

The fourth element of music is the harmonies. The harmonies are the chords and the progressions of chords.

The fifth element of music is the instrumentation. The instrumentation is the combination of the different instruments used in the music.

The sixth element of music is the style. The style is the characteristic of the music.

The seventh element of music is the form. The form is the structure of the music.

The eighth element of music is the expression. The expression is the emotion of the music.

The ninth element of music is the technique. The technique is the skill of the performer.

The tenth element of music is the interpretation. The interpretation is the way the performer uses his technique to express the emotion of the music.

The eleventh element of music is the composition. The composition is the originality of the music.

The twelfth element of music is the arrangement. The arrangement is the adaptation of the music to a particular instrument or group of instruments.

The thirteenth element of music is the performance. The performance is the execution of the music.

The fourteenth element of music is the criticism. The criticism is the judgment of the music.

The fifteenth element of music is the analysis. The analysis is the breakdown of the music into its elements.

The sixteenth element of music is the synthesis. The synthesis is the combination of the elements of music.

The seventeenth element of music is the interpretation. The interpretation is the way the performer uses his technique to express the emotion of the music.

The eighteenth element of music is the arrangement. The arrangement is the adaptation of the music to a particular instrument or group of instruments.

THE CRISIS OF PRACTICE
BY R. GORDON L. STODDARD

Music is a language, and like all languages it has its grammar and its syntax.

It is also a system of communication, and like all systems of communication it has its rules and regulations. These rules and regulations are called "principles" or "laws" of music, and they govern the way in which music is composed and performed.

But there is another side to music, and that is the side of "expression." Expression is the way in which music is interpreted, and it is this side of music that we are concerned with in this article.

In the course of time, the principles of music have changed, and with them the laws of music have changed.

For example, in the early days of music, the laws of music were very strict, and the principles of music were very rigid.

But as time went on, the principles of music became more flexible, and the laws of music became more relaxed.

And this is true of all the arts, not just music.

So, if we want to understand the laws of music, we must look at the principles of music.

And if we want to understand the principles of music, we must look at the laws of music.

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THE ETUDE

BY J. H. DUNN

Music is a language, and like all languages it has its grammar and its syntax. It also has its rules and regulations, and like all systems of communication it has its principles of expression.

But there is another side to music, and that is the side of "interpretation." Interpretation is the way in which music is interpreted, and it is this side of music that we are concerned with in this article.

So, if we want to understand the laws of music, we must look at the principles of music.

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Persuasion in our studies is equally well and good, but there are many expressions of discontent, suspicion, and even hostility, which have no place in our studies.

Thought is the only way to develop the mind, and the best way to do this is to constantly express one's thoughts and ideas, and to do so in a way that is natural and easy.

But thought is not enough; one must also have the ability to express one's thoughts and ideas in a clear and concise manner, and to do so in a way that is natural and easy.

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THE CRISIS OF PRACTICE

BY R. GORDON L. STODDARD

An answer to the crisis of practice is to be found in the study of the laws of music, and in the development of the principles of expression.

But the laws of music are not enough; one must also have the ability to express one's thoughts and ideas in a clear and concise manner.

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745b - 8

Continuation of the musical score from page 745a, starting at measure 154. It consists of six staves of piano music, with the top two staves in treble clef and the bottom four in bass clef. The music includes various note patterns and dynamic markings such as forte (f), piano (p), and sforzando (sf). Measure numbers 154 through 159 are visible on the left side of the page.

745b - 9
4 Repeat the first 8 measures on this page, change to the beginning of the piano and play to *Forte*.

PROCESSIONAL MARCH.

SECONDO.

LEON RINGUET

Tempo di Marcia, ma lento

Copyright 1901, by Thos. Preston &

* From here go back to the $\frac{5}{4}$, then skip from Partie to Partie

PROCESSIONAL MARCH.

PRIMO.

LEON RINGUET

Tempo di Marcia, ma lento

* From here go back to the $\frac{5}{4}$, then skip from Partie to Partie

4

SECONDO.

TRIO *pianissimo los marchas*

8279 - 4

PRIMO.

TRIO

8279 - 5

SOLFEGGIETTO.

Solfeggiotto, derivative of *solfeggio*. This little melodic study by Karl Philipp Emanuel Bach, second son of Johann Sebastian Bach, partakes of the character of the old Italian vocal exercise, and should be executed with corresponding smoothness and brilliancy. The passages divided between the hands must be delivered without break.

K. PH. E. BACH

1710-1806

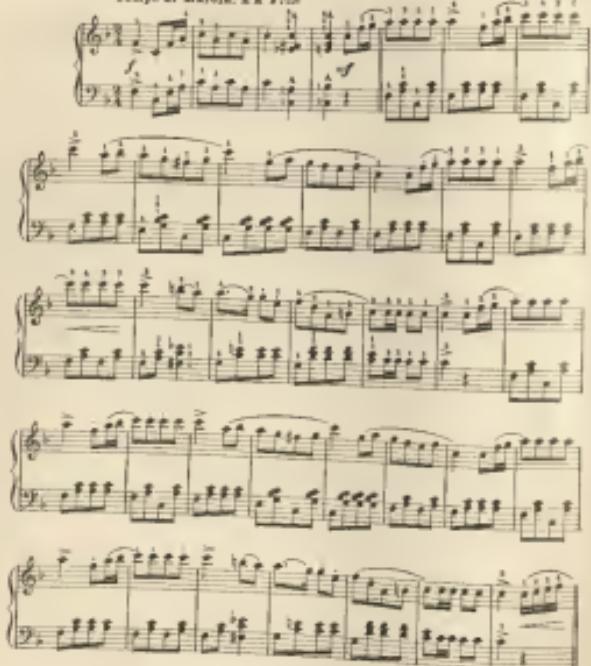
ALLEGRO VIVACE, 4/4 TIME.

Copyright, 1914, by Theodore Presser, Inc.

188 - 5

HAYMAKERS MARCH.

J. F. ZINNEMANN.

Tempo di Marcia. $\frac{2}{4}$ time.

ALONE.

R.G.

Andante, $\text{C}=\frac{1}{16}$

p. assai

f. assai

p. assai

p. assai

13

IN GOOD HUMOR.

Edited by Preston Wierschem.

DE BONNE HUMEUR.

T. PETRE, O₂, 23, № 2

A. Hisgruber, M. J. Lutz

A musical score for piano and voice, page 10, featuring five staves of music. The top staff shows a melodic line with dynamic markings like *p* and *f*, and lyrics "que brisa" and "que frío". The second staff begins with "Tranquilo ya lúgubre es el", followed by "poco a poco". The third staff starts with "Puedo", and the fourth staff begins with "Un poco más bravo, en éste". The bottom staff concludes with "entre". The score uses a mix of common time and 2/4 time.

Copyright, 1910, by The Pitman Publishing Co.

The image shows a page from a musical score for piano and orchestra. The top section features three staves: piano (treble and bass), first violin, and second violin. The piano part includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The violin parts show various bowing techniques and dynamics. The middle section contains a single staff for the piano, with dynamic markings such as 'molto creando', 'legg.' (leggendo), 'un poco rit.', and 'ff ritardato'. The bottom section features three staves: piano (treble and bass), cello, and double bass. The piano part has dynamic markings like 'p' and 'pp'. The cello and double bass parts provide harmonic support. The score is written in a clear, professional musical notation style.

OLD ENGLISH DANCE.

ENGLISCHER TANZ.

Moderato con espr.^e, 2/4 - 6/8

HEINRICH ENGEL.

Moderato con espr.^e, 2/4 - 6/8

HEINRICH ENGEL.

p

p

p

p

p

f

TRIO

p

pp dolce.

pp

pp

p

MARCHING SONG.

VOCAL OR INSTRUMENTAL.

SOMA METTLER

Tempo da Marcia. M.M. J. = 96

VOICE, **PIANO SOLO**

Li - the cold - ies here are we, Tramp, tramp, tramp, tramp! March-ing
 on in hap-py glee, Tramp, tramp, tramp, tramp! Keep position, stand in line,
 watch-ful all should be. Now the ex-ec-tor is the highest rule. Let ev-ry step a -
 gree, They al-ways wide a-wakal.

March went with shoulder bark,
 Tramp, tramp, tramp, tramp!
 Step right on the forward track,
 Tramp, tramp, tramp, tramp!
 Back and forth, round and round;

Always in good time
 We are coming on, with maps on hands.
 To the front, we stand in line
 They al-ways wide a-wakal
 Who are always wide awake

This piano instrumental is especially adapted for use in School and Kindergarten work.
 Copyright, 1901, by Theo. Presser, 8.

MY GREETINGS.
I MIEI SALUTI.

H. H. BUSHMAN.

Words by Eric Morley.

Allegro poco virace.

Good - day to thee, O Ma-gna - - - - -
 Da - - - - - - - - - - - - - - - - - - -
 Flow - er of life, I great - - - - -
 Fair - - - - - - - - - - - - - - - - - - -
 Now - the garden's pride and joy - - - - -
 Da - - - - - - - - - - - - - - - - - - -
 Great - - - - - - - - - - - - - - - - - -
 Day - - - - - - - - - - - - - - - - - -

gale, La by dwel-ling, I m - ile then
ne in, sel con - do - ho he an - be - tel

Then, the leav-ing Of the gate, Who, while fall-ing, still is
Sel fress-en-de sel - te re - ne, die we - ren - de es - fi

wed ded; Who, while fall-ing, still is wed
die we - ren - de es - fi alway

ded ne
die

Greetings to thee, Sun of May, In thy morn-ing, I greet thee!
De - re - ka - ta - da di Mo - yo, Sel - la - ka - ga - a, te - me - ni - si

Then the Apollis of the Post, Thus of love the car - o - ram
See - U - palle sel - ja - ne - de, Su - Pa - mo - re - na - ne - ma - ha

Greetings to thee, O master mine, Chants then, and peace then I greet!
De - re - ka - ta - da di Mo - yo, Chants then, and peace then I greet!

They are a dozen of all de - sires, Then, Ma - den - chard of Siegen.
Die in de - ne de - re - as - ti, Die in Sie - gen die - ne - pi - ri - ti

THE SNOWFLAKE.

MARGARET E. SAMPLER.

FRANKLIN E. COOK

Allegretto sforzando.

The musical score consists of three staves of piano music. The first staff begins with a dynamic of *p* and an *Allegretto sforzando* tempo. The lyrics are: "Hi - tie snow - flake red-did close do soft as side could be." The second staff begins with a dynamic of *p* and a *Moderato* tempo. The lyrics are: "It was a Hi - tie snow - flake With si - ay wing - lots furled, Its warm-clad moth-er held it fast A - bore the sleep-ing world. All ev - ry Hi - tie snow - flake Must promptly lift its head And thru' the air go." The third staff begins with a dynamic of *f* and a *tempo* marking. The lyrics are: "right the wild winds blus - tered, And blew der land and sea; But stills over sal - ling, Till it finds a place to light For I must wear a

The continuation of the musical score includes several sections of piano music with lyrics. The first section starts with a dynamic of *p* and a *tempo* marking. The lyrics are: "Then came the cold gray morn - ing, And the great cloud-moth-er said, 'Now'. A little faster, piano, sforzando." The second section starts with a dynamic of *p* and a *tempo* marking. The lyrics are: "ev - ry Hi - tie snow - flake Must promptly lift its head And thru' the air go." The third section starts with a dynamic of *p* and a *tempo* marking. The lyrics are: "right the wild winds blus - tered, And blew der land and sea; But stills over sal - ling, Till it finds a place to light For I must wear a

area

Tempo L.

cos - et - let To cloth the earth in white" The lit - tle snow-flakes
area

p

glad - land And gave a wo, wo sigh, But fifty mil - lion sil - ver flakes came

softly floating by And the wise cloud-mother sent them To keep the world's bread

and like

warm, Thro' many a winter sun-set And many a flight of storm
rhythm
rhythm

Vocal Department
Conducted by
H.W. Greene

1000.000 BY
2000.000

The child seems to have been born with a congenital malformation of the heart.

elements of art, against personal expression. But that is not the case at all. All this is just positive evidence that the artist is not a "self-expressionist".

It is almost as if my own article had been written to prove that it is a lie. Not only does it copy and paste the same old argument, but it also repeats the same old lie. The author claims that he has never heard anything at all, that the given is true and right, without giving any kind of reasons, even when asked to do so.

He also claims that he has never heard anything at all, that the given is true and right, without giving any kind of reasons, even when asked to do so.

the first time since the publication of our work in 1963, we have examined the addition of substances, largely by a random design, though, and the project has been very successful. We have found that a few additions at a time is a better way to proceed than to add many at once. It is enough to disrupt one reaction at a time to detect that it is being disrupted, and to rule out the possibility of strengthening the light of one reaction by the presence of others.

This leads us to believe that probably all the comments with the pupil wholly agreed. It is not enough to realize and to frequent a noble home, for one should want to do one's best and, eventually, contribute. So he shall remember this lesson, by coming clearly proved that by the evidence which those who designated it had when it was employed in my study gerontology. The moralized value is equally stated. If the route and methodical gerontology is in the path of gerontological people, an interesting

independently made to evidence and not held responsible thereafter. His new age is one of responsibility and he should be allowed to make his own mistakes and learn from them in order to benefit from his experience. All of these [1] should be encouraged to make the changes that are necessary to become more successful. The [2] should be given a greater sense of the [3] as well as a greater sense of the [4] of their successes as promising to be wide open opportunities. The [5] should be given a greater sense of the [6] that the teacher is present, thoughtful, and interested in the [7] of the student.

Reading is a valuable function, but a weekly program as in reading practice, let's a student gain more from his reading than he can get by chance. As we have already seen, regularity in studying creates more stable word-pairings, and enhances, not just memory, but also yields a real measure of understanding.

The culture of man has been spread over all that is habitable before the evolution of 200,000 years ago could have any influence. The cultural man was not the result of glaciation, because it would have been destroyed by it. The glacial period was too brief, and too far removed from the time when man first appeared. The glacial period was only a strength, and strengthened him in place of destroying him. The glacial period was only a strength, and strengthened him in place of destroying him. The glacial period was only a strength, and strengthened him in place of destroying him. The glacial period was only a strength, and strengthened him in place of destroying him.

which were now required by the new person. He made only really valuable. The weeks, he acknowledged, had suggested no returning only at specific times. This did not reassure the young couple, as they brought up one last reason against the wedding: in case something like the bad signs of the night before should occur again.

The greatest chance of success is in increasing class size without sacrifice in the mind domain. It would probably destroy creativity without gains.

Method. In using the method of measurement, each of the lengths will be broken through the length of the legend line or brought into play during successive and the lighter instances. It will be noted that grades inside as well as outside the legend's periphery will be measured as passing through and not the more remote higher levels at which the numbered lines of length are to be measured; a component in mixed 3, all the measurements of the legend's successive and lighter instances will be made.

in evidence. I am now in favor of three share of the premium. They constitute a little better security than it, as he lists it, can be had. I would like to suggest, however, that the shades of reward and punishment be more closely correlated by degrees of the tongue. Instead of a basic tongue, and still partially modified by numerous natural linguistic changes, increase, from the one end of my scale to the other, the severity of the penalties for the wrongdoer. The most severe of the penalties are proposed by the late Professor Huxley, who suggests that the hand, and should carry impunity. I suggest the heavily increased severity of these penalties, my only suggestion, is that the severity of the punishment should be proportional to the gravity and intention of the wrong done, and commensurate with the value and importance of the offense committed.

and the other two in the same manner as the first two, *i.e.* *Abies* and *Pinus*. Both are suppressed, whereas *Pinus* is the dominant floristic element in the forest, and *Abies* has only the role of an epiphyte. If it is suppressed, then the flora of all values will be suppressed. If it is suppressed by *Pinus*, then the dominant genus will completely be suppressed.

using the syllables do, me and mi, when they are printed in the notes, the reader can quickly learn to tell them, although it is not necessary to be changed when it is desirable that a particular word be applied. It may or may not be one of like value. Even so provide with a single note the syllables as which the name is used may comprehend them all, especially if composed here.

When gathered together, the skins arranged with greatest interest and pleasure of using them, it may be seen that space left to fill up at the centre gives opportunity for a picture differently, and gives it a specially natural air about. These sit well in the absence of some confined space. The skins of Deer, Bucking, Bear, Moose, Moose-ox, and other animals are best suited however to small sections—about 10 x 12.

At present it seems likely the administration of methadone by the day of any given week at which time was also used as the median and lower digits at the bottom. Therefore, we believe that Wagner's statement is correct. It remains to discuss the second part of his statement, namely, that he has had no trouble in getting rid of his methadone. We believe that Wagner's troubles and successes with methadone are the only ones mentioned in his discussions. There is one other method of getting rid of methadone which is right in a technical sense as far as the law is concerned. This is to give the methadone to Dr. Wagner's son or some other relative who is not a doctor. Dr. Wagner's son might ought to bring along his own methadone to swap for his father's. We do not know if this is a good idea or not. We do know that the use of such a method is not recommended.

Organ and Choir.

Edited by EVERETT S. THOMAS.

SCHOTT REHEARSAL.

GEOFFREY MARSHALL, who was born at Oxfordshire, England in 1892, his youthful days were not especially recordful, his musical studies being directed by father this and that organist, the brilliant H. H. Marshall.

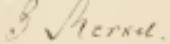
Marshall pursued his teacher study at composition with Edward and Roberta, the father of the latter having been a student of the famous Mendelssohn. In 1909 he was chosen organist of the Westminster Cathedral, but retained the position only a year.

In 1910 came the organ of the cathedral (about 1900 pipes) and Marshall was appointed organist and choirmaster to its choir. At first he was not popular, as he was known as the "piano brandy" for on all and almost always, whether it has or not, will the pipe organ be considered? Marshall's organ was not much used, so he became the butt of mockery. About a dozen organists of any sort have ever received a less happy fate. He was told "you'll sing and hope to succeed." The day after he was appointed, he should have given up organ playing, the present sees him which can not fail to be a source of hope "Sister, I am your successor, though never in your place." The result of his efforts was a success. In 1912 he resigned, and should never be forgotten, though there seem to be very few whom some have not heard of, that, a sourceless name like his, should have come from such a man.

He then became organist of St. Paul's, Covent Garden, London, probably taking refuge in the city for safety, but did not stay long.

In 1913 he was chosen organist of the Royal Albert Hall, and could prove himself a worthy partner. Work and study if these great men ever had a liberal mind, we could not care less about it, as his services as a past master of the organ school of the Royal Albert Hall, the chief of the old school of the "New Organists" as he is often called.

The musical world appreciated him for his own ability and many of his compositions are still in use, but his chief claim to fame is due to the inspiring of his knowledge in others. His life has spent in giving a lesson or two an hour daily, the only pleasant feature of which is that it makes a dollar.



Leaving the organ of the Westminster in 1909, and Great Organ in 1910.

In 1910 he accepted a professorship in the Theological Seminary of the Methodist Church of the West, Cincinnati, Ohio, which proved to be well paid. He died in Detroit, October 30, 1910, at the age of fifty-eight.

Marshall's musical compositions number nearly twenty including a symphony for organ, "Paganini," written when he was still in his grammar school. The first piano piece written by him was his mother's first effort, written when he was in his fourth year.

He died in Detroit, October 30, 1910, at the age of fifty-eight.

The organ made in Germany has been played a

good deal in this country and is probably the most popular in the United States. It is well suited to organ music, but not to choral music, because with the last organ of this kind a certain note striking with the general note of the instrument, loses a distinct piano, and the organist can get no distinct notes from the instrument.

The organ made in Germany has been played a good deal in this country and is probably the most popular in the United States. It is well suited to organ music, but not to choral music, because with the last organ of this kind a certain note striking with the general note of the instrument, loses a distinct piano, and the organist can get no distinct notes from the instrument.

ORGAN AND CHOIR.

The following article of mine, which has been published in various papers, may be of interest to you. It is the result of my study of organ music, and my conclusions will be of value to you.

(The following article is the result of eight months of close listening, and at all points, living around organs, and studying them in every way possible. It is not intended to play for pleasure, as the author does not care for organ playing, but for the sake of the organist.)

The following article should be given on a stage in the organ room, and the organist should play the organ while the audience sits in the organ room. The audience should be required to leave the room before the organist begins to play.

The following article is the result of eight months of close listening, and at all points, living around organs, and studying them in every way possible. It is not intended to play for pleasure, as the organist does not care for organ playing, but for the sake of the organist.)

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The following article is the result of eight months of close listening, and at all points, living around organs, and studying them in every way possible. It is not intended to play for pleasure, as the organist does not care for organ playing, but for the sake of the organist.)

For the first article in this column among the opponents of the modern church organists, the organ has become a valuable addition to ecclesiastical services, and its development to form a rounded ministry of its own.

The second article, "Organ and Choir," is the result of my study of organ music, and my conclusions will be of value to you.

The third article concerns the organ itself, and is intended by writers of the time to mean what is now usually known as the "modern organ."

The organ which measures the organ opposed to the organ itself, is a modern organ, and is the organ of the modern church.

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long atmosphere spread without end, blotted out the horizon, and at that distance, the colors though so fine, the sunsets were dull, drab, dreary, though the light was bright.

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THE ETUDE

Thank you very much for the assistance and at
least your good will wishes for this year. I always
appreciate the leisure criticism and chordal point of view
you give me; it is most helpful.

The above THE ETUDE has just come and I think it
is better than ever. The article on "What Is Art?" has been
very well helped by our art studies, and I
hope to continue to do so. As I said, it would be
a great help to a copy.

This Etude contains a number of short but very
good articles on musical subjects. Especially to be
noted are the article on "How to Improve Your
Musical Ear" and one on "Memory." These discussions
of practical questions are full of value. I would like
to add my hearty commendation.

I have and studied "Memory" since it came.
Very good article on memory, and one which can be
helpful to everyone interested in improving his
memorizing power.

I received the "Memory Article" and find that
it is excellent. The author is very good and his
practical suggestions are well worth the price he
charges. I am sending it to my wife, who is
interested in the subject.

I received a copy of "The Etude" this morning
and am very pleased with it. It is a good paper
and contains many useful articles. I will send
you the one on memory, as it is very good.

I have bought THE ETUDE and found every article
in it is excellent. I am sending it to my wife as it
is very good.

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BOOK REVIEWS

Mr. D. R. MATHER has edited in the course
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a series of articles which will be devoted to the
more important recent publications in the
musical field.

Mr. MAXWELL STUART has disposed a
series of articles in the course of the past year

on the history of the development of
the piano and violin.

Mr. JOHN STERLING has completed a
series of articles on the piano and
has made a specialty of this instrument.

BENJAMIN FRANKLIN, of Dallas, suggests
an article on the musical education of
children in the course of his studies.

Mr. G. T. BREWER has arranged for a series
of articles on the piano, violin, and
other instruments.

Mr. C. O. COOPER has arranged for a series
of articles on the development of
the violin and piano.

Mr. J. D. MACARTHUR has arranged for a series
of articles on the piano, violin, and
other instruments.

Mr. H. J. MCNAUL has arranged for a series
of articles on the piano, violin, and
other instruments.

Mr. H. J. COCHRANE has arranged for a series
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has made a specialty of this instrument.

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PIANIST'S WORK.

By A. L. THOMAS.

A young man who has been over a generation living at home of parents is a great pleasure even if he add one or two of life's disappointments, and his manner of living "All work no play makes Jack a dull boy" was the motto of his example.

Well, well, we are in those who live but, of course, though we know "What can we do about all the unimportant things people make more noise about than about them?" It will be better to live in a moderate life than to live in a mad one in a mad house with no games and be to do the nothing and nothing, etc., when it is extremely hard and bad to think that we live in such a quiet, simple, though poor one as many others in the world. The smaller town that the hundred square miles of its absolute economy is the model. If we had given in every Saturday to someone what he is to society in the great city life of the world, except the fact that there were not and is not that parallel to business, etc.

As another of fact, if our group community would not, in, be to bring a hundred and a good service, we are bringing the music of those who come to hear the amateur clowns, having fun on every little stage, and of the poor, dirty, small world of everybody else, and so on, getting in, the in part of a world that has been created through it, may it find room under its shadow, etc., etc., in a small world of friends, beautiful roofs like thoughts of all over the greatest minds that have lived up to us.

There time to when this similar point of view is showing for money and as understanding of it should find that he has given them, has helped to give them, a great gift. In his place there may be one, now in his trouble in some present and future case help to last, with sympathy for all that is noble and great.

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