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## BIOGRAPHY MANUAL.



**WILLIAM GRIFFITH, (Gwilym Galedffrwd,)**

**M**R. GRIFFITH is one of the leading business men of Poultney, Vt., having been for many years closely identified with the extensive roofing slate industry of that section. He was born at Penisa'r-allt, Llandegai, Carnarvonshire, North Wales, in March, 1832, and was the fourth child of his parents. He is a strong and active man, and comes of a strong lineage, his father dying in 1883, aged 89, and his mother still living at the advanced age of 86 years. His early education was but limited, consisting only of that given at the village school of Caerllwyn-grydd by Mr. Owen Jones, and subsequently at that of Penygroes, Bethesda, by Mr. Evan Richards, formerly of Conway. Shortly after he left school he shared the common lot of the boys of his native district, and went to work at L rd Penrhyn's great slate quarry, Chwarel-y-cae, where he was early initiated in the mysteries of slate producing, and received that direction which has led to his present position as one of the most extensive slate manufacturers. In 1860 he came to America, and settled in Middle Granville, while yet the slate industry was in its infancy. After five years he returned to his native land, and was united in marriage to Miss Catherine Williams, of Ty'n-y-maes, Bethesda. In July, 1865, he returned with his bride, settled in Middle Granville, and remained there until 1870, when they removed to Poultney, where they now have

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a beautiful home on one of the principal streets. Of three children born to them, one only is living, William, his father's namesake, and who is now thirteen years of age. In the same year he associated himself with Mr. William Nathaniel, under the firm name of Griffith & Nathaniel. Their success has been phenomenal. They operate four quarries, and employ in the busy season, from sixty to one hundred men. The output of their slate is very large, their trade extending all over the United States.

Early in life, the following seemingly insignificant circumstance led to his devoting himself to the study of music. The music books being scarce, he having one in his hand, a fellow-singer snatched it away, and replacing it with a blank book, said: "That will do for you." This he felt to be an indignity, and at once resolved to become a musician worthy of a book. Proceeding with his studies, he very soon outstripped his rival in the race.

Having received the religious training so conspicuously a part of the life of his people, Mr. Griffith early became associated with the Calvinistic Methodists, and was made a member of the Penygroes church, near Bethesda, at the early age of fifteen years, by the late Rev. Griffith Jones, Tre'r Garth. About this time he devoted his spare hours to a regular course of study, with a view of fitting himself for a life of usefulness. Two evenings a week were devoted to the study of scripture and theology, two to the study of music, the other evenings to church and social engagements. This wise arrangement of his leisure time no doubt is in a great measure the secret of his success in life. On coming to this country, he identified himself with the church of his faith at Middle Granville, and for the next quarter of a century was a member, ten years of which, from 1860 to 1870, was active membership. His present membership is with the M. E. Church at Poultney, where he has served as secretary, and also as a member of the official board.

Possessing a large talent for music, Mr. Griffith assiduously devoted his spare time to perfecting himself in that art, until he became an acknowledged leader in musical circles. He led the choir at Penygroes for eight years, at Middle Granville ten years, the Baptist Church at Poultney ten years, and the M. E. Church the last seven years. Early in the 60's the choir at Middle Granville successfully rendered, under his leadership, the oratorio "The Storm of Tiberias," by Rev. E. Stephen, Tanymarian. He also led a Middle Granville choir at the great Peace Jubilee in Boston in 1869, and a number of cantatas have been rendered at different times under his baton, among them "Esther" and "Rebecca," the last being "David the Shepherd Boy," at Poultney, Dec. 17 and 18, 1889. In 1872 also he had a choir of over fifty voices from Poultney go to Boston to take part in the great Musical Festival.

As a composer Mr. Griffith has recognized ability, many of his productions taking high rank. Several glees and anthems of his composition have secured prizes—his glee in Fair Haven in 1861, and two glees at Middle Granville in 1863 and 1865. Two of his anthems appeared in the graded anthem book published by White, Smith & Co., Boston. His last anthem, "I will extol Thee," was in choral competition at Middle Granville, May 1, 1888, when Dr. Tavalaw Jones was adjudicator, and also at Utica, N. Y., Jan. 1, 1890, when Mr. Griffith himself was adjudicator. This responsible position he has frequently held—at a grand Eisteddfod held at Providence, Pa., March 17, 1867, twice at Utica, and elsewhere.

The *nom de plume* by which Mr. Griffith is known in musical circles, Gwilym Galedffrwd, was conferred upon him in accordance with bardic usage at Llanfachraeth, Anglesea, by the official representatives of the Bardic Congress, Clwydfardd and Gweirydd Ap Rhys.—*Poultney Journal and other sources.*

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## THE TONIC SOL-FA NOTATION.

The chief aim of THE AMERICAN MUSICAL TIMES being to foster and encourage every movement that tends to make the people musical, and that in its broadest sense, it is imperative that it should devote considerable of its space, allowing the fullest scope, for the advancement of the claims of Tonic Sol-fa. That the Tonic Sol-fa is *the natural method* for vocalists goes without question among its supporters, and can be proven by its results in Great Britain, Canada and the United States. When it is considered that Tonic Sol-fa is only the "means to an end" devoutly wished for by all conscientious musicians, independent of systems and methods, it has always been a matter of surprise to the writer why so much antagonism has been manifested by musicians of the older schools to a method so philosophical in its construction—a method that has been the medium through which so much has been accomplished toward the consummation of that for which those antagonists have so long been vainly striving.

The AMERICAN MUSICAL TIMES will no doubt keep its readers fully posted in the advancement of this system, and contribute from time to time articles bearing on the subject in its various phases, as the occasion may demand.

Correspondence from Tonic Sol-faists with reference to what is being done in this line in their several communities will no doubt find room in its columns, and answers to such questions in reference to Tonic Sol-fa as its readers will wish to be enlightened on, will be a means of disseminating knowledge as to its claims and advantages.

J. P. J.

## REVIEW OF NEW MUSIC.

OFFERTOIRE (in C), by Amb. Thomas.

GRAND CHORUS, by Th. Salome.

These are organ selections from Whitney's Organ Album, selected evidently with great taste for the use of advanced organists, with registration and pedaling by S. B. Whitney, organist Church of the Advent, Boston, Mass. The fame of the authors as organ writers is sufficient guaranty for their excellence.

VALE in G, by Anton Strelezki.

Mr. Strelezki's works, both vocal and instrumental, are quite easy and pleasing and withal very musicianly; so much so that they are quite an antidote to that commonness which of late in dance writing has made the name almost a synonym for trash.

COMME IL FAUT, a Schottische, by Geo. H. Rowell.

This is one of a series of choice pianoforte pieces, arranged from the scores of popular band compositions, the music of which is distinguished, musicianlike and impressive.

ANDANTE, from the Kreutzer-Sonata of B.ethoven, Op. 47, Revised and Fingered by Leon Keach.

It forms part of the Sabbath Day music series of standard melodies, arranged for the piano, is very restful in character and comports well with the devotional character of its purpose and use.

All the above from Lyon & Healy, Chicago.

CANTATA—"The Lord is My Shepherd;" by D. Protheroe, Mus. B.c.

Consisting of: No. 1. Chorus, "O Come, Let Us Sing;" No. 2, sop. solo, "The Lord is My Portion;" No. 3, trio, "How Excellent;" No. 4, alto solo, "The Lord is My Shepherd;" No. 5, quintet, "I will extol Thee, O Lord;" No. 6, chorus, "Arise," with grand fugue, "Salvation belongeth unto the Lord," all of which may be had separately. The author is a promising young musician, the pupil of Dr. Parry, Dr. D. J. J. Mason and Dudley Buck. This cantata was the test piece at his examination for the degree of Mus. Bac. at Toronto, Can., and is published in octavo by D. O. Evans, Youngstown. The cantata and its author are fast gaining popularity.

"LEAD KINDLY LIGHT."

The celebrated hymn of Cardinal Newman, set to music by D. Protheroe, Mus. Bac., for male voices, written especially for the new Hymnal now being prepared by Dr. Tavalaw Jones. It is published in octavo by D. O. Evans, and used extensively in the Christmas festivals. Male parties will be very much pleased with it.

## NOTES.

EXCLUSIVELY AMERICAN.—The "Composers' Club" is one of the finest vocal organizations ever brought together in New York City. It is composed of one hundred voices and conducted by Mr. Emilio Agramonte. It produces music by American composers exclusively. We understand that among others Mr. Parson Price has been requested to write something for it.

THE HERALD'S PRIZE.—Isodore Moquist is the name of a young gentleman in New York who has won the Herald prize of \$100 for the best composition of a waltz over 500 other composers. The waltz is a most attractive one. Moquist is a Dane, who came to New York three years ago. It is hoped the Herald will offer a prize for a cantata soon.

BEAT IT IF YOU CAN.—The largest musical town in the world is Crickhowell, South Wales, if we judge from its musical productions. The population is only 1,200, and yet it gives a rendering of Handel's grandest oratorio, the Messiah, once yearly, with a chorus of native talent, numbering 175, besides orchestra and solo artists. Where is there anything to approach it in the world?

THE WYOMING VALLEY.—This portion of the Keystone State is blessed with a musical trinity hard to beat: T. J. Davis, Mus. Bac.; D. Protheroe, Mus. Bac. and D. J. J. Mason, Mus. Bac. et Mus. Doc. Each is doing good work for the musical uplifting of the masses in his own locality.

AZRAEL.—The new opera, "Azrael," by the young Italian composer, Frauchetti, made a most favorable impression in New York on its first production. "Azrael" is the name given to a fallen angel who descended to hell and then escaped by a ruse to earth and got the best of the devil by turning to be good, ascended to heaven with the soul of a pure girl, notwithstanding his promise to return with a soul to hell in payment for his privileged visit to earth. Satan shouted, "You are a cheat! you owe me one!"

THE "PARSON."—On Christmas Day Mr. Parson Price, of New York, was adjudicating at Mahanoy City, Pa.; on New Years at Utica, N. Y.; on Washington's birthday he will be "doing time" at Shamokin, Pa., and at Freeind, Pa., on St. David's day, while three other musical festivals are negotiating for his services. We sincerely hope that Brother Price will come out of this as successfully as John Van Buren in "The Charity Ball"—right side up, for he is certainly "glass, with care"; but then, he is an old veteran of the competitive wars and we predict his success.

SADLY MISTAKEN.—Maurel of Paris claims his country as the first musical state in the world. Poor Germany, and poorer England, to say nothing of little America!

SUCCESS TO YOU, MYVANWY.—Miss Myvanwy Jones of Scranton is in New York City studying the voice with Mr. Parson Price. Miss Myvanwy has a very fine light soprano voice, is very musical, and can feel a tone from around the corner, an ability much to be envied. Being also an apt student, she is capable of acquiring much knowledge in a short time. She intends staying one year with the study of the voice.

HIS DEBUT.—Just before the issue of the first number of THE AMERICAN MUSICAL TIMES the already favorably known young musician, Dan Protheroe, Mus. Bac., of Scranton, Pa., made his debut as adjudicator in the Youngstown Eisteddfod. Mr. Protheroe is a young man of prepossessing mien and manner and, above all, fully capable of holding the honored position he is elected to by the long-headed Ivorites of our city. Success to you, Dan; do the right, as we have no doubt you will, though the heavens fall.

MR. JAMES SAUVAGE.—This excellent baritone is engaged at the Pedie Memorial Baptist Church in Newark, N. J., where his fine singing is very much admired by the very large congregation worshipping there. His wife, the daughter of Llew Llywyo, editor of the Carnarvon Herald, is as bright and chipper as her father ever was in his palmist days.

THE NEW GERMAN TENOR.—Mr. Gudehus, the German tenor, is said to be rather a disappointment at the Metropolitan Opera House in New York, but that Herr Dippel makes amends for him.

# The American Musical Times.

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THE AMERICAN MUSICAL TIMES comes to you greeting, laden with wishes for a Happy New Year, and with the many compliments of the season. It offers no apology for its existence; yet a reason for it is not out of place. Its mission will be to utilize every means which shall be found adequate to the bringing about of the great desideratum, "that the vast human family should become more musical." The God-given faculty for music in the human mind, in order to its best development as a means of human enjoyment, like every other, needs training. Training is done, and excellence is acquired by the use of means. Means are studied, arranged, classified, adapted to their appointed ends by the indefatigable labors of those who feel it to be their mission in the world to enhance the sum total of human happiness. Attention to the use of recognized means is the one essential condition of a healthy and symmetrical growth, in music, as in all else of human achievement. There are musical prodigies, adepts, geniuses, erratic in achievement and unsymmetrical in development. For these we do not propose to labor. Our humble but sincere efforts will be directed to the one supreme object which we have in view, namely, the musical up-raising of the masses. We propose that our Journal shall not be the organ of a faction, but truly a "popular educator," a means of furnishing our musical people with the best results of experience, the best information that can be gathered from the musical literature and practice of the day. It will be the friend of the schools whose aim it is to disseminate the light of the "heavenly muse"; of the teachers whose labor of love is in their chosen vocation of music; of the students in the schools, who are aiming at securing the best education within their reach; of the churches and church choirs who aim at deepening religious feeling by means of appropriate music and poetry enkindled by a flame of inspiration from the divine altar; of the thousands of Sabbath School superintendents, teachers and workers, who with loving words and by simple song endeavor to train the young for the service of the sanctuary; of the thousands more who use music only as a social pastime for the pure love of itself; of the numberless young people who are the light of their home in the use of voice or instrument; and especially of the large numbers of ambitious young musicians scattered over the length and breadth of our great country, who, for reasons of distance or lack of means cannot avail themselves of the advantages of the schools. In one word, it will be the friend of all who desire to know what to do and how to do it in music, leaving of course the doing of it, which we cannot control, to themselves. Knowing there is "no royal

road to learning," and that it is an article which cannot be secured except by a faithful and systematic discharge of duty in the use of means, we cannot afford to advocate any "Music in fourteen lessons"; and having no panacea for the cure of ignorance and inability but hard work, we cannot compromise ourselves by raising visions of any "short cut to fame"; but feel that our mission shall have been fulfilled if we can but help those who are in need and willing to help themselves, and bring about in some measure a larger and purer love of good music in the home, in the school-room, in the church, in the social circle and in the concert hall.

To this end THE AMERICAN MUSICAL TIMES will not be a discursive and pointless pamphlet, but will have a departmental arrangement by which the student of any branch of the science, theoretical or practical, may find that which is calculated to help him. Each department will "begin in the beginning," and move on from rudimentary to advanced work with such graded steps as will enable any reasonably faithful and intelligent young musician to follow profitably and master the work. We trust that thousands will do so, and that much good will result from it.

The contents of the journal may be briefly summarized thus, as given in our prospectus:

1. A fine portrait and biographical sketch of some eminent American or foreign musician.
  2. A manual of instruction for young vocalists.
  3. A manual of instruction for young organists.
  4. A manual of instruction for young pianists.
  5. A manual of instruction for young violinists.
  6. A manual of instruction for young theorists.
- These manuals will be carried through serially.
7. Correspondence and choir notices.
  8. Reviews of new music, books, etc.
  9. Personal mention of prominent musicians.
  10. Question Box.
  11. Professional cards of composers, authors, etc.
  12. From eight to twelve pages of original music in each number.
  13. Select reading for the family circle, pure and elevating.
  14. Church music—congregational, sabbath school, choir and solo singing as a devotional exercise.
  15. Reports of concerts, conventions, festivals and societies.

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We indulge in no boasts and are chary of promises which we might have reason to fear we could not perform; we simply wish to take our part, humbly but persistently, in the grand musical movement of the day. In this we shall be assisted by a noble corps of contributors selected from among the most prominent teachers both vocal and instrumental, convention leaders, writers on school and church music, theorists, composers and authors; the advocates of the Tonic Sol-Fa, and the champions of the staff nomenclature. We offer our best, and ask only that which we trust we shall receive, a fair share of public patronage.

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We want Solicitors or Canvassers, to canvass their home districts for our Monthly Journal, THE AMERICAN MUSICAL TIMES. They need not leave their homes; but any one engaging to thoroughly canvass a whole county can have it, subject, of course, to any local canvassing which may already have been done. Now is the only time to secure a number of counties where no local canvassing has been done, presumably sufficient to earn the organ offered. He need not invest a dollar; we will furnish him a sufficient number of Journal No. 1, wherewith he can start canvassing with his next door neighbor, and then go ahead. He need not take a county, however, but simply canvass his own locality. We offer very liberal terms; and also splendid prizes for a certain amount of work done: organs, value \$175, and gold watches, value \$100. Send for terms.

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#### ENCOURAGEMENT.

We thank our friends for their many encouraging words even before our first issue. We feel much encouraged by them. They have enabled us to start out with an edition of 5,000. Many advertisers have very naturally desired to see our first number be-

fore they place an ad. with us, as have also many subscribers before they order. Now, then, send in your ads. and subscriptions. We are in the business, and we hope to grow in it as you will support us, and prove worthy of your support.

#### OUR PRIZE.

We will from time to time offer prizes for the encouragement of our young and inexperienced musical friends. As opportunity offers we shall not neglect the older "boys." We shall elect able and reliable judges whose awards shall be final. The competitions will be open to all unless otherwise stated.

Prize No. 1. One copy of Cantata "The Lord is my Shepherd," by D. Protheroe, Mus. Bac., and any five pieces which the winner may select from our catalogue. For the best four-part church tune on any metre except the very familiar ones. The competition confined to those who have never won a prize for composition or harmonization. All tunes to be sent postpaid by March 1, 1891, to J. W. Parson Price, 18 East 17th St., New York City.

THE PHONOGRAPH IN MUSIC.—The *Musical Record* tells us that a gentleman at Richmond, Virginia, who has sung at nearly four hundred funerals within two years, proposes singing at his own, and that he will carry out his idea by singing into a phonograph the songs he desires to have heard on that occasion and making arrangements to have the phonograph taken to the church and the music delivered there.

Our esteemed contemporary *Major and Minor* in its November issue delivers itself thus: "Mr. Gladstone is always a suggestive speaker, and some remarks made by him to a band of excursionists at Hawarden have given us an idea which we hasten to make known. The venerable ex-Premier, having got on the subject of music, said: 'I have compared your singing with the singing of the people of America, though I have never been in America myself. More than twelve months ago there was carried over into this country, by means of the phonograph, a song that was sung by a crowd in New York at the time of the presidential election; and for my edification that song was released and sung by the phonograph in the house of a friend of mine in London. I was quite able by means of that instrument to appreciate the singing power of the American people, and I admire it very much.'

"The idea may be put in the form of a query: Since the phonograph is thus endowed, why not use it for singing competitions? It would save a great deal of travel and expense, and remove from the adjudicators the disturbing influence of personal impressions. The plain young lady would thus stand as good a chance as her lively and graceful sister, and the conscience of judges would less often feel called upon to sting."

To all of which we would reply that the enthusiasm of competitive singing is very little affected by "travel and expense," being almost necessary ingredients in its make up; that the judges find "personal impressions" very gratifying, though sometimes embarrassing no doubt, which gratification is in itself a panacea to the qualms of conscience; that the discrimination which would be made by the phonograph in supposed favor of the "plain young lady" would be in itself an impossibility, from the very fact that neither herself, nor the audience, nor the judges, nor the phonograph could dare decide which is the "plain young lady;" and lastly the Eisteddvodic exchequer would rebel most belligerently against any such arrangement. We indulge in no hopes of ever seeing the phonograph supercede our present arrangements in funeral obsequies or singing competitions.

But laying aside all humor, we find as a fact, that the phonograph as a repeater is already causing some trouble. Kaschmann, the baritone, while singing lately in Venice sang the romance from "Hamlet" into a phonograph owned by one of Edison's representatives, and now threatens legal proceedings if his tones are reproduced. In this case, however, Kaschmann is barred from any legal redress by the fact that he voluntarily sang his tones into the instrument.

# VOICE MANUAL.

A HELP TO YOUNG SINGERS.

MUCH has been written on the voice. We will endeavor to secure the best results of modern research, and give the best knowledge now attainable by us. It will be necessary, first of all, to give a brief description of the vocal organs, in order to an intelligent study of their operation and use in singing. And though we have no "method" in particular to advocate, by which we may seem to envelope ourselves in mystery, yet we shall not be unmethodical in that which we shall have to say. And although some of that which we shall have to say no doubt will necessarily be beyond the comprehension of very young students, yet, for their sakes, it will be our constant endeavor to make everything so plain and simple that a mere child may, with a little thoughtful attention be profited thereby.

## THE VOCAL ORGANS

The <sup>1</sup>anatomical structure of the organs necessary to vocalization may be thus described:—

The organs <sup>2</sup>of respiration, or breathing.

1. The lungs. There are two lungs, located one on each side of the chest, and separated from each other by the heart and some of the larger blood vessels, being designated as right or left lung according to its location. These are the organs of respiration, or breathing, without which, of course, the production of tone is impossible. The right lung is the larger and the heavier, both together weighing about forty-two ounces. They are heavier in the male than in the female.

The lung substance <sup>4</sup>is composed of innumerable small air-cells, all clustered around a number of tubes which are a continuation of the windpipe, and which grow smaller as they divide away from it, resembling the branches of a tree, the air-cells at the extremities and all around them forming the foliage, as it were. Or, commencing our description with the extremities of the lungs, the parts would be the air-cells, the gradually enlarging tubes meeting and forming the bronchia, or air-tubes of the chest, the bronchial tubes proper, and the windpipe.

2. The bronchial <sup>5</sup>tubes, which are two in number, and formed by the coalescence of the smaller ones, lie at the base of the windpipe, and uniting, form that organ.

3. The windpipe, for our purpose of study, must be regarded as consisting of two parts—the lower, or <sup>6</sup>trachea, and the upper, or larynx.

These organs, considered together as the breathing apparatus, analogous to the bellows of a chamber organ, play a very important part in every phonatory act, and a knowledge of them and their functions is considered very important, if not essential, to good singing. Let our readers study carefully their anatomical structure and uses.

The organs <sup>3</sup>of vocalization, or singing.

The uttering of tones is confined entirely to the larynx, last mentioned above, and lying at the top of the windpipe, the function of which as related to our study, is to <sup>7</sup>use the air forced from the lungs for the purpose of producing sound, just as the air is forced from the bellows of an organ into the reeds for the same purpose. In fact a particular part of the larynx, to be further mentioned, has been very aptly called "the human reeds." Our interest is mainly with this wonderful little instrument, the larynx—wonderful in the beauty of its construction, its adaptability to its purpose, and its capacity for producing such a number and

variety of tones as to pitch and quality as have always delighted the world. Its size is one and a half to two inches in length by three-fourths of an inch to one and a fourth inches in width. Its form is that of a triangular box, and its parts, <sup>8</sup>to be further described, are made of cartilage, a substance at once both strong and flexible, by which it retains its peculiar form notwithstanding the great amount of arduous labor it is called upon to perform. The largest of these cartilaginous parts is

1. The thyroid, so called from its apparent likeness to a shield. There are two of these gristle-bones, for they are neither gristle nor bone and yet both, or partaking of the qualities of both—the pliability of the one and the firmness of the other, thus securing both strength and elasticity. These parts, one on each side, form the walls of the larynx, and the point where they meet or unite forms the prominence commonly called "Adam's apple"—the *pomum Adami*.

2. The cricoid. The name implies similarity to a ring. The word is Greek. And because the cricoid has a small peculiar part attached to it, as a signet is attached to a ring, it is usually said to be similar to a signet ring. It is located right underneath the laryngeal box, with the signet behind, as it were. If you will imagine your own face to be the thyroids, and your narrow strip of a collar, ever widening to the sides, with the button (the signet) at the back, as the cricoid, you will have a very fair idea of it.

3. The arytenoid, which receives its name from a Greek word signifying similarity to a pitcher. There are two of these cartilages. They are two small triangular bodies placed on top of the cricoid, in two little depressions in the thick or signet part of it. The vocal cords are posteriorly attached to them, one on each side, hence their great importance. The arytenoids are loosely attached by a thin membrane to the cricoid, which allows them to revolve inwards and outwards at will. These movements account for the approximation and separation of the vocal cords during phonatory acts.

4. The epiglottis. This part is a protecting covering which overlies the larynx. Its office is to stand guard against the intrusion of any foreign bodies to the windpipe. It is sensitive and vigilant, and a very wise provision of nature for the protection of the whole respiratory apparatus. In spite of this vigilant sentinel, however, occasionally a deleterious substance will by accident find its way into the larynx, and instantly, nature sets up a war of defence in a violent fit of coughing that is very likely to expel the intruder.

5. The vocal cords are composed of a very thin but strong issue, and run directly across, and nearly at the top of the opening to the windpipe, which we now know as the larynx, and are attached to it in front, back of the "Adam's apple," behind to the two bones called the arytenoids, and on either side to the tissues lining the windpipe. Thus, when the vocal cords are brought together, which is always done in vocal utterance, they form, with their attached membrane, a complete floor partition in the larynx, and entirely close in the windpipe, so that no inspiration or expiration (breathing) can be effected. When they are approximated for use, and tones uttered by forcing the air from the lungs, the pitch and the range of tones will depend on their size and relative distance apart, and the force and volume on the tension and control over them.

6. The ventricular bands, or false vocal cords, which seem to be of no immediate necessity in the production of tone, but are supposed to be a provision of nature which can be utilized in case of the failure of the vocal cords.



## PIANO MANUAL.

A HELP TO YOUNG PIANISTS.

IT is a trite saying that "half the work is to commence it." How important then is a right commencement. Many promising pianists have been damaged in their entire course by neglect and misleading in rudimentary work. A sure foundation is essential to a safe superstructure. One-half the time of many is spent in the unlearning of that which was at first wrongly learned. Acts will crystalize into habits, whether good or bad; hence the importance of securing the right acts at the commencement, that they may by repetition crystalize into good habits.

## POSITION OF BODY, ARMS, HANDS AND FINGERS.

It is important that the pupil should early learn to be properly seated at the piano, not only for appearance, but for ease, comfort and facility of performance. The teacher will insist on this from the first; and if there be no teacher, the pupil should become his own teacher in this as in many other matters, and cultivate that conscience which will induce him at all times to do that which is right. Nothing is so unbecoming as a lounging, lazy disposition of the body before the instrument, and yet, since the attention is apt to become concentrated on the work, nothing is more a temptation to the young player. A bent and stooping posture<sup>1</sup> is detrimental to the free action of the lungs and other members of the body, and may prove the cause of, and eventually result in failing health; while the stiff, unbending carriage of the body is unbecoming because it is ungraceful. The proper position of the body at the piano is an erect, free, easy and graceful one, which is to be attained only by giving persevering attention to it in the beginning, and continuing in it until it becomes habitual. When any member of the body is overtaxed and becomes tired an effort will be made to relieve it by relaxation, hence the ungraceful position already referred to. The pupil should persist in the good position, which will be further explained, up to the point of fatigue only; for when he becomes tired of retaining it he had better quit playing, rather than yield to the very natural desire for relief by relaxation.

Let the piano stool be placed sufficiently near, and yet not too near the piano. Each pupil should be taught to adjust it for himself. It seems superfluous to mention this, and yet we know that too much care cannot be exercised in the placing of the stool, inasmuch as the stooping position is largely the result of its neglect. When the stool is too near the body is cramped, the arms are thrown back in order that the hands may rest on the key-board, the whole appearance of the player becomes unseemly, and the work itself becomes vitiated. Knowing this, we would insist on this very primary condition of good piano playing.

The proper height of the piano stool is also an important point. There may possibly be among my readers some who have no piano stools, and who are obliged to use chairs, or some temporary arrangement for the purpose. This is very unfortunate and is much to be deprecated. The chair being usually hollow in the seat, tends to throw the body back from the piano, and, having no adjusting apparatus for height, is at best inconvenient and unrestful. Let it be discarded as soon as possible.

As to the height of the stool no rule can be given, for each player must adjust it to suit himself, and raise it by the use of the screw to that elevation of the body where the arms will be even with the key-board, or the elbows a trifle above that level.

Let the player<sup>2</sup> sit opposite the center of the key-board and rest his elbows at the waist, a little in front of the body. This

will prevent any unnecessary motion of the fore-arm. The arm fore-arm and hand must be kept perfectly still, for it is expected that the work will be done by the fingers only. Let there be no rigidity or stiffness of the muscles of the hand and arm, but let them be kept perfectly easy and supple, much as they are when they are not in use, and when the mind is otherwise occupied than attending to them.

Let the hands<sup>3</sup> be perfectly flat upon the top, that is with neither hollow or depression, nor curve or elevation on the back of them. Extend them so as they lie straight out in a line, as it were, along the arm and back of the hand to the second joint of the middle finger. Let the arms, wrists, hands and fingers be free, loose and restful.

In first placing the hand on the instrument care should be taken to have the fingers curve naturally, with the cushions or fleshy part touching the keys and the first joint standing nearly perpendicular. Avoid all rigidity or stiffness in the fingers, for freedom of action is essential to a good touch. Much care should be given the nails. They should neither be fastidiously cut to the quick nor allowed to grow so long as to touch the keys when the finger tips lie nearly perpendicular over them. The hand should thus be so placed as that each finger-tip shall lie at the center of its own key, and the thumb rest sideways upon its key about half an inch from the outer edge of the keys. It should never be allowed to be so misplaced as that the thumb shall drop off the keys. It will be seen that the hand thus stands resting on the side of the thumb and the tips of the fingers, which now cover five keys and are ranged in the form of a semi-circle. Whatever part of the key-board is used, the position of the hand and fingers is the same; and it will be seen that when the hand is passed to the left or to the right—up or down the key-board from the middle, in order to preserve this position, the wrist<sup>4</sup> must play an important part by accommodating the relative positions of arm and hand, gently twisting either way for that purpose. Otherwise, the elbow close to the body being the center of a circle, the arm the radius with an unbending wrist, it would be impossible to preserve the same position of the hand in relation to the key-board at every point along its line.

Observing the foregoing directions, let the learner place his right hand on the keys, merely touching them, or with the fingers resting on them. Lift<sup>5</sup> one finger high, seek to feel its independence of all the others, strike the key with even force until it attains its full depth. Do the same with the next finger, taking care not to lift the first finger used until the second has struck its key. Do the same with every successive finger, taking care as before not to lift the finger used until the next has struck. A strict observance of this is enjoined, for it is the basis of what is called the *Legato style* of playing, and which should be the first acquired. Proceed in the same manner with all the fingers and thumb, beginning with those that are strongest. The recognized order of their strength is thus: first, second, fourth, third. Strike several times with each finger, firmly, but *very slowly*, and in the order of their strength as given above. When the fingers of the right hand have been thus fairly drilled, proceed to do the same and in the same order by those of the left hand. And in all this very primary but all-important work let the following points<sup>6</sup> be well remembered as being essential to good *legato* playing:

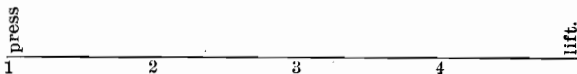
1. Preserve carefully the position of body, arms, hands and fingers.
2. Strike with considerable energy and independence.
3. After striking do not lift the finger until the next has struck.
4. Play *very slowly*. The object at this point is to develop strength, not to show execution.

# ORGAN MANUAL.

A HELP TO YOUNG STUDENTS.

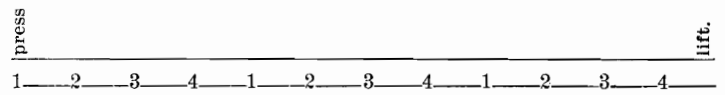
THERE is much that we would wish to say which is common to both piano and organ playing. Let the pupil consult Lesson I. in the Piano Manual. There he will find that which is necessary to be known regarding the position of the body in relation to the instrument, of the arms, hands and fingers, all of which is applicable to organ playing. Let him learn these things from that lesson as if they were written here, and all will be right. When he comes, however, to the use of the fingers, it is to be observed that while the general position is the same, the manner of striking the key is essentially different. In fact, while striking is the essential element of finger use in piano playing, it is neither necessary nor permissible in organ playing. The *tone* of the piano is produced and is largely dependent on the *stroke* of the finger, while that of the organ is produced and controlled by its *pressure*. The pressure must continue while it is desired the tone shall last, thus occupying the finger during the whole length of a tone, and during which frequently, in order to good playing, one finger must be released for other work, while the pressure on the key is taken up and carried forward by another. This necessity of organ playing has given rise to a distinction between the playing of the two instruments known as playing "by percussion" on the piano, and by "substitution" on the organ. This essential difference<sup>1</sup> in the mode of playing the two instruments, made necessary by their very nature, one being a stringed, the other a reed-wind instrument, is the main reason<sup>2</sup> why some good performers on the one are worthless on the other. In order to good playing on both, it is necessary that both modes of finger use should be mastered and continually used. And while it is known that both modes can be mastered by one and the same person, yet very few attain to any appreciable degree of excellence in both. It is a question frequently asked, in case of passing from one to the other, which instrument presents the greater difficulty? a question neither easy of solution nor necessary to be answered at this point.

Let our young player, then, bear in mind, while seated at the organ in the position which he has now learned, with his hands outstretched over five keys only, the tips of the bent fingers, and the side of the thumb, resting on the keys, that he is not to strike, but simply to press down the key to its full depth, and hold it there for the entire duration of the tone desired. Let us suppose that the tone required to be heard is to continue while you slowly count four, as 1—2—3—4—. Now, the finger is pressed down *instantly* at the *beginning* of 1—, and lifted *instantly* at the end of 4—. Let the tone be represented by a long line, thus:—



You can hardly fail to press at the *commencement* of 1—, but you will probably, from neglect more than aught else, fail to stay the 4— out before lifting. And yet it must be clear to you that unless you press on the key up to the *very end* of 4— your tone will not be four counts long, but something short of it.

Of course tones are of different lengths, as will be explained in the proper place, and you may desire to hear a tone of any number of counts, but the principle is the same, you must hold down the key until the entire number of counts is finished, up to the *very end* of the last. Say, for instance, you want a tone of twelve counts; it would be produced thus:—



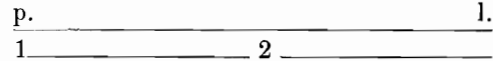
All this is easily enough understood and performed, except only at the<sup>3</sup> point of danger—the last count, where you are apt to quit holding down before the *true end* of the count.

Now take the following exercises for practice:—

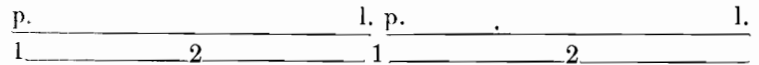
No. 1. One count.



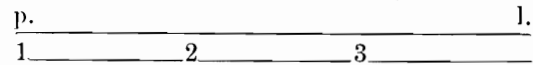
No. 2. Two counts.



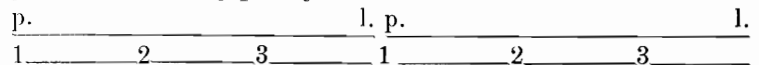
No. 3. A succession of two counts, in the middle of which you are to lift and press again *very quickly*.



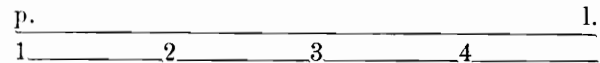
No. 4. Three counts.



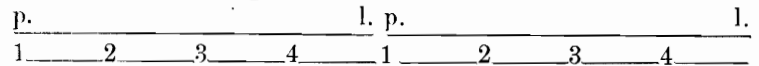
No. 5. A succession of three counts. Lift and press at the place indicated *very quickly* as before.



No. 6. Four counts.



No. 7. A succession of four counts. Lift and press at the places indicated *very quickly* as before.



These exercises are to be repeated many times, giving long time to each count, and especially observing every time the necessity of holding down to the *very end* of the time of the last count.

Let this be done by each finger of the right hand in succession, then by those of the left, giving attention to them in the order of their strength, thus; <sup>4</sup>thumb, first, second, fourth, third.

Now take the same exercise with notes for practice.

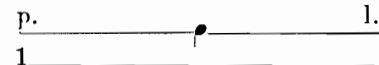
In the above figures the long line represents the tone, but in the following exercises we shall use notes to represent it. The length of the line we have used to represent a tone has no significance, except as it seems to contain a number of the smaller lines below it, counted by the figures 1, 2, 3, 4. But the notes which we shall now use will represent a certain number of counts, each count representing a certain duration of time.

<sup>5</sup> called a whole note, and has 1, 2, 3, 4, counts.

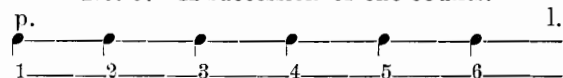
<sup>6</sup> called a half note, and has 1, 2, counts.

<sup>7</sup> called a quarter note, and has 1, count.

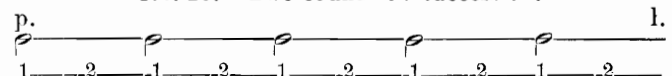
No. 8. One count.



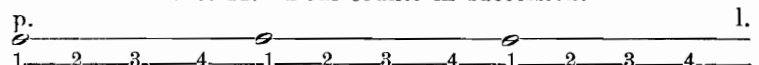
No. 9. A succession of one counts.



No. 10. Two counts in succession.




No. 11. Four counts in succession.



# When Snowdrop Buds Were Dying.

Words by CEIRIOG.

Alto or  Baritone.

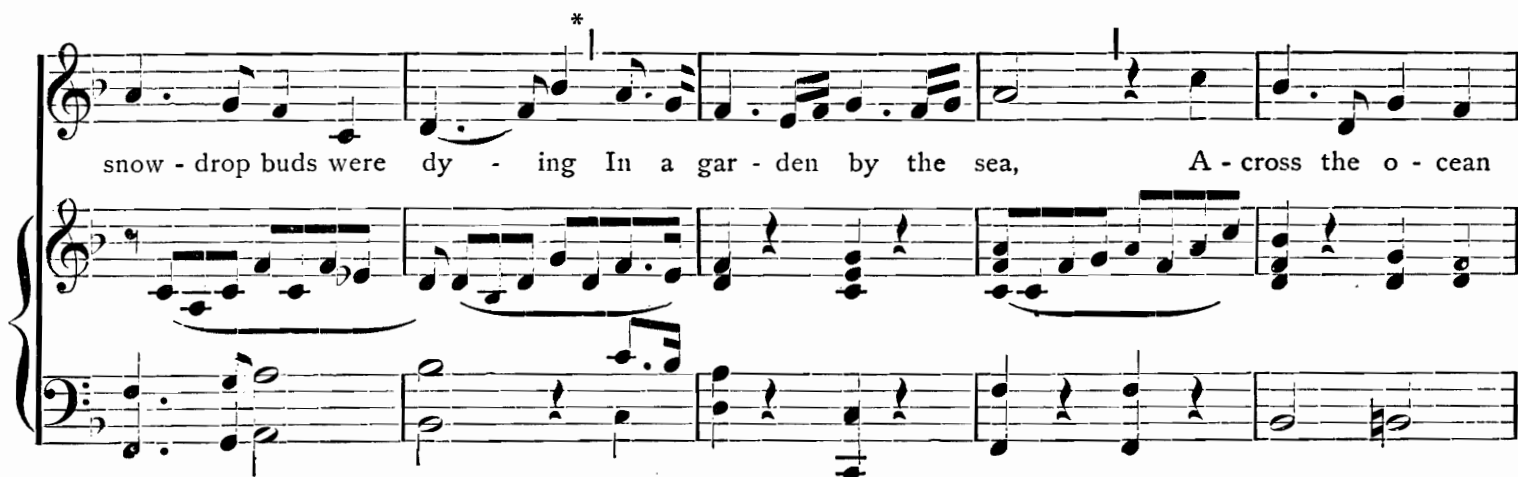
G. GWENT.



When

*Andante mod.*

*Ped.* \* *Ped.* \*



snow - drop buds were dy - ing In a gar - den by the sea, A - cross the o - cean



*Espress.*

fly - ing, The cuck - oo came to me.

*Espress.* *p* *Ped.* \*

\*Breathing Point.

From grove to grove it hov - er'd, And light - ed on a tree, Where

*Ped.* \*

*Espress.* *Dolce ral.*

I, love, un - dis - cov - er'd, First gave my hand to thee.

*Espress.* *Ped.* \* *Ped.* \* *ral.* *Tempo.*

*Slower.*

I've been where first I met thee, And

*Col. voce.*

I remained the same, A - lone I've sat to wait thee, But



*Espress.*

you, love, nev - er came, But you, love, nev - er came, . . . . .

*Espress.*

cuckoo,

Thy ship went o'er the o - - cean, The

cuck - oo came on land. . . . . Speak not of true de - vo - - tion, Those

*ff Espress.*

*ff Espress.*

*Ped.* \* *Ped.* \*

notes I un - der - stand, Those notes I un - der - stand. . . . .

*Dolce.*

cuckoo,

*Ped.* \*

I thanked the bird in sor - row, But can't for - get the

*Cres.*

day, For the cuck - oo on the mor - row Had al - so flown a -

*f Dim.*

*Ped.*

way, For the cuck - oo on the mor - row, Had al - so flown a -

*f ral. ad lib.*

*Colla voce.*

*Ped. \* Ped. \* Ped. \**

way.

*Tempo.*

*dim. et ral.*

*Ped. \* Ped. \**

WHEN SNOWDROP BUDS WERE DYING.

# MARCH, A L'AMERICAINE.

H. Wheeler.

*Tempo di Marcia.*

*f*

*mf*

*f*

*f*

*cres.*

*cres.*

Trio.

Dolce. Ped.

Ped. Ped. cres.

p Ped.

Ped.

Ped. Ped. Ped. Ped.



The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a dynamic marking of *f*. It contains several measures with triplets and individual notes, some marked with an 'X'. The lower staff is in bass clef and features a steady accompaniment of chords, with some measures marked with an 'X' and a '3' below the staff. The system concludes with a *cres.* marking and a final measure with a *V* (accents) and a *4* (fingerings) above the staff.

The second system continues the piece. The upper staff features more complex rhythmic patterns, including triplets and sixteenth notes. The lower staff includes a *Ped.* (pedal) marking and a *mf* (mezzo-forte) dynamic. There are several asterisks (\*) scattered throughout the system, likely indicating specific performance techniques or fingerings. The system ends with a *3* (fingerings) below the staff.

The third system shows further development of the musical themes. The upper staff has a *Ped.* marking and a *cres.* marking. The lower staff continues with a consistent accompaniment, featuring a *3* (fingerings) below the staff. The system concludes with a *3* (fingerings) below the staff.

The fourth system is characterized by a more active upper staff with many sixteenth notes and triplets. It begins with a *f* dynamic and includes a *cres.* marking. The lower staff has a *Ped.* marking and a *ff* (fortissimo) dynamic. The system ends with an *accel.* (accelerando) marking.

The fifth system concludes the piece. The upper staff features a *Ped.* marking and a *ff* dynamic. The lower staff includes a *Ped.* marking and a *3* (fingerings) below the staff. The system ends with a final chord and a *3* (fingerings) below the staff.

March, A L'Americaine.

# VALSE, A L'AMERICAINE.

H. WHEELER.

*Tempo di Valse.*  
*eleganza. p*

*f* *p* *cres.* *mf*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes in the third measure. The lower staff is in bass clef and contains a bass line with chords and a dynamic marking of *f*. Pedal markings (*Ped.*) are present in the second, third, and fourth measures. Asterisks are placed above the bass line in the second, third, and fourth measures.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various ornaments and dynamics. The lower staff continues the bass line with chords and a dynamic marking of *f*. Pedal markings (*Ped.*) are present in the first, second, and third measures. A *cres.* marking is present in the second measure. Asterisks are placed above the bass line in the second, third, and fourth measures.

The third system of musical notation consists of two staves. The upper staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff continues the bass line with chords and a dynamic marking of *p*. Pedal markings (*Ped.*) are present in the first and second measures. A *cres.* marking is present in the second measure. Asterisks are placed above the bass line in the first and second measures.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with various ornaments and dynamics. The lower staff continues the bass line with chords and a dynamic marking of *p*. Pedal markings (*Ped.*) are present in the first and second measures. Asterisks are placed above the bass line in the first and second measures.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with various ornaments and dynamics. The lower staff continues the bass line with chords and a dynamic marking of *f*. Pedal markings (*Ped.*) are present in the first, second, and third measures. A *cres.* marking is present in the second measure, and a *mf* marking is present in the third measure. Asterisks are placed above the bass line in the first, second, and third measures.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with various ornaments and dynamics. The lower staff continues the bass line with chords and a dynamic marking of *f*. Pedal markings (*Ped.*) are present in the first, second, and third measures. Asterisks are placed above the bass line in the first, second, and third measures.

Valse, A L'Americaine.

8va.....

*p*

*mf*

FINE.

*dolce.*

*Ped.*

*p*

*Ped.*

*cres.*

*Ped.*

*Ped.*

*pp*

*Ped.*

*p*

*Ped.*

D.C.  
al Fine

Detailed description: This is a piano score for a waltz in 3/4 time. The piece is in a key with one flat (B-flat major or D minor). It begins with a first ending marked '8va.....' and a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic and a 'FINE.' section. The third system contains several 'Ped.' (pedal) markings and a 'dolce.' (softly) instruction. The fourth system includes a piano (*p*) dynamic and a 'pp' (pianissimo) dynamic. The fifth system has a 'cres.' (crescendo) marking and a 'Ped.' marking. The sixth system concludes with a piano (*p*) dynamic and a 'D.C. al Fine' instruction. The score is written for a grand piano with treble and bass staves.

Valse, A L'Americaine.



# VIOLIN MANUAL.

A HELP TO YOUNG VIOLINISTS.

The violin has been termed the "king of instruments," and not without reason. It is said to be the most like the human voice. It is capable<sup>1</sup> of an extensive range of tones, of almost human expression, of great velocity of execution, of some degree of harmony, and of many peculiar and fascinating effects. What we shall have to say of it, and of the art of playing it, is not intended for professional players, not even, at the first, for good amateur players. We assume that our student knows nothing about it; but having a tolerably good ear for music, and a desire to learn, he will be equipped with all that is necessary for our purpose. And we say "a good ear for music," because it is sheer folly, a miserable waste of time and energy for any other to attempt it, for it is an instrument which in its very nature depends largely on the ear of the performer. The piano, organ and other instruments having their tones already tuned in them, fixed, as it were, by the tuner, and not at all dependent on the ear of the player, may be and are played by persons who have no sense of tone relation; not as well, of course, as by those who have; but<sup>2</sup> the violin is an instrument whose tones are made by the placing of the player's fingers on the strings, and the smallest trifle of misplacement changes the tone, hence the necessity of an ear sufficiently acute to instantly detect the error, so that the mechanism of the fingering may be adjusted anew to produce the correct tone. The mechanical<sup>3</sup> art of playing the violin consists (1) in drawing the bow across the strings at a certain place, and in a certain manner, and (2) in using the fingers of the left hand to stop the strings at certain points from vibrating, which in effect is simply to shorten the strings, and which shortened string gives forth on being struck with the bow a tone higher in pitch than before. These two operations combined and carried on in numberless possible ways, to be further explained, constitute the art of violin playing. We shall presume that the young player knows nothing about it, and has everything to learn, so we begin in the very beginning, and give the work in such graded form, and move on so continuously, introducing each additional difficulty in such a simple manner as to enable any one of ordinary intelligence to learn to play.

Do not buy a cheap instrument. Do not be deluded by the common but fatal mistake of supposing that you can get "something for nothing." Do not accept a poor instrument as a gift even. It is worse than useless. A very common evil and snare is the notion of unmusical parents that the boy or girl can "practice" on a cheap "fiddle," and that when he has learned to play he may get a good instrument. No early formed evil is a preparation for future good, but for evil. And from the very nature of the instrument every adaptation to a particular violin<sup>4</sup> will form habits that will be largely incompatible with any other. Therefore time and energy should not be wasted on a poor instrument and habits learned which must be unlearned at a future time. Violins range from one dollar to many hundreds of dollars. An instrument sufficiently good for the early formation of such habits as will be proper to be retained can be purchased for ten dollars.

## QUESTIONS.

1. What is the violin considered to be capable of?
2. Why should not a person who does not possess a good sense of tone relation attempt to learn the violin?
3. What does playing the violin consist of mechanically?
4. Why is it proper for a young player to get a good violin from the first?

# THEORY MANUAL.

A HELP TO YOUNG THEORISTS.

1. The material of music. Our first lesson will consist of an explanation of the material of music. Music, as the term is here used, is the science of musical sounds.

## NOISE.

A noise is the result of the disturbance of any resonant body, producing such vibrations as are so irregular in number in any given succession of them, or in any given time, as to be indeterminate in pitch, such as the rattling of wagon wheels, the report of guns, the tramp of an army, etc.

## SEMI-SOUNDS.

Some noises, though produced by irregular vibrations, are yet so regularly produced as to give an impression of sound, which we will call semi-sounds, such as the hum of machinery. Anyone listening to the hum of the circular saw as it rips through the timber, can realize that though each tooth-stroke produces but mere noise, yet the regularity of these strokes while the machinery moves at a uniform rate gives regularity of pulsation, and hence a result which approaches at least a sound of determinate pitch, rising or falling according to the rate of speed, or more properly, the number of pulsations in a given time.

## SOUNDS.

When the vibrations of any resonant body follow each other with mathematical regularity, they produce sound, such as is of determinate pitch, and therefore can be musically considered. Sounds vary in pitch according to the varying number of vibrations of the resonant body producing them in a given time. A fixed number produces a fixed sound as to pitch. Even a single vibration, more or less, will raise or depress the pitch, and thus produce a new sound. If you take a gallon of water, and drop into it one drop of ink it will not be black, of course, but it will be blacker than it was before---just a trifle darker. It may not be even sufficiently darkened to be appreciable to the eye, but we know from reason that it has been started in the process of darkening, which you only need to continue sufficiently to make jet black. So, if a sound is produced by, say, exactly 256 vibrations, as in fact, the middle C is, it stands to reason that 255 would produce a different sound, and 257 a still different one. As in the case of colors, the difference may not be appreciable to the common ear and, judging from that phenomenon which so commonly annoys us, called *out of tune*, it would seem that quite a large difference would be necessary to make it appreciable; but we know, nevertheless, that 255 vibrations give a sound a trifle below, or flatter, and 257 a sound a trifle above or sharper than the sound of 250. Thus we see, if every single added vibration produces a sound which is really, though not appreciably, higher than the previous one, that an immense number of sounds is possible, and that we have, theoretically, from one mark C



C or Contra C, produced by 32 vibrations,

to



C or five-mark C, produced by 4096, more than four thousand possible musical sounds which we shall now call tones, all except the extreme one pleasant to the ear.



## PERSONAL MENTION.

Mr. Henry Lloyd, the tenor, is quite successful in England.

Maud Powell played at the first concert of the Buffalo Symphony Orchestra, Dec. 11.

The Dr. Parry Glee Club of Scranton is quite popular; they were booked for Christmas at Mahanoy.

Chavalier de Kontski the pianist, who is now in his 65th year, has just started on a concert tour in California.

Madame Agnes Vaille, exponent of the Horace Streeter vocal method has opened a studio at 1524 Arch street, Pittsburg.

Prof. T. H. Lewis, of Emporia, Kansas, is engaged to instruct the city school teachers in that city in the Tonic Sol-Fa.

Miss Annie Hope, the celebrated alto, who visited us a few years ago, is the latest acquisition to the concert stage in New York.

Prof. David Davis, of Cincinnati will hold the balances at the Musical Festival of Venedocia, Van Wert, O., on the 22d of this month. The competitions will be open to Allen, Putnam and Van Wert counties.

Two new compositions just issued by Scott, Washington & Co., are a sprightly polka by Otto Bender, and dedicated to Puck, known as "Puck Polka;" and a humorous song entitled "The World's Fair," by George H. Lukens.

The Amphion Male Quartet of Pittsburg, consisting of Henry Gering, W. M. Stevenson, John S. Hubbard and Chas. F. Harris, is meeting with much success, and promises to become one of Pittsburg's leading musical organizations.

Dr. Bridge, in a recent lecture on the fugue at Gresham College, said he hoped he had succeeded in proving to them that the fugue was not the dry thing it was considered by the ignorant, but that it might be, and was in many fine specimens, grave or gay, humorous or poetical, and abounded in interesting personality.

Mr. Richard Burmeister, teacher of the piano at the Peabody Conservatory of Music, Baltimore, has had the honors of a decoration conferred upon him by the Duke of Coburg, Germany, and Mrs. Burmeister has been appointed court pianist of Coburg. Mr. and Mrs. Burmeister possess the highest musical talent and are worthy recipients of the honors conferred. Both were pupils of the world renowned Liszt.

Prof. William Miles is engaged at the Taylor University, where he has pupils in voice and a class in rudiments. He also has charge of the musical department of the Conservatory of Music, where he has quite a number of students, and a few at the Westminster Ladies' Seminary. The Beethoven Society, of which he is director, numbering seventy-five of the best voices in the city, are now practising "Hallelujah," (Mount of Olives,) by Beethoven. "The Bridal Chorus," by Cowen, and the ever-acceptable old glee by Webbe, "When winds breathe soft," Mr. Miles is also chorister of the Baptist Church.

Mr. R. H. Warren, of New York, has organized a "Church Choral Society" to give concerts in several churches in that city. The first concert was given at St. Thomas' Church the soloists including some of the best church singers, supported by a large chorus and an orchestra. The program included Bach's splendid cantata, "God's time is the best time," Schuman's "Advent Hymn," and Saint Saens' setting of the Nineteenth Psalm.

The ladies seem to be causing Carl Streitman, the tenor of the Amberg Company, a great deal of worry. Said he to a Chicago Newspaper man; "Too many ladies seem to be interested in the tenor's welfare, and if he has a wife, she is sure to be unhappy without the slightest cause on the part of her spouse. He is the recipient of dozens of gushing letters from maids and matrons of all conditions and ages. Some will besiege him at his hotel for his picture and others for his autograph. In both Europe and the United States the fair sex have a special weakness for tenor singers, but as between the two, the American girl and woman are the most impressionable and demonstrative. This homage has its humorous aspects and in time becomes tiresome.

## QUESTION BOX.

To the Editor:

What is a piano classic?

J. B. L.

Youngstown, O.

(The term classic, as applied to poetry, music or language is intended to designate such as have intrinsic merit and beauty, which have enabled them to survive the ages. Thus the poetry of Homer and other of the Greek poets is called classic, in the sense of being good and old. In this sense the older piano pieces of great merit and beauty only would be entitled to the distinction. The late decision of the Paris Conservatoire committee on public examinations that "hereafter the vocal and operatic classes shall study only *classical* works, or such modern compositions as have been publicly produced for ten years at least" seems to imply this distinction. But the meanings of words change from time to time, and sometimes very arbitrary meanings are forced upon or into them. The word classic has received a later definition which makes it apply to beauty only without reference to age. In this modern sense a 'piano classic' is simply a piano piece which, subjected to competent judgment, is found to possess real beauty. Hence the piano classics of the Oliver Ditson Company. Bill Nye says that 'classic music is better than it sounds.')

To the Editor:

Is it worth my while, as a Conservatory graduate, to go to England with a view to teaching, and what are the salaries paid there?

NORTHMAN.

Minneapolis, Minn.

(That depends; first on your merits, second on the probability of your succeeding in getting a place, third on your ability to keep it if you do get it. As to the first point you give us no means of judging, except only that you are a Conservatory graduate which, though ordinarily good, is sometimes but a poor recommendation. The graduating at a college does not always ensure that manliness, tact and breadth of knowledge which is necessary to success where there is great competition. We once knew a B. D. fresh from an American seminary to fail in securing a second grade common school teaching certificate; and we have known graduates of music schools who could not talk intelligently of the contents of the scale. To know, and to teach what you know are two different things. Some people have not the ability to impart to others what they themselves know. As to the second point, though we do not belong to that class of pessimists who believe that no one can secure a place except he be among "his sisters, his cousins, and his aunts," yet we would warn you against the delusion that the unknown has as good a chance as the known. Where there is a choice, of course it will fall on those known to be the best fitted, usually without fear or favor. As to the third point, you will hold your position, if you get it, only by a faithful attention to business and a display of manly qualities which we cannot stop to enumerate. As to salaries we know but little. Some teachers in England get respectable pay, as for instance at Guildhall School of Music, London, where salaries range thus: \$4,500, \$4,400, two at \$2,800, two \$2,300, \$2,100, \$2,050, \$2,000, \$1,900; two at \$1,800 and ten or a dozen at \$1,500. Quite as good salaries are paid in similar positions in this country. It seems to us there is nothing to gain; but you can please yourself.)

## REVIEWS.

Mr. S. H. Lightner, Supervisor of Music of the Youngstown, Girard, Garrettsville and Lowellville schools, will soon issue a series of text books in music for public schools. The first number will be ready about the middle of January and will contain carefully graded exercises and songs for first, second and third years in school. The work is based upon the melodic method, but is so arranged that teachers who wish to employ the harmonic method can do so by observing the order indicated in the suggestions to teachers. The development of each subject is according to the most approved modern methods of teaching the tonic principle by use of the staff. The beginner is not compelled to deal with absolute pitch and keys in a theoretical man-

ner, but learns one major scale and adapts that to any desired pitch. The staff is used at first without any signature, the figure *one* showing the line or space used to represent the first tone of the scale. No particular line or space is used for Doh, but all are used below the third space. By this process beginners learn to read all keys from the first without knowing the name of the key, just as children learn to read not knowing the words they use are verbs, prepositions, etc. The book will be handsomely bound in boards with a very fine quality of paper. It will be published by the author; single copy 35 cents, \$3.60 per doz.

THE PURITAN, edited by Dr. Llew o'r Llain Jones, is now in its fifth year and is growing to be among the handsomest of monthlies. It is a continuation of the *Congregational Record*, which Mr. Jones had charge of for four years while in the pastorate of Marysville and Findlay. The plant of the *Record* has been removed to Pittston, Pa. It is largely in the interest of the Welsh churches and takes high ground on religion and morals. We wish it continued success.

GOLD, TINSEL AND TRASH is a bright volume of pretty stories, full to the brim with evidently good purpose, in the happiest vein of that pathetic and prolific veteran author, Rev. Erasmus W. Jones, Utica, N. Y. It cannot fail of giving much pleasure and doing much good to its readers. It is so pure in sentiment, so ennobling in purpose, and withal so happy in its hits against "the rising tendency among professed Christians to indulge in worldly and unholy amusements," that it ought to have a widespread circulation.

CHRISTMAS NOTES.

PAINESVILLE.

A glance at the following programs of Christmas music rendered in the several churches will give a fair idea of the musical taste and culture in our beautiful city. The regular Quartet choir of the First church was assisted in the following program by twenty well trained voices under the leadership of Mr. J. Powell Jones, accompanied on the organ by Mr. W. J. McCall:

MORNING SERVICE.

Organ Voluntary.....	Mr. McCall
"Te Deum" in Bb (Shelly).....	Choir
Gloria in Eb (Buck).....	Choir
Anthem—The Grace of God (Barnby).....	Chorus
Offertory—"Star of Bethlehem" (Adams).....	Miss Grace Hickock

EVENING SERVICE OF SONG.

1. Organ Voluntary—"Noel".....	Mr. McCall
2. Anthem—"Holy Night" (Adam).....	Choir
3. Duet—Songs of Praise" (Shelly).....	Mrs. Smith and Miss Pro-ser
4. Solo—"Nativity" (Shelly).....	Mr. Chase
5. Anthem—"Angels From the Realms of Glory" (G. W. Warren).....	Choir
6. Duet—"Holy Child" (Shelly).....	Mrs. Smith and Mr. Chase
7. Solo—"Christmas" (Shelly).....	Mrs. Smith
8. Anthem—"Like Silver Lamps" (Barnby).....	Choir

Program of Christmas music at the M. E. Church:

Anthem—"Sing Unto the Lord".....	Novello
Carol—"Sing We Merrily".....	Stubbs
Chorus—"Glory to God in the Highest".....	Smith
Anthem—"Behold I Bring You Good Tidings".....	Clara
Organist and chorister—Miss Mary Harvey.	

The Baptist quartet choir also prepared a special program of distinguished merit. Leader, Mrs. Sheldon; organist, G. Austin.

ST. JAMES'.

Processional.....	Avison
Venite.....	Havergal
Gloria.....	St. Saens
Te Deum.....	Barrett
Jubilate Deo.....	Ethelbert Nevin
Kyrie.....	Hodges
Offertory—"Sing Alleluia Forth".....	Buck
Sanctus.....	No. 444
Gloria in Excelsis.....	Fred Schiller
Organist, Miss Ingersoll; choir master, Prof. Heartwell.	

YOUNGSTOWN, O.

Our church choirs were fully engaged in celebrating the Nativity by special Christmas services.

TRINITY M. E. CHURCH.

Dr. Crafts, pastor. Organist, Prof. Charles Leibman, who, with a large but select choir, gave with splendid effect the following Christmas program:  
 Organ Voluntary, Christmas Sketch. (Von Holst)..... Mr. Leibman  
 Christmas Hymn, "Hark! What Mean Those Holy Voices?" (Stearns)..... Choir  
 Baritone Solo, "The Dying Christian's Prayer,"..... Mr. Wm. H. Kreuch  
 Christmas Anthem Solo, Quartet and Chorus, (Gilchrist)..... Choir

Offertory in F. (Guilmant).....	Mr. Leibman
So o. "O Holy Night." (Gounod).....	Mrs. E. L. Brown
Closing Voluntary, "March Solennelle" (Lemaigre).....	Mr. Leibman

The following program was performed under the direction of Prof. Frederic Hodges at the morning service held at the St. John's Episcopal Church on Christmas Day:

ST. JOHN'S EPISCOPAL CHURCH

1. Organ Voluntary—"For Unto Us a Child is Born" (Messiah).....	Handel
2. Hallelujah Chorus (Messiah).....	Handel
3. Venite.....	Dr. Hodges
4. Te Deum in F.....	Tours
Solo by Miss Hubbard.	
5. Jubilate in F.....	Tours
Solo by Mr. Jenkins.	
6. Anthem—"Sing O Heavens".....	Tours
Solo by Mrs. Frederic Hawkins.	
7. Organ Voluntary—"Pastoral Symphony".....	Handel
8. Kyrie.....	Cramer
9. Solo—"The Palms (Faure).....	Mr. William Sturgess
10. Organ Voluntary—"Mark the Herald Angels Sing" (varied).....	Frederic Hodges
Organist—Prof. Hodges.	

ELM STREET CONGREGATIONAL CHURCH; Rev. Williams, Pastor; Organist, Miss Anna Williams; Chorister, J. B. Lodwick.

RAYEN AV. C. M. CHURCH: Rev. Roberts, Pastor; Leader, John Jones. WALNUT ST. BAPTIST CHURCH: Rev. Probert, Pastor; Leader Joseph Aubrey. The choirs of these churches engaged in the musical competition at the Opera House, both as a united choir, and also as separate church choirs. These are good choirs, which, with faithful attendance and adequate drill, might be made very effective. The main weakness lies in the lack of enthusiasm to meet at a sufficiently early date to do good work preparatory to the competition. There were also choirs from Cleveland, Alliance and other cities.

The Newburg choir of Cleveland, and the Alliance choir took the principal prizes. They are splendid choirs.

CINCINNATI.

The following is the Christmas programme rendered by the vested choir of St. Paul's Episcopal Church, Cincinnati, assisted by Miss Annie E. Griffiths, soloist, under the directorship of Prof. David Davis.

Processional Hymn 19.....	Reading
Venite, 13, 37.....	Gregorian
Glorias, MS. Book Nos. 1, 2 and 4.....	Mozart
Te Deum in D.....	Woodard
Jubilate in G.....	Stegall
Introit Hymn, 24.....	Smart
Kyrie eleison, in B flat, MS. page 3, No. 4.....	Mozart
Gloria Tibi, in C.....	Tallis
Anthem, O Sion that bringest good Tidings.....	Stainer
Offertory, O Holy Night!.....	Adam
Sanctus, in A.....	Gounod
Communion Hymn, 207.....	Hodges
Gloria in Excelsis, 102, 406.....	Plain Chant
Recessional Hymn, 16.....	Gauntlett

Mr. David Davis gave a very pleasant Students' Recital at the Class Room, No. 56 W. 4th street, on Wednesday evening, Dec. 17th, 1890, Mr. Geo. W. Webb serving as the accompanist. Mr. Davis' work is very highly spoken of, and is making him fresh laurels as time passes.

The program was as follows:

DUETS, (a) Sailing Away, (b) Over the Waters.....	Smart
Misses Louise and Emma Rodenberg.	
Sound an Alarm (Judas Maccabees).....	Handel
Mr. Samuel Hale.	
Forever With the Lord.....	Gounod
Mrs. W. S. Priest.	
(a) Bid Me Discourse.....	Bishop
(b) Boat Song.....	Neidlinger
Miss Annie Hughes.	
(a) Serenade.....	Neidlinger
(b) A Ferry for Shadow Town.....	De Koven
Miss Emma Rodenberg.	
Serenade.....	Tosti
Mr. Elwin K. Stewart.	
My All.....	Spicker
Miss Grace G. Shaffer.	
Tell Me My Heart.....	Bishop
Miss Louise Rodenberg.	
DUET—"Joy".....	Massanett
Miss Julia D. Gazlay and Mr. Elwin K. Stewart.	
The Rose Bush.....	Hodges
Miss Mary E. Walker.	
(a) Sing Smile Slumber.....	Gounod
(b) One Spring Morning.....	Nevin
Miss Annie Knowlton.	
Violin Obligato.....	Miss Sylvia D'Orville.
When the Heart Is Young.....	Buck
Miss Julia D. Gazlay.	
(a) Reverie.....	Neidlinger
(b) Moonlit Night.....	Spicker
(c) A Dream of Spring.....	Miss Annie E. Griffiths.
RECI—Behold, the Day of the Lord Cometh.....	Dr. Parry
AIR—But the Lord Will Remember His Children.....	Mr. Charles E. Bemis.

ADJUDICATION ON THE MUSICAL  
COMPOSITIONS AT YOUNGS-  
TOWN EISTEDDFOD, BY  
PROF. D. PROTHEROE.

BARITONE SOLO.

Seven compositions were received bearing the following names Texan, Rergolesi, Mehul, Wm. Benbow, Vinto, Dafidd and Artemus. Some of them are very fine and display a good gift of melody and musicianship, while others are very crude and devoid of the characteristics of a solo.

"Texan and Rergolesi." These are two very poor specimens of a solo; they would be suitable for a hymn tune. The melodies are flowing enough but are not adapted for solo work. The accompaniments are very crude and in some instances the composer has crowded together a number of notes without any regard at all for their fitness for playing.

"Mehul." A much better solo than its predecessors: but not of a very excellent type.

The 5th verse of the well-known 23d Psalm is used as the text of the song.

The voice part is a little monotonous and the accompaniment is without any fixed figure. The cadences are too much the same, and almost invariably end in the Tonic or Dominant. The author forgot to mark some of his eighth notes; a number of naturals and flats were left out, and his chords were weak and ineffective in a number of places.

We would advise the composer to write his words better next time, not to write one language above the melody in one page, and invert in the next.

"Wm. Benbow." This writer lifts us to a better field, and to better musical workmanship.

The text of the song is "Wake, awake, for the night is flying," by Dr. Philip Nicolai.

The melody is well written, though we have the E a trifle too often and gives a monotonous color. It would be better for the composer to have used a four bar phrase as an introduction to the song instead of five and in fact we cannot admire his phrasing throughout the song. The accompaniment is fairly written although the resolution of the first chord in the 10th bar is incorrect, and produces a very peculiar effect, and is not to be commended.

"Vinto." A very good solo. The composer shows himself to be a more experienced writer than the four preceding ones, and displays considerable melody, and a very neat accompaniment upon the whole. The writer has colored the words "When the heart from care is sinking, When the bosom deeply sighs," very effectively. The Dolore, on page 3 on the words "Who our guilt has made his own," is also good. The return to the opening subject is made in a musicianly manner.

We do not admire the Bb in the second measure, as it gives a too sombre color, and we should not expect a dark gloomy feeling after singing "Joy." The slur of the word "above" in the 16th measure of the voice part is very ineffective.

In the Parlando on page 2 the chords could have been made far more effective and fuller.

Upon the whole, however this solo is very good, and the composer is certainly very promising.

"Dafidd." A cleverly written solo, but more in the style of a vocal exercise. It is written in the Handelian style—"Honor and Arms," "The Lord worketh wonders," &c. Some of the slurs are rather unvocal and stiff, and are ineffective. The accompaniment is well written.

The arrangement of the syllables on the last page could be improved, especially in the "re-joyce"—4th measure, the slur could be well maintained until the G. and make "in the" come on the last two eighth notes, the same with the same word in the next brace 4th bar.

"Artemus." A splendid solo. The text is taken from the 9th and 10 verses of the 50th chapter of Isaiah.

It opens with a recit in F minor. The accent upon "who is He," is very good, but the next phrase is not so good, and the accent should have been on "old," and not on "was."

The solo commences beautifully and the opening phrase "Who is among you that feareth the Lord" is very fine, and is written in the Mendelssohn style. The imitation of the vocal part in the accompaniment is very effective. The return of the opening phrase occasionally is done in a musicianlike manner, though the accompaniment could be varied at each entry with good effect. The composer shows himself far in advance of the other competitors in point of form, and also in the gift of melody, and we have no hesitation at all in declaring it the best, and well worthy of the prize.

DUET FOR SOPRANO AND TENOR.

Five compositions were received bearing the following names: Bartholody, Effortioso, John, Iolo, Dafidd and Sara.

The last named being for Tenor and Bass, is out of the competition.

Of the four compositions, three are very good; while the fourth gives promise of something better in the future with more study. Almost all of them would be worthy of the prize, and the best of them are really fine efforts, and are an honor to their composers and the Eisteddfod.

"Bartholody." A very fair composition upon the whole. His text is taken from the fifty-seventh Psalm, 8-9 verses. The part writing is not always good and clear, and the successions of 9ths in the fourth measure of page three weakens it considerably.

"Effortioso." A very good duet. The opening phrase is very effective. The soprano solo is kept rather too high. The accompaniment is very fair throughout, although the figure could have been more varied and effective.

"John." Another excellent composition. The beautiful words "Love divine," which have been so admirably set to music by Dr. Stainer, were selected by this composer for musical treatment. The accompaniment is well written throughout, and the vocal parts are very melodious and clear. But the writer has been content to keep in the same key throughout the duet, and spoils its effectiveness, and it grows rather monotonous: although some phrases are beautiful.

"Iolo." The words "He giveth His beloved sleep," are used by Iolo as the text of his com-

position. It is an exceedingly fine composition, very melodious and singable, and the accompaniment is effective. There is plenty of variety in the different keys used, and are worked out by a master hand. The tenor solo in B minor on page two is very effective, and the soprano solo in F sharp minor is a little gem. The return to D major is made in good style, and all the pages contain beautiful phrases. All the compositions are good, but Iolo far excels the other competitors, and is well worthy of the prize.

D. PROTHEROE.

CHICAGO.

APOLLO CLUB CONCERT.

The Apollo Club gave its regular Christmas performance of Haudel's "Messiah," December 26, at the Auditorium to an audience of over 4,000. The order of the pieces was changed in such a manner as to bring the chorus "For unto us a child is born" after the soprano solo "Rejoice Greatly," instead of at the usual place, using it instead of the much less effective chorus "His yoke is easy," with which it ended originally, the change in the order being made for the purpose of securing a climax at the end. Mrs. Corinne Moore Lawson, the soprano made her first appearance before a Chicago audience upon this occasion. She has a voice of pleasing quality, not large, but which yet carries well and is quite flexible, as was seen in the way in which she sung the florid passages of the "Rejoice Greatly." In the aria, "Come unto Him," its sympathetic quality was evident and she sang all her music as if thoroughly acquainted with it. Mrs. Katharine L. Fisk, the contralto, appeared a trifle nervous at the outset of her solo, "O Thou that tellest good tidings to Zion," but sang her other numbers with steadiness and marked feeling, and made a deep impression, enunciating the text with great clearness and singing most expressively. Our old friend, Myron W. Whitney, gave his music with intelligence and taste and interpreted it with his usual skill. Mr. Dennison made a fair impression in his opening solos, but in some of his other numbers he was badly out of time. The choruses were sung as in former years. Mr. Tomlins held his forces well in hand, and Mr. Eddy rendered efficient support at the organ.

Mr. Frederic Archer, the eminent organist, will be heard at Central Music Hall, February 3.

Dr. H. S. Perkins will conduct the fourteenth annual convention of the Musical Alliance of Bradford County, Pa., at Wyalusing, New Year's week.

Xavier Scharwenka, the well-known composer and pianist, will make his first and only appearance here this season at Central Music Hall March 3.

Frederic W. Root read a paper on "The Systematizing of Voice Culture" before the Canadian Society of Musicians, the latter part of December, at Hamilton, Ont.

A number of prominent members of the Chicago music trade met at an informal lunch at the Union League Club, Dec. 27, to discuss the musical features of the World's Columbian Exposition and it is safe to say they will be made of the greatest possible interest, both at home and abroad.

Among those present were Geo. R. Davis, Director General of the Exposition, Otto Young and H. N. Higginbotham of the Ways and Means Committee. Among the members of the trade present were Messrs. H. D. Cable, J. Shoninger, P. J. Healy, C. S. Brainard, E. A. Potter, P. P. Gibbs, Gregory, Tewksbury Wygant and others.



## NOTES.

## PITTSBURG, PA.

Mr. Charles W. Scovel, the talented musical critic of the *Pittsburg Dispatch*, has accomplished a great work in securing for our city the musical library of the late Carl Merz. Until he attained his object he left no stone unturned, and we can boast that he has accomplished that which no other city had the courage to undertake. The Merz library is one of the most valuable collections of musical literature in the United States, and it will undoubtedly prove a great benefit to the musicians of Pittsburg.

A very enjoyable entertainment was given Saturday evening, Nov. 29, 1890, at Mansfield, Pa. The home talents were assisted by several well-known musical lights from Pittsburg and the accomplished elocutionist, Miss Edith Harris. A new soloist upon our stage appeared in the person of Prof. John Richards, late of Cardiff, Wales. He is a baritone worthy of credit and a scholar in the Old and Tonic Sol-fa Notations. The program was an inviting one; the worse thing connected with it was its length. Two hours and a half of a concert, as a general thing, is too much for an audience to thoroughly enjoy. Songs and duets were given by Prof. D. J. Davies and Prof. J. Richards, Miss Martha Thomas, Miss Jennie Wooster, Mr. W. Reynolds, Miss Maggie Jones, Mrs. R. W. Jones, James Davies and Mrs. Abigail Hill. A trio was rendered by Mrs. R. W. Jones, Messrs. James Orris and W. S. Brennen, and five instrumental compositions were given by Misses Logan, Mary Thomas, Maria Boycott and Mr. John Stokes. Miss Edith Harris was unusually good in her recitations, "Lasca" and "Startling Revelations." The concert resulted in a good benefit for the Baptist Church of Mansfield.

A musical and literary entertainment was given Christmas afternoon and evening at Superior Hall, Wood's Run, Allegheny City, when a goodly amount of money was offered to successful competitors in prose and poetic compositions and singing. The musical portion of the program attracted the greatest interest. Prof. D. J. Davies, of Pittsburg, was the musical adjudicator; Mr. William Morris, Jr., adjudged the elocutionists, and Rev. D. R. Davies meted out justice to the composers of prose and poetry.

The opening concert of the thirteenth season of the Mozart Club (Pittsburg) at the Old City Hall, was greeted with an audience of about 1,200, among whom were many of high musical culture. This society, after a dozen years of steady, earnest work, has won for itself the name of being our leading musical organization, and its concerts are always well attended. As a general thing the society performs difficult oratorios, but the opening concert this season introduced to us the easy, pretty cantata by Cowen, "The Rose Maiden." Nearly all the members of the club were on the stage and the choruses were well rendered. The orchestra also did its part nobly. Miss Grace Miller sang the soprano solos with good voice and sentiment. Miss Ella Semple did justice to the contralto solo with her sweet, rich mezzo-soprano voice. Mr. Vogel, the fine tenor singer, as usual, did his part well, exhibiting good art in all his songs. Mr. Dermitt, who was called on one day's notice to take the bass solos instead of Mr. Amberson, was in good voice and surprised everybody by the splendid manner in which he accomplished his difficult task. The concert was a grand success, and well may the conductor, Prof. J. P. McCollum, be proud of the appreciation of his untiring efforts with the Mozart Club. We look forward for other musical treats from this excellent society in the near future.

Miss Edith Harris is engaged to give lessons in elocution at the Wilksburg Academy

every Monday and Thursday, and her services are giving the utmost satisfaction.

MUSICUS.

## ATHENS, O.

Under the direction of Mrs. C. D. Norris, who is known and highly esteemed in many cities of Ohio as a singer of rare ability and culture, the Athens Conservatory is meeting with unexpected success. The faculty is abler than we generally expect to find in towns the size of Athens, and the quality of the instruction compares favorably with instruction given in larger institutions.

The *musicale* that takes place every month is eagerly looked forward to by music-loving Athenians. Miss Eva Norris, one of the faculty, is also the instructor in singing in the Ohio University, and like her mother has a voice of rare sweetness and compass. Mrs. E. G. Norris, another of the faculty, in addition to her ability as an instrumentalist, is a composer of high merit. We hope to soon have one of her pieces for THE TIMES.

## LAKE ERIE SEMINARY, PAINESVILLE, O.

The music department of Lake Erie Seminary is not organized as a separate school or conservatory. Music students are also students in the languages, mathematics and the natural sciences; they take their part in the life of a household of one hundred and fifty, sharing all duties and privileges as well as the opportunities for musical culture. In this way a musical atmosphere is created which stimulates and educates all the students. We find it possible to uphold a higher standard of musical taste than if only those who are taking private lessons in piano-forte, violin or voice culture were interested in music. Distinguished musicians, who have played or sung here in the yearly course of concerts, have often spoken of the appreciative and sympathetic audiences and the concentration of musical feeling. The teachers of music deserve high praise for maintaining this standard of musical culture, especially Miss Champney and Miss Briggs in their respective departments of piano-forte and voice culture. Both have studied abroad and are musicians of experience and ability.

It also adds to the musical privileges of the seminary that the music learned is not laid aside after a special occasion, but is in daily use. The noble anthems sung at morning prayers are a means of grace and of culture to every member of the seminary.

Through the contributions of the Alumnae and friends amounting, at present, to \$26,000, Memorial Hall is in process of erection, a building 90 feet by 50 feet, containing a chapel to be used also as a music hall and fourteen music rooms, besides rooms for the study of drawing, painting and the history of art. The music hall will seat six hundred persons, including raised seats for a chorus of one hundred and twenty. A pipe organ is to be placed in this hall as a memorial of Miss Annie Steese Harvey, daughter of Hon. T. W. Harvey, of Painesville. It will contain 900 pipes and is designed to be an instrument complete in itself and adequate for organ recitals as well as for the support of the large chorus of female voices. The builders are Johnson & Son, of Westfield, Mass., who have recently built the large organ for the musical department of Smith College.

The choruses have studied during this term the Harvest Cantata, written for female voices by C. H. Lloyd, organist of Gloucester Cathedral, England. This was sung on the evening of November 19, before the Horticultural Society of Lake County and a delegation of the Garfield Club, holding its annual meeting in Painesville on that evening. For the remainder of the term the choruses are reviewing anthems for Advent and Christmas, among the former "Alleluia, O Zion, that bringest good

tidings," and "Who is this that cometh from Edom," by Stainer, and the beautiful two-part anthems for women's voices, by Myles B. Foster.

Program for the last Saturday afternoon of the term Dec. 20, 1890.

Music and Essays.

Piano-forte Solos—  
 Fantasic in C. Minor.....Mozart  
 Sonata. Op. 27, No. 1, Andante.....Beethoven  
 La Fileuse.....Raff  
 Songs—  
 "Sweet Mignonette".....Tonrs  
 "Welcome, Lovely Orb of Night," from Songs  
 in a Vineyard.....Kinross  
 Marinella, Canzone.....Bandegger

The program above represents the work of private pupils in piano-forte and voice. The violin students assist in the accompaniments to hymns and anthems, and beside their private lessons with Mr. Dueringer, have a weekly rehearsal in playing together.

The annual course of concerts began on November 12, with a concert by Miss Wuertz, of Cleveland, a former teacher of violin in the seminary and recently returned from three years study in Germany. Other concerts will follow by Mr. Constantin Sternberg, Mrs. Ginevra Johnston Bishop, the Philharmonic String Quartet and other musicians.

## CLEVELAND, O.

"H. M. S. Pinafore," Gilbert and Sullivan's most tuneful opera, was performed at the Lyceum Theater, Cleveland, O., Dec. 16th to 20th, inclusive, for the benefit of the Hospital for Women and Children, a non-sectarian institution. The opera was produced under the direction of Prof. and Mrs. J. H. Gruendler. The cast was a good one and consisted of some of the leading amateurs. Mr. E. I. Leighton as Sir Joseph Porter, Mr. Dan Beddo as Ralph Rackstraw, Mr. Iorwerth T. Daniel as Dick Deadeye, Mrs. E. L. Emerson as Josephine, Mrs. J. H. Gruendler as Little Buttercup and Mr. O. F. Comstock as Captain Corcoran acquitted themselves very creditably. The opera was a decided success, and the various exchanges speak of the production in a highly complimentary manner.

The Thirteenth Regiment Band, of New York, gave a series of concerts at Cleveland, O., Dec. 24th and 25th, which were well attended. The band was a revelation to lovers of brass and reed bands in this section of the country. Gilmore and Cappa's Bands have attained a very high standard of excellence, both being well known, but it is predicted that Innes and his excellent players will always be pleasant attraction to concert goers. Prof. Innes is a master of the trombone, and his playing was highly satisfactory to the large audiences present. He was assisted in the concerts by a splendid quartet of soloists.

The Newburg friends are highly elated over their successful at the Eisteddfod, held in Youngstown, last Christmas Day. The choir, under the able conductorship of Prof. Dan Rees, captured the prizes in the chief and second choral competitions, worth in the aggregate, about \$300. I wish them the same success in the future as they have had in the past. In addition to the above the soprano solo and trio were captured by Mrs. D. George, Mrs. Gardner, Miss M. Griffiths and Mr. J. Mathews, respectively, all of Newburg.

The fourth concert by the Beck String Quartet was given Dec. 20, in the chapel of Unity Church. The concert was well attended and the following program was excellently carried out:

Sonata—Op. 69, in A major. Allegro ma non tanto; scherzo, allegro molto; adagio cantabile; allegro vivace.

Messrs. James H. Rogers and Max Droge.  
 Trio—Op. 79, No. 1, in D minor. Allegro vivace e con brio, largo assai ed espressivo, presto.

Messrs. James H. Rogers, John H. Beck and Max Droge.

Quartet—Op. 18, No. 4, in C minor. Allegro ma non tanto; scherzo, andante scherzoso quasi allegretto; menuetto, allegretto, allegro.

Beck String Quartet.  
 Mr. James H. Rogers officiated at the piano.  
 TYDFIL.

## CORRESPONDENCE.

## SINGING IN PUBLIC SCHOOLS.

BY D. J. EVANS. A. M., O. UNIV.

The state should educate its children to qualify them for the duties of citizens. But what is it to qualify men for citizenship? In most states free schools aim at only intellectual culture. But is mere intelligence alone a sufficient proof of qualification? May not intelligence become even a menace to the state? The state provides means for qualifying men for citizenship, yet men seek in these schools not qualification for citizenship, but power. This power is used not to benefit the state, but the owner of the power; yea, often even to oppress the weaker or less intelligent. The means that the state provides for its own bulwark is thus often made the means of oppression, and of menace to the state itself. The schools, therefore, are called upon to furnish more than intelligence or knowledge or even intellectual power. Statesmen and educators are pleading today for something more than knowledge and intelligence.

"We must educate! we must educate!" cried the great divine, and the state opens free schools, where Jew and Gentile, white and black, Catholic and Protestant, may receive an education. But what does this education consist in? Is it such as best meets the needs of the state? Were the state to ask: "Shall I give intellectual culture alone?" or "Shall I close the schools?" I believe every thoughtful patriot would reply, "Close the schools."

There is less danger from the illiterate than from the man of strong intellect, but of no correct feelings to guide his intellect. It is not more learning that is needed to prevent the oppression of the weak by the strong. It is not more education that will keep the strong corporation from crowding a weaker rival to the wall. We need to train men to be benevolent as well as to be wise; to help others while enriching themselves; to be guided by sympathetic hearts as well as by sagacious heads; to be actuated by altruistic feelings as well as by egoistic calculations.

Yet, notwithstanding all this, the schools are not called upon to give religious instruction. To help the needy, "to visit the orphans and the widows in their affliction" is good religion, yet to teach men to do so is not necessarily religious teaching. Children can be taught to be benevolent, and sympathetic, and helpful to those who need help, as well as they are taught to be obedient or industrious.

It belongs to Pedagogy to explain how children may be thus taught and to indicate what course of study to pursue. However, there is one branch that the schools of today should teach which would tend to give the pupils the nobler feelings and would greatly help in directing the intellect to its legitimate work in the state.

It is not claimed that singing is the most important branch, or that it is of more value in the qualification of citizens than any other branch, yet it is claimed that singing is indispensable to the highest patriotism.

From earliest times it has been noticed that melody stirs men's minds. Melody was believed to move trees and rocks, to stop the coursing of the streams, to tame the tiger and the leopard. Harmony has been, for ages, used to calm, to cheer, to stimulate the hearts of men and to imbue them with courage.

Horace says that melody was said to tame wild beasts, because it calmed the minds of men who were like unto beasts. In these days of mad conflict for wealth men do often resemble the maddened lion. They forget their duty to their country, to their neighbors, to their own future selves. What will reclaim them? What can be done to restore them to their true places? Perhaps, nothing! But may there not be preventatives for the rising rivals in the struggle for wealth? May we not

find a course of schooling for the children of to-day that will prevent their growing into selfish, fighting "business men?" Is "business" of necessity a bloody arena? Has it come to this that men must fight with money for their gain as wolves fight with their teeth, so that the strongest may secure the prey and then devour also the weaker wolves?

I believe that it is possible to select such branches for our school studies, and such course of training as will make the children of today helpful brothers as well as sagacious financiers of the next generation. When men in the early ages were first reclaimed from bestiality and ferocity, song was one of the instrumentalities used; song, again today, may be used to restrain men from relapsing into a similar brutality in their mad conflict for financial advantage.

The great service of melody and song to enoble men and to lift their thoughts to things that do for good, is attested by the fact that nations use song in worship. The Israelites, the Greeks, the Egyptians and the Romans worshipped their special deities through song. Often the entire worship was carried on with voice and pipe.

When a nation began to acquire culture and to develop a high degree of civilization, its music forthwith showed marks of improvement. The melody became more varied and its harmony less simple.

In modern times can we not find in the songs of the Irish and Scotch an explanation of the difference between the two peoples?

Has not the national singing of the Germans placed them as much higher in all things pertaining to civilization than the Spaniards, as the melody of these is more frivolous than the harmony of those?

When we remember how much martial music adds to the effectiveness of the cannon on the battlefield, we shall surely not forget how much singing may add to the patriotism of the family and of the school-room. The State has a right to demand of its secular schools such training as will implant patriotism in every heart within its protection; and the history of all peoples shows that the feeling of love for one's native land is implanted and nourished by national airs. The schools, as a matter of duty to the state, should teach the children to sing, and should store the children's memory with songs. It is also the duty of our educators to encourage progress in not only singing songs, but also composing them. As the United States grow in wealth and variety of interests, something will be necessary to bind the extreme parts together. The East will not feel drawn to the antipodal West, or the North to the South at the opposite side to the earth, by anything else as by stirring national songs.

If for no other purpose than to implant patriotism, singing should be made a prominent part of the school work, as singing stirring patriotic songs is the most efficacious means to implant this patriotism. Yet there are other benefits from the learning of music. No singer, or performer on an instrument, can render the musical compositions of the great masters, without having a soul that is susceptible to sympathetic response to the great ideas of these compositions. The rendering itself, also, will increase this susceptibility, and the effects of it all is to enoble the thoughts, to increase the moral courage, to purify the motives of every student of the great musical composers. No one under the charm of a grand musical conception could commit a crime, and no one who is moved by song will not be blessed by singing.

Enough has been said to show that singing will do much to move the minds of men, and that singing patriotic songs will create patriotic feelings, it follows that singing should be taught children while they are of impressionable age, and should be taught in the school, so that all the children may come under the same influences. The effort to place some children in the secular schools, and others in

the parochial school will have a tendency to alienate children from one another. All patriots will try to place all the children of a neighborhood in the same school, subject to the same influences, so that they may grow unified into one body of benevolent, wise and patriotic citizens.

## MUSICAL ASSOCIATION.

The Fourth Festival of the Congregational Churches of Schuylkill and Carbon counties, was held at Mt. Carmel, Pa., on Thanksgiving Day last. Presidents of the day were W. Miles, Mahanoy City; Gwalch Ebrill, of Lansford, Pa., and Dr. Williams, of Mt. Carmel. Leaders of the day were Prof. D. Jenkins (Alaw Cynwyd), of Shenandoah; Prof. T. Lloyd (Crych Elen), of Lansford, and Prof. George Marks Evans, of Shamokin. Organists of the day were Llew Llyfwy and Miss Maggie Williams, of Mt. Carmel. Addresses on selected subjects were made by Evan Bevan, Esq., of Shenandoah; Rev. W. W. Davis, Mt. Carmel; Meurig Aman, of Lansford, on "Richard Mills and His Times"; Rev. John P. Jones, an A. B. C. F. M. missionary home on a visit from India, who sang very entertainingly some of the native Indian songs; Rev. D. Mervin Lewis, of Ashland, on "The Effects and Usefulness of Musical Instruments in Churches"; followed by Missionary Jones on the same topic, who also accompanied himself on Indian instruments which he had brought with him. The program of tunes was selected from Gospel Hymns and Tanymarian, and furnished to all. There was an overflowing attendance, and some excellent singing. This was the best of the Festivals given by the Association, whose good effects are already perceptible on the music of the churches. The preparing of a program for these Festivals secures the use of the special harmonization selected, and does away in a measure, if not completely, with the vicious sectarian habit of using at one and the same time the different arrangements of several authors. It is expected that in time for the next meeting a new and non-sectarian Hymn and Tune Book will appear, prepared by Prof. D. O. Evans and Dr. Tavalaw Jones. M. E.

## MUSIC IN THE PAINESVILLE PUBLIC SCHOOLS.

The course of study covers a period of eight years of graded work. Each succeeding year marks the gradual advancement towards perfection in singing, rudimentary and theoretical instruction. Examinations are held at the close of each term, and pupils are rated as in all other studies, which is a strong incentive to conscientious study. Pupils entering the High School are good musicians, provided they have passed through the various grades, and the knowledge attained is here applied practically by studying and rendering compositions by eminent modern writers, in a manner comprising perfection in (as far as is possible in school work) regard to reading, voicing, accent, enunciation, and finished expression.

This department has been in charge of Mr. J. Powell Jones during the past three years, and under his careful and conscientious training the musical standard attained in the Painesville schools has an enviable reputation through the state. The system in use is Dr. Batchelor's Music Course for Public Schools in both The Tonic Sol-Fa and Established Notations.

Gounod's "Faust" was not at first a success in Paris. After seven performances no one made an offer for the performing right. Choudens, after much hesitation acquired the right for France and Belgium. At first he did not like the work, and when his children were naughty used to threaten to take them to see Gounod's Opera.

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