

Musical Journal.

Our Latest Catalogue.

Just issued, is a handsomely bound book of 180 pages, it is of convenient size, and will prove a valuable guide in the selection of musical publications. Its contents, comprising nearly 5000 pieces and over 80 books, is divided into four parts, and includes the best productions of the most celebrated writers of Europe and America. Part 1 is devoted to sheet-music publications, viz: Voice and piano, waltzes, galops, polkas, mazurkas, schottisches, redows, quicksteps, quadrilles, four-hand arrangements, piano solos, cabinet organ music, collections of teaching pieces, violin and piano arrangements and exercises. With each title is given the key, compass, degree of difficulty, name of author and price. Part 2, a description of popular and standard book publications. Part 3, a convenient and comprehensive classification of the vocal and instrumental music of the best known writers, arranged under proper heads. Part 4 a thematic catalogue of popular vocal and instrumental music, which will be found particularly valuable in assisting the purchaser to make proper selections. Part 5, contains "odds and ends" not to be found in the parts above-mentioned. Mailed free to any address.

Our sheet music is printed from finely engraved plates, on the best quality music paper

A Letter from W. F. Sudds.

Gouverneur, N. Y., October 5, 1882.

Dear Sir:—Were it not that I am a firm believer in the old saying that "figures cannot lie," and especially yours, I could hardly credit your statement of the sales of the "National School for Piano forte," for the past two months. What then, may we not expect when the editions in foreign fingering, and the abridged edition, are also in the field? You see by the enclosed that heartiest endorsements from our most prominent musicians continue to pour in.

Very truly, etc.,

W. F. Sudds.

Foreign Music.

We call special attention to the list of foreign music, both vocal and instrumental, which is contained in our catalogue. As soon as a piece becomes popular in Europe, or shows any signs of popular appreciation we forthwith issue it in the same unabridged manner as originally published abroad, with the additional advantages of superb engraved plates, and the highest standard of music paper. Our editions far surpass the common type copies, and what is of the utmost importance to the purchaser they are correct and entire, having been carefully read and compared by the best proof-readers in the country. Our latest catalogue containing nearly 5000 pieces, will prove of great value to all who desire first-class music and music books. It will be sent to any address free upon application in person or by mail.

Teach Them Music.

No matter whether your children are boys or girls, if you can possibly afford it, give them lessons in music. Once acquired the knowledge of music is a constant source of pleasure, not only to the possessor, but to those with whom he mingles either at home or in society. This is particularly the case with girls, and there are few parents who, if they stop to think, would deny their daughters so easily procured an accomplishment. Take for instance, an evening company where the guests are singing and playing; your child is requested to sing, or perform on the piano or organ: what, then, must be her mortification as she blushingly replies, that she can neither sing nor play. Do not neglect this duty; you will not have to look far for a teacher, who will gladly undertake to instruct your little ones at a very moderate price.

The Great Waltz-Songs.

Two of the best-selling and most beautiful waltz-songs published, are "Orange Blossoms" and "Rose Leaves," by Adam Geibel. So great has been the demand for these, that we have exhausted the entire importations of the superb engravings used to adorn their title-pages, and are now receiving thousands of the new editions which were ordered expressly from the art works of which "Orange Blossoms" is pre-eminently the song of the people. It is grand! No voice is incapable of

singing its lovely strains, and it is aliko worthy the consideration of amateur and artist. "Rose Leaves," although a shade more difficult than its companion, is a gem of the first water, and what is of moment to the average pianist, has an accompaniment brilliant and showy yet easy of execution. At the present rate, the sales of these famous songs will reach hundreds of thousands of copies.

A Matter of Taste.

While it is admitted that the piano and the organ are instruments generally selected by parents and guardians for the use of those under their charge, yet it does not follow, that no other instruments are available as a means of social or self amusement.

Many a youth is so situated that he cannot procure a piano or organ, or may not care for either. At the same time he might gladly take to a violin, flute, or guitar, just as his taste inclines. Therefore it is eminently proper that the instrument he most likes should be the one selected, because it is easier to learn to play on a violin than a piano if one prefers the former. We publish instruction books for the violin, clarinet, cornet, flute, guitar, banjo, fife, and the accordion, and each one of these books is the work of a master, and cannot fail to impart full, practical instruction for its respective instrument, even though the learner has no knowledge whatever of written music. A catalogue containing a full list of our instruction books will be mailed free to any address.

Correct Instruction for the Reed Organ.

To those persons who are familiar with the works of Mr. W. F. Sudds, it would be unnecessary to say anything in praise of his latest production, "NATIONAL GUIDE TO REED ORGAN PLAYING;" but as the work will doubtless be inspected by many who are unacquainted with his famous book, "National School for the Piano-Forte," we desire to say that National Guide to Reed Organ Playing stands without a rival; it contains everything necessary for teacher and pupil, and, it is so plainly and progressively compiled that it may truthfully be called a self-instructor. The book is divided into two parts, as follows. Part I leads the pupil very gradually, by means of easy, melodious and technical exercises through all the keys. Part II introduces music of a more decided organ character, giving simple and comprehensive instruction in part playing, choir accompaniment, etc., and finally initiates the student into fugue playing. The book is also replete with choice organ music selected from the best productions of popular and standard authors. To all who desire a correct and practical organ instructor, we unhesitatingly recommend "National Guide to Reed Organ Playing."

Where the Responsibility Rests.

It is no wonder that the ordinary musical taste inclines towards what is known as "popular" music, and those who are directly to blame for this state of affairs are generally the loudest fault finders. One of the ablest articles we have yet seen touching the want of appreciation of good music, and its remedy, is from the pen of Mr. W. S. B. Matthews, and for the benefit of whom it may concern, we give it in full as it appeared in a recent number of *The American Musical Journal*. Mr. Matthews says:

It is a common complaint with music teachers that the standard of taste is very low in the communities where they live. They say it is quite useless to expect any good music to please. A song without words, a movement from a sonata, or any serious piece, they say, falls upon unhearing ears. It must be something "lively," in order to please. So the teacher in small towns gives up one after another of the pieces she learned when at school, and replaces them with the "Racquet," "Turkish Patrol," etc., and very properly feels ashamed of herself for doing so. This is the common state of things. But is it necessary? No! Improve the taste yourself. "How shall I do it?" you ask. Simply by presenting better music, in small doses, numerous repeated, under circumstances which permit proper hearing. The better music will make its way if you will play it or sing it under suitable circumstances.

There is a serious social abuse of music. Music is used in public assemblies to cover up various less desirable noises. A collection is to be taken, a baptism is going on, a part of the congregation are going out before communion; in all cases sing a hymn to cover up the noise. At the party a band plays in a distant corner; at the school commencement music comes in between the "exercises" to cover up the talk. There is immense abuse of music everywhere, the root of it being the performance of music in circumstances where it is not expected to be listened to.

The first care, then, in attempting to improve the

taste is to present your music under circumstances permitting it to be heard. Seat the hearers, and have a select few of them. But let the selection be mainly by their fondness for music, and not for their social position. Then play not too much. Two or three pieces properly chosen. It will be a great help if you can preface your most important selection with a few remarks, or a very brief essay on the composer and his style. Let it be seen that you yourself believe in it, and that you think any one who will listen carefully. Do not expect it to commend itself to unaccustomed ears all at once. It takes the seed some time to grow. At another occasion, introduce along with some new piece, the old one which you spoke about on a previous occasion.

It is a very good way to intermingle this with the pupils' recitals. Have two or three of your best pupils play something by some one composer, and some other pupil read a short sketch of him, or of his style. Although the work will perhaps not be as well done as if you did it yourself, it will interest the pupils more and possibly their parents; this way has the advantage of bringing the pupils into practical and experimental contact with good music.

In any case, if you desire the improvement of the musical taste in a community, you must improve it yourself. In doing this, you will at the same time commend yourself to the regard of the community more rapidly and surely than you could in any other way. And therein you will establish a lasting foundation for your own business.

The Growth of Musical Knowledge.

Progress seems to be the watchword of the time. Hundreds of thousands of people who are still in possession of their faculties, and who enjoy hale, vigorous health, remember when the stage coach was the only public conveyance, and when communication between distant points was slow and uncertain. To-day the whole world is connected by telegraph; railways stretch in every direction, and the steamship plows the waters of every sea. It is no wonder then that the spirit of progress should pervade all branches of civilization.

Not long ago it was exceedingly difficult for people of moderate means to procure even a common English education; in fact, a person was deemed fortunate who could "read, write, and do sums," anything beyond this being regarded as unnecessary. To-day the land is dotted with schools, seminaries and colleges, and the youth who will may partake of their blessings. Education refines and elevates the nature; hence a taste for the fine arts is developed. As an evidence of this, one has but to look at the rapid and astonishing growth of music: A few years ago the person who understood music was considered to be highly accomplished, to-day the want of such knowledge on the part of an American youth amounts to a positive deficiency. One thing, however, it is well to mention: the prices of teaching, of instruction books, and of music are each so cheap, that any one who desires may acquire at least sufficient tuition to afford them a vast amount of amusement and pleasure.

Tributes of Worth

TO A BOOK OF WORTH, BY MAN OF WORTH.

If there lingered in the mind of any one a single doubt regarding the merit, the efficacy or completeness of "National School for the Piano-forte," the opinions of two of the greatest of American musical authorities should at once dispel any such misgivings. Below are given verbatim the unsolicited criticisms of the gentlemen alluded to:—

From Dr. LOUIS MAAS, of Boston, Mass.

"After a careful survey of "National School" I am glad to tell you that I think it one of the very best books of that description that has been brought under my notice. It is simple, comprehensive and yet exhaustive—containing everything that can be sought for in anything of its kind. I shall be glad to recommend and use it as far as it is in my power."

And in the same earnest tone comes the approval

From DUDLEY BUCK, Esq., of Brooklyn, N. Y.

"I have examined "National School" and am glad to say that I think you have compiled a good work, covering all essential points of piano playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken."

Besides these distinguished endorsements, the publishers of "National School" have received commendations from both press and profession throughout the United States and Canada. In a word, it surpasses any other piano instructor in existence, and as such we recommend it to the trade, the teacher and the pupil.