HOW TO HEAR MUSIC.

THINGS ESSENTIAL TO REAL APPRECIATION.

COMPLETE MUSICAL ANALYSIS. A System Designed to Cultivate the Art of Analyzing and Criticising, and to Assist in the Performance and Understanding of the Works of the Great Composers of Different Epochs. By A. J. Goodrich. 8vo, pp. 352. Cincinnati: The John Church Company.

Mr. Goodrich, of whose individuality and past activities as musical pedagogue and essayist we confess ignorance, would obviously not have been true to his literary instincts if he had chosen a shorter title for the book before us. As a writer he commands a style whose chief fault is a profusion of words coupled with a scantiness of ideas of real depth, dignity or beauty. It may seem strange that we should purpose to devote considerable space and attention to a book which we are obliged to characterize thus at the outset, but the fact is, that in spite of inelegancies, inaccuracies and foolish utterances without number, Mr. Goodrich has written a book of real and remarkable value in view of the condition and needs of musical culture in the United States. He has had the wisdom and the penetration to recognize wherein our popular cultivation of music is most lacking; and though he has not convinced us that he has been completely successful in suggesting the remedy for the grievous defects in our pedagogics, he has worked in the right direction. His book is designed for teachers and students. We wish to enlarge its field of usefulness, and to this end we urge a discriminating study of it upon all lovers of music, whether they are still concerned with the practice of the art, or have relegated that activity to others and become only listeners to music. We might extend the number of those for whom the book has value even beyond the class of professionals and amateurs, to those who do not in anywise practice but simply love the art.

Putting aside the primary purpose of the author we wish to direct attention to what it may help to accomplish in a kind of education which is of greater significance than that devoted mainly to the development of agility and power in the fingers of would-be pianoforte players or to the flexibility of the larynx in ambitious singers. The greatest need of the people of the United States to-day in the matter of musical culture is a knowledge of how to listen to music. The ability properly to listen to a symphony or a sonata is rarer than the ability to play the pianoforte acceptably, and is a truer touchstone of a person's or a community's refinement, gentleness and culture. It will require no argument to convince the judicious that this ability is just as much a product of special training as the ability to appreciate the merits of a picture, statue or piece of architecture. Much more so, indeed; for painting and sculpture being arts of imitation, a keen faculty for comparison goes far toward helping to appreciation of their merits, at least so far as first principles are concerned. But music is least of all an imitative art. Its spiritual side is quite as significant as its material, its appeal to the higher faculties of the mind and to the emotions, quite as important a mission as its appeal to the senses. Are these commonplaces? Possibly; but how seldom do the writers on music manifest a recognition of them! Why are so many of these writers concerned only with forms and rules, with externals, to the forgetting of that which is nobler and higher? Why are so many others mere foolish rhapsodists who take advantage of the fact that the language of music is evanescent and indeterminate to exploit themselves as persons of exquisite sensibilities, instead of directing attention to the real elements of beauty in music? Why are we obliged to make the humiliating confession that the author of "Charles Auchester" and the Rev. Mr. Haweis with their idiotic rhapsodies and fantastic sentimentalities have done more to create public opinion on the nature and purposes and possibilities of the musical art than all the metaphysicians and aestheticians who ever wrote? The fact is that music is the only art on which we have never thought it necessary to think seriously; whereas it is the very art of all the arts whose proper valuation as an agency of culture and whose appreciation as a manifestation of the beautiful is most unqualifiedly conditioned upon some degree of knowledge. A mere sequence of lovely sounds passing before the ear may delight and even stir the emotions, but the fancy and the imagination will not be moved until the listener at a concert of high-class music is able in a degree to perceive the purposes of the composer and recognize the means which he has employed to obtain his end.

Mr. Goodrich's book, which, for various reasons, some of them already announced, we would hesitate to commend as an advanced text-book on musical form, points the way in which a good lover of music may become also a good listener to music. In a series of rudimentary chapters it discloses and expounds the materials with which the composer goes to work. It initiates the reader, or student, into the simple mysteries of intervals and the more complex ones of metros, rhythms and time-movements. It next shows how melodies are constructed by conjunction of phrase, section and period. From simple forms, the product of repetition (the most useful principle that music knows), it proceeds to complex forms, tracing their historical development after it has subjected them to analysis and shown their constituent parts. Finally it attempts a study of the development of styles and schools, entering here into a field where criticism, if it is to be true to its mission, must urge the exercise of care and discrimination in the acceptance of the theories which it advances, as if they belonged to the scientific part of music and were not to be quarrelled about, as Beethoven said of counterpoint and religion. Throughout the author has appealed to examples, and when he comes to apply his teachings in a score of illustrative analyses, he does his countrymen the compliment of selecting a number of American works for analytical treatment. We must here admire his patriotism and amiability more than his judgment. It would have been more profitable to have bestowed the labor on works of the highest grade of excellence—the works from which the laws of composition have been educed. No good can come to native art (and we fancy that such a remark may be made in this journal without arousing a suspicion of hostility to American composers) from forcing its examples and representatives into places which respect toward the musical masters demands should be reserved for them. Besides, the really fine talent of America is not honored by such jumbles of names, good, bad, very bad and indifferent, which Mr. Goodrich has admitted in his preface and his compendium consisting of a list of compositions in all departments. It is only too evident that he studied programmes and not compositions in compiling the list. A special word of praise ought to be spoken for the publishers because of the excellent typographical style of the book.

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THE PETROLEUM MARKET.

NEWS FROM THE FIELD AND RANGE OF PRICES.

A partial suspension of operations in crude and refined oil has been caused by the unexpected announcement of the conclusion of the "deal" by which the opposition refiners and pipe lines of the Philadelphia—Pittsburg syndicate pass into the control of the Standard Oil interests. That this transfer has been made is confirmed by members of the Producers' Protective Association, although the Standard officials as yet refuse to shed light on the transaction. The deal is said to have been known for a week or ten days by the leaders of the organized producers, who have taken preliminary steps for the construction of a new pipe line to the seaboard in case they are unable to secure a renewal with the Pennsylvania Railroad of the elastic transportation contract which was enjoyed by the Pittsburg syndicate. The maintenance of the present premium for fresh oil at 25 cents, of course, would prevent any immediate attempt to establish new opposition transportation facilities. It is admitted that the report that the producers have already secured necessary funds is premature, and we may be pardoned for regarding the assertions of the outside producers as an important factor in the immediate speculation. But no doubt it is true that any attempt of the Standard, now that it has strengthened its monopoly of the refining industry, to unnaturally depress the price of crude petroleum, would provoke renewed competition and fresh agitation and incite an assault against the trust. It is yet to be proved, however, that the Standard has decided to solicit an interruption of the comparatively satisfactory relations which have existed between the refining and the producing organizations since the shutdown movement was carried out.

The Tribune yesterday reviewed the conditions which ought to assure an ultimate important advance in the petroleum certificate market. But it pointed out the encouragement which the Craig deal and the National Transit statement might lend to temporary rallies. Yesterday's market developed the correctness of this view. At the Stock Exchange moderate sales depressed values from $1 08 7-8@$1 08 1-8 to $1 07 5-8@$1 08 1-8. The market is still a narrow one and yields readily to selling just as it responds to buying. The decrease in credit balances, coupled with the increase in certificates, shown in the National Transit statement, amounted to 936,531 barrels, whereas the propious statements, for some months, reflected a monthly decrease in certificates of 800,000 to 1,000,000 barrels. Finding in this evidence that the Craig syndicate had either sold part of their crude oil or were preparing to sell it, the West was disposed to reduce its holdings and it received assistance in selling from the bears. The market may be disturbed for a few days by the unsettled feeling generated by Saturday's developments, but it will invite new buyers on any reaction.

The range of prices and the total dealings were as follows:

	Stock Exchange.	Consolidated.
Opening	$1 08⅞	$1 09⅛
Highest	1 09⅛	1 09⅛
Lowest	1 07⅝	1 07⅝
Final	1 08⅛	1 08⅛
Sales, barrels	333,000	*465,000

* Includes sales of 13,000 cash oil at $1 08⅞@$1 08.

The export trade has been surprised by the news of the "deal" between the Standard—"Craig" interests—and, in doubt as to its ultimate effect, business came almost to a standstill, although quotations were left unchanged at Saturday's decline to 7.45 cents per gallon at all points.

Foreign quotations—Bremen was a shade lower at 7.50 marks, while London advanced 3-16 pence to 5 13-16@6 pence and Antwerp was unchanged at 17 7-8 francs.

LIVE STOCK MARKETS—BY TELEGRAPH.

Chicago, Union Stock Yards, Nov. 11.—"The Drovers' Journal" reports: Cattle—Receipts, 16,000; shipments, 3,000. Market steady. Beeves, $4 00@$5 05; steers, $3@$4 50; stockers and feeders, $1 75@$3; cows, bulls and mixed, $1 20@$2 65; Texas cattle, $1 40@$2 75; Western, $2 40@$3 50. Hogs—Receipts, 28,000; shipments, 5,500; market opened lower, closed strong; mixed, $3 80@$4 05; heavy, $3 75@$4 05; light, $3 80@$4 10; skips, $3 25@$4 85. Sheep—Receipts, 5,000; shipments, 1,000; market strong; natives, $2 75@$5; Western, $3 50@$4 20; Texans, $3 10@$4 15; lambs, $4 50@$6 60. "The Drovers' Journal's" cablegram from London quotes very heavy supplies of cattle. Demand weak; prices 1-4c lower, 9 3-4@11 3-4c per pound, estimated dead weight.

St. Louis, Nov. 11.—Cattle—Receipts, 1,600; shipments, 6,200; market stronger; choice heavy native steers, $4 20@$4 90; fair to good do, $3 30@$4 25; stockers and feeders, $2@$2 95; range steers, $2@$3. Hogs—Receipts, 2,900; shipments, 2,000; market weak; fair to choice heavy, $3 70@$3 85; packing, $3 65@$3 85; light, fair to best, $3 75@$3 95. Sheep—Receipts, 900; shipments, 2,000; market firm; fair to choice, $3 20@$4 60.

HAVANA MARKET.

Havana, Nov. 11.—Spanish gold, 239@239 1-4. Exchange weak: on the United States, 60 days, gold, 9 1-4@9 3-4 prem.; do, short sight, gold, 10 1-4@10 1-2 prem.; on London, 19 3-4@20 prem.; on Paris, 5 3-4 prem. Sugar quiet.

St. Louis, Nov. 11.—Flour quiet and unchanged: demand and business very light. Wheat lower. Trading was light and there were no influences at work, so that prices changed very little. The close was tame at ⅛@¼c below Saturday. No. 2 red cash, 77⅞@78c; December closed 78⅛c asked; January, 79⅝c; May, 83⅝@83¾c. Corn higher: No. 2 mixed cash, 30½c bid; November closed 30c; December, 28⅝c bid; January, 28⅛@28⅜c bid; May, 3[illegible]c bid. Oats lower: No. 2 cash, 19c bid; May, 22⅛@22⅜c. Rye—No. 2, 33½c bid. Barley dull and no sales reported. Hay unchanged. Bran quiet and easy; 42@42½c. Flaxseed firm. Cottonseed, 12@12.50c. Lead—Soft Missouri still held at 3.62½c, while refined and chemical hard, 3.65@3.67½c bid. Butter firm; creamery, 20@22c; dairy, 18@20c. Eggs steady for good stock; 18½@19c. Cornmeal stronger; $1 60@$1 65. Whiskey $1 02. Provisions generally firm, but business light at unchanged prices. Receipts—Flour, 8,000 bbls; wheat, 55,000 bush; corn, 65,000 bush; oats, 61,000 bush; rye, 16,000 bush; barley, 25,000 bush. Shipments—Flour, 7,000 bbls; wheat, 14,000 bush; corn, 55,000 bush; oats, 10,000 bush; rye, 21,000 bush; barley, 1,000 bush.

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