

AMERICAN MUSICAL TIMES

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Poetry.

FIRST APPEARANCE IN TYPE.

Ah, here it is! I'm famous now:
An author and a poet,
It really is in print. Hur ah!
How proud I'll be to show it.
And gentle Anna! what a thrill
Will animate her breast,
To read these ardent lines, and know
To whom they were addressed.

Why, bless my soul! here's something wrong:
What can the paper mean,
By talking of the "graceful brook"
That "ganders o'er the green?"
And here's a t instead of r,
Which makes it "tippling rill,"
We'll seek the "shad" instead of "shade,"
And "he!" instead of "hill."

"Thy looks so"—what?—I recollect,
'Twas "sweet" and then 'twas "kind;"
And now, to think—the stupid fool—
For "bland" has printed "blind."
Was ever such provoking work?
('Tis curious, by the by,
That anything is rendered blind
By giving it an i.)

The color of the "rose" is "nose,"
'Affection" is "Affliction."
I wonder if the likeness holds
In fact as well as fiction?

"Thou art a friend." The r is gone;
Whoever would have deemed
That such a trifling thing could change
A friend into a fiend.

"Thou art the same," is rendered "shame,"
It really is too bad!
And here because an i is out
My lovely maid is mad.
They drove her mad by poking in
An i—a process new—
And now they've gouged it out again,
And made her crazy, too.

I'll read no more. What shall I do?
I'll never dare to send it.
The paper's scattered far and wide,
'Tis now too late to mend it.
Oh, fame! thou cheat of human life,
Why did I ever write!
I wish my poem had been burnt
Before it saw the light.

Was ever such a horrid hash,
In poe ry or prose?
I have said she was a fiend and praised
The color of her nose.
I wish I had the printer here
About a half a minute,
I'd bang him to his hearts content,
And with an h begin it.

—Oliver Wendell Holmes.

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Sacred Singing.

[By George Marks Evans.]

The music of the Christian church, like the gospel itself, was doubtless propagated orally, and by tradition, in the first years of its history; and as in the New Testament traces are discoverable of a primitive liturgy and hymnody, so we also find in early writers indications of certain efforts to fix and rule the vocal performance of these, by an appointed choral arrangement, with somewhat of a scientific connection.

One point of primary importance in this respect would naturally be the pitch most convenient for the singing of the various parts of divine psalms, hymns, and spiritual songs; the relation in which the several parts, musically considered, were to stand to each other; as also the interchanges to be made as to singing, either by course in alternate choirs, or by the clergy and people, in solo or in chorus. The writings of the New Testament and of the early fathers are not without various interesting indications, both of the important functions discharged by vocal music in Christian worship, and also of various ritual uses; in such wise, moreover, as excited then, as they do now, the approval and admiration of some, the indignation and blame of others. After the power of singing in tune and time, and of reading musical notation has been acquired, there is an almost immeasurable gulf to be passed before a body of singers, even thus qualified, can attain to any high artistic excellence as a choir or chorus. I am the more anxious to express this as my settled conviction, because I have been earnest in the encouragement of congregational singing in the worship of God, and on that account have been, I fear, sometimes misunderstood as undervaluing, and wishing to exclude from the church, music not adapted for that specific purpose. But I would venture to remark that while the style of singing of the masses must necessarily be inferior, under all circumstances, to that of well educated choirs, nevertheless there will be some limit or proportion to this inferiority, and that as you improve the one upon any grand scale, so will the other rise toward higher musical excellence. I would popularize music, especially vocal music, not only on the highest religious, moral, and social grounds, but also on others of an artistic nature, for if good teaching and good performances of music were more in demand throughout the country the number and the skill of musical artists would be proportionately increased. In the reciprocation of musical influences, all classes of people would be led to a higher appreciation of the art itself. They would acquire greater skill in singing those parts of the divine offices which they are required to offer with their own lips, and they would be anxious (according to their ability) to provide the more costly offering of efficient choirs for the due celebrations of the higher parts of the service.

If I desire "that all the people" should praise God, I do not desire that their vocal praises should shock the ear by their want of skill, and to make them skillful, even in the simplest strains, their ears and their tastes must be cultivated by often listening to something better than they can do themselves; therefore it is that I am doubly anxious that choirs should be really good and sing good music.

The social effects of music would be a very interesting subject of discussion, but they lie a little outside the purpose of our present article. In writing on a subject so extremely fertile as music it is almost impossible not to diverge at times into pleasant by-ways and unexplored paths. I have now

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only space for a few remarks on the moral effects of sacred music upon the listener. Those who attend the oratoria performances and other great musical festivals need not be told that almost all the greatest composers have found in the sacred cantata, or oratorio, a form of art capable of expressing the noblest progression of the religious sentiment in the highest planes of emotion. Those who have been familiar with the Bible from childhood are apt to grow insensible of the majestic beauty of its style, to the frequently inspired level of its ideas, and the subtle charm of its diction. Some day they may chance suddenly to read a passage of it in French or German, and the simple novelty of form will wonderfully arrest their attention and kindle their emotion. But this is nothing compared with the effect which is noticed by arranging the magnificent episodes of scripture in a dramatic—not operatic—form, and translating their emotional significance into the universal language of music. In the oratorio, unlike the opera, there is nothing absurd or outre. The fact of Elijah standing before us in a well-trimmed mustache and clean kid gloves does not in the least shock our sense of propriety, because no impersonation is attempted. The singers are there, not to personate character, but to help us to realize the force and procession of certain emotions through which the characters in the sacred drama are supposed to pass. By doing this, and no more, we attempt the possible and succeed.

A good deal depends upon the libretto. Mendelssohn was himself ever a loving and reverent student of the Bible. He selected and arranged in great measure the words of his own oratorios, and so admirably has he entered into the spirit of his work that it is difficult to listen to the Elijah, or St. Paul, with the words before us, without each time receiving some new impression of the depth and sublimity of those characters, whose figures at this late time stand out prominently among the prophets of the Old and New Testament.

To be continued.

Crude Ideas of Music.

There still exists in this country a crude, half-civilized class of men who pretend to look upon music with some degree of contempt, regarding it as a sort of womanish amusement hardly dignified enough to occupy a lord of creation.

It is odd that this American notion that music is for girls only is the direct opposite of that entertained by the most brilliant nations of antiquity. The Greeks considered that boy a dunce who could not sing and accompany himself upon the lyre. Every boy, whether gifted or not, was obliged to study music, just as our American girls are often forced to do. And it is likely that the young Greek often detested it with much the same feeling manifested by the modern American girl when under the same providential dispensation. Plato was rather severe on the harpists of his day, and condemned the floral music of that time in no mild terms. He banished it from his ideal state, the New Atlantis.

But the rank of music is now too high in the hierarchy of arts to admit of any rude, ultra-Puritanical banishment.—*C. A. Daniel.*

The Americans are making wonderful advances in the realm of art. And the day will come very soon when the United States will rank as one of the most earnest and enthusiastic fosterers of art among all the nations.—*Anton Rubenstein.*

The World of Music.

Patti sails for America Dec. 23.

There is a Russian orchestra in Chicago.

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Mr. W. S. B. Mathews is delivering a series of lectures on the History of Music in Chicago.

Many important articles and concert items we were forced to omit, owing to the amount of music in this number.

Mr. Hugh Williams, Monroe street, Chicago, carries a complete stock of our publications of sheet and octavo music.

Mr. Goring Thomas' opera, "Esmeralda," with a German version of the libretto, has been performed in Berlin with success.

Prof. F. Hodges, of this city, will give an organ recital at the M. E. church, Miamisburg, O., Nov. 13, and at the Fourth Avenue Baptist church, Pittsburg, Pa., Nov. 19.

The Grey Nun, a new opera by Mr. Du Shane Cloward and Carl Brusck, will be produced at Kansas City in January. The melodies are said to be very pretty and much interest is taken in the rehearsals.

Mr. J. W. Parson Price, of No. 18 East Seventeenth street, New York City, will adjudicate the musical compositions, for which we offered a prize in the September issue. Send your mss. to Mr. Price, on or before Dec. 10, 1891.

Mr. J. Franklin Hughes and Mr. Ben Phillips, of Chicago, made a short visit to courtland, Wis., attending the wedding of Mr. John E. Pugh and Miss Mary D. Williams. Mr. and Mrs. Pugh are vocalists of more than ordinary ability.

Mr. William H. Sherwood, of the Chicago Conservatory of Music, will give a piano recital in the opera house, this city, Dec. 8. Mr. Sherwood is the greatest pianist in America and we trust our music-loving people will give him a grand reception.

We are highly pleased to note the appointment of Mr. E. M. Bowman, president of the American College of Musicians, to the chair of music in Vassar college. Mr. Bowman is a very refined organist and a scholastic musician, and a better selection could not have been made.

Miss Gertrude Morris, the talented pianist of Scranton, and daughter of County Auditor Morris, has gone to the Boston conservatory for a three months' special course. Her many pupils and musical friends will be glad to welcome her back in February. We predict a bright future for this gifted young lady.

D. Protheroe, Mus. Bac., has been appointed adjudicator of the Birmingham, Ala., musical festival, March 1, 1892. Conductor W. E. Powell (Gwilym Eryri). Recitations and declamations, Rev. L. Morgans. The committee has honored Mr. Protheroe in a special manner by selecting his beautiful and sparkling glee, "The Rivulet," which will be out of press in a few days.

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The American Musical Times.

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EDITOR AND GENERAL MANAGER—D. O. EVANS.

Music from the Pew.

Music inspires the higher emotions. It inspires both the singer and the exclusive listener—the singer is a part listener but not an equal degree. To most people the word “choir” suggests these two classes. But all worship implies some act of the worshipper. The ideal standard of divine worship implies participation by all. This classification of singer and listener seems to have come about without emphatic championage—without even the common consent of the majority—but chiefly through inertia. With the majority it is easier to listen to good singing than it is to sing and be compelled to listen to one's own discords. It is easier for the singer to expend his energies trying to master something more difficult in music than it is to waste his strength and patience trying to sing somebody else into line. This classification means alienation from the ideal standard and with each class preferring to do the easier thing the chasm grows wider.

How to prevent this ought to interest every true worshiper. What will prevent this alienation or bridge the chasm? The ideal standard—“Let all the people sing.” But participation implies agreement, and agreement implies not only desire but ability to agree. Knowledge of duty, sufficiently tempered with conscience, means desire to discharge that duty. To know that all should participate in the music of divine worship properly leads to a desire to help in the musical act. But desire is only a part of the foundation of agreement. It cannot take the place of the ability to agree—ability is the result of effort tempered with desire. Then desire, if sincere, means effort toward the end desired. Each member of the congregation should personally meet and answer these questions: “What do I desire the song worship to be?” and “What am I willing to do toward the desired end?” To the first everyone will answer: “I desire it to be harmonious;” and to the second; “I am willing so to respect the leadership as to put my musical inclination and ability under such necessary restraint or stimulus as not to interfere materially with the general harmony.” Of course we need not stop to argue the necessity of leadership and we take for granted it shall be a choir. Now, my brother, as you sit in your pew, wearing your best religious looks, let us analyze your answers, that seem so plain and comprehensive, and see really how much you have declared. Your first answer is good as far as it goes, but in it you have done nothing to bridge the chasm between singer and listener. You have not mentioned that you wish everyone in the congregation to make an effort to help sing if they have the ability to recognize any difference in the pitch of tones. Now you are anxious to answer that I am measuring musical ability by a very low standard, if to know one tone from another ample qualification to sing. But wait, brother. I am talking to you as a worshipper and you are partner in the guilt for this chasm—remember, “Let all the people sing.” But “all sing” and “harmony” are hard to yoke together. While the imperfections of human effort are condoned by a proper construction of intention when the sacrifice is laid on the altar, I believe that a proper appreciation

of quality in the exercise of God-given powers is a part of religious duty. Now to your first answer let us add the fair conclusion that it is your duty to help make the music harmonious. But we find your brain stocked with the usual supply of “old chorus,” that have been sung into your head without any effort of yours whatever, and when you come to measure them by any recognized standard of musical ability they are mostly “misfits.” Now if you have agreed that the singing ought to be harmonious and that you ought to help make it so, I want to know if your religious zeal justifies you in perpetuating your “misfit” singing?

To unlearn is more difficult than to learn, and the fact that what you know of tunes has cost you little or no effort leaves you without any excuse for your attachment to your old ways. I have not a word to say against anything because it is old, but if it be wrong, age does not make it right.

Secondly, you say you are willing to respect the leadership. You might mean by this that you will let the leaders do all the singing, but that brings you in sight of that chasm again and—“Let all the people sing.” You are both to sing and respect the leader. Your first step in that direction is, not to sing louder than the leader, and the next is, not to persist in your “misfit” way of singing when the leader has another way. Your “musical inclination” is to sing just what you happen to know, and as you happen to know it, leader or no leader. But you are willing to “restrain and stimulate” so as not to interfere with the general harmony. Non-interference is a negative good (inertia) and your “restraint” may mean that you will suppress your voice entirely, because you are afraid of making a mistake, but “Let all the people sing.” You have not yet agreed to put yourself in any active contact with any means to learn the better ways. Remember I am not asking you to be a musical graduate in order to help sing church music, but I am asking you to make *some* effort toward learning how to put yourself in harmony, and even a slight effort, continued apace with your religious zeal, cannot fail to make a decided improvement in song worship. What excuse can it be to say “I don't know the tunes,” and continue unwilling to do something toward learning? While you may never be able to execute difficult music gracefully, an effort at duty will so attune your mind and heart to the strains of higher emotions as to drop stereotyped wrongs and move forward in the exercise of the simpler ways of right, till you acquire commendable skill in the better and higher use of your God-given powers. Do you ask “How shall I learn?” If you want to learn you can find within easy reach some one to teach you. Encourage a good teacher to organize a class in your midst, and see to it that you take hold of it yourself to learn, and if your music committee sees fit to organize a large choir, embracing all the leading voices of the congregation, don't put up some trifling excuse, but go to that choir rehearsal, if invited, and take another step in doing what you have said you are willing to do. Attend to it with an intention to secure agreement in the congregational singing. Sufficient rehearsing on the part of that congregational choir will furnish such a volume of harmony that slight irregularities in the congregation will not interfere. “Too old to learn?” Shame! Bury that pitiful excuse! The leader “too particular?” What! Do you want to improve and still carry in your pocket a premium on indifference, and a release from any obligation to do your best?

People act in the direction of their real wants.

Y.

BLAINE'S GRAND MARCH.

By H. WHEELER.

INTRODUCTION. 3

f *p* *f* *p* *f*

Ped. *Ped.* *mp*

Tempo di Marcia.

Ped. *Ped.* *Ped.* *Ped.* *f*

mp Ped. *Ped.* *Ped.* *Ped.* *f*

4

ff *Ped.* * *Ped.* * *Ped.* *

Vigoroso.

f *Ped.* * *Ped.* * *mf* *Ped.* * *

f *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *p*

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* * *f*

ff *Ped.* * *Ped.* * *Ped.* * *FINE.*

TRIO. SAXOPHONE SOLO.

pp *dolce.* *assai marcato.*

Ped. * * * * * *Ped.* * * * * * *Ped.* * * * * * *Ped.* * * * * * *Ped.* * * * * *

ff * * * * * *p* * * * * * *mp* * * * * *

Ped. * * * * * *Ped.* * * * * * * * * * * *CLARINET.*

ff * * * * * *p* * * * * * * * * * * *CORNET.*
dolce.

Ped. * * * * * *Ped.* * * * * * *Ped.* * * * * * *Ped.* * * * * * *Ped.* * * * * *

f *Ped.* * * * * * *p* * * * * * * * * * * *D.C. al Fine.*

Blaine's Grand March.

No. 79.

AMERICAN MUSICAL TIMES EDITION.

Price 15 cents.

EVENING SONG.

(O SALUTARIS HOSTIA.)

TENOR SOLO AND QUARTETTE.

Published by D. O. EVANS, Youngstown, Ohio.

Words by S. F. SMITH.

HARRY E. JONES.

Andante.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The music begins with a piano (*p*) dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical notation for the vocal line, starting with a rest followed by a melodic phrase in the treble clef. The dynamic is marked *p*.

1. Soft - ly fades the twi - light ray,.....
 2. Sav - iour! may our Sab - bath's be.....
 O Sa - lu - ta - - - ris hos - ti - a.....

Musical notation for the piano accompaniment, consisting of two staves. It includes performance markings: *Rit.*, *dim.*, and *tempo.* with a hairpin crescendo.

Musical notation for the vocal line, continuing the melody from the previous section.

Of the ho - - - ly Sab - - bath day,..... Gent - ly
 Days of peace and joy in Thee,..... Till in
 Quae - coe - li pan - - dis os - - ti - um,..... Bel - la pre-

Musical notation for the piano accompaniment, concluding the piece with a final chord in the bass clef.

EVENING SONG. Continued.

3

as life's set - ting sun, When the Christ - ians
 heav'n our souls re - pose. Where the Sab - bath
 munt hos - ti - li - a Da robur fer au -

course is run,..... Soft - ly fades the twi - light
 ne'er shall cease,..... Till in heav'n our souls re -
 xi - li - um..... Bel - la pre - munt hos - ti - li -

ray..... Of the ho - ly Sab - bath day.....
 pose,..... Where the Sab - bath ne'er shall cease.....
 a..... Da ro - bur fer au - xi - li - um.....

Rall.

4

EVENING SONG. Continued.

p

Soprano
Soft - ly fades the twi - light ray, Of the
Sav - iour! may our Sab - baths' be..... Days of

Alto
U - ni, tri - no - que Do - mi - no, Sit sem - pi-

Tenor
Soft - ly fades the twi - light ray, Of the
Sav - iour! may our Sab - baths' be..... Days of

Bass

Accomp. *p*

ho - - ly Sab - bath day, Gent - ly as life's
peace and joy in Thee, Till in heav'n our

ter - na glo - ri - a, Qui - vi - tam si - ne

ho - ly Sab - bath day, Gent - ly as life's
peace and joy in Thee, Till in heav'n our

EVENING SONG. Continued.

5

set - ting sun. When the Christ - ian's course is
souls re - pose. Where the Sab - bath ne'er shall

ter - mi - no, No - bis do - net in Pa - tri-

set - ting sun, When the Christ - ian's course is
souls re - pose, Where the Sab - bath ne'er shall

run,..... Soft - ly fades the twi - light ray
cease..... Sav - iour! may our Sab - baths' be

a..... Qui - vi - tam si - ne ter - mi - no,

run,..... Soft - ly fades the twi - light ray
cease..... Sav - iour! may our Sab - baths' be

6

EVENING SONG. Concluded.

The musical score consists of several systems. The first system includes a vocal line with lyrics: "Of the ho - - ly Sab - bath day,....." and "Days of peace and joy in". The second system continues with lyrics: "No - bis do - net in Pa - tri - a.....". The third system has lyrics: "Of the ho - ly Sab - bath day,....." and "Days of peace and joy in:". The piano accompaniment is shown in grand staff notation. The score includes first and second endings, marked with "1°" and "2°". The lyrics "Thee. A - men." appear in the lower systems. The piece concludes with a "D. C." (Da Capo) instruction and a final piano accompaniment section.

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Price 12 cents.

I HEARD THE VOICE.

(IN MEMORIAM.)

(In affectionate remembrance of Miss Maggie Morris and Mr. Edwin Roberts, New York City.)

A HYMN FOR S. A. T. B.

PUBLISHED BY D. O. EVANS, YOUNGSTOWN, OHIO.

Words by DR. BONAR.

J. H. MORRIS.

Andante. pp

Tenors and Basses.

I heard the voice of Je - sus say, "Come un - to me and rest Lay

Organ. *Andante. pp*

Ped. cres. f

down thou wear - y one, lay down, Thy head up - on my breast;" "Lay

cres. f

dim.

down, thou wear - y one, lay down, Thy head thy head up - on my breast."

2

I HEARD THE VOICE. Continued.

Moderato.

TENOR SOLO.

p

I he rd the voice of Je - sus say, "Be- hold I free - ly

Moderato. *p*

give, The liv - ing wa ter, thirst - y one, Stoop down, and drink, and

f accel.....et.....eres.....en.....do.....f

live." I cam e to Jesus and I drank. I drank of that life-giving stream, My

f colla voce.

I HEARD THE VOICE. Continued.

3

tempo. SOPRANOS AND ALTOS. *pp*

thirst was quenched, my soul re - vive, and now I live in Him. I

tempo. *pp*

heard the voice of Je - sus say, "I am this dark world's light. Look

cres..

cres..

cen. do...

un - to me, thy morn shall rise, and all thy day be bright.

cen. do.

4

I HEARD THE VOICE. Concluded.

Piu Mosso. cres.....cen.....do..... ff

Soprano
I came to Jesus and I found, In Him my star, my sun, And

Alto
I came to Jesus and I found, In Him my star, my sun, And

Tenor
I came to Jesus and I found, In Him my star, my sun, And

Bass
I came to Jesus and I found, In Him my star, my sun, And

Organ
f Piu Mosso. ff

dim..... pp dim. rall.

in that light of life I'll walk till trav'ling days are done, are done.....

in that light of life I'll walk till trav'ling days are done, are done.....

in that light of life I'll walk till trva'ling days are done, are done.....

in that light of life I'll walk till trav'ling days are done, are done.....

dim..... p pp dim. rall.....

No. 80.

AMERICAN MUSICAL TIMES EDITION.

Price 10 cents.

COME UNTO ME.

PART SONG FOR MALE VOICES

PUBLISHED BY D. O. EVANS, YOUNGSTOWN, OHIO.

T. J. DAVIES, MUS. BAC.

Andante Sostenuto.

1st Tenor. "Come un - to me," when shad - ows darkly gath - er;

2nd Tenor. Large are the man - sions in thy Father's dwell - ing.

1st Bass. There like an E - den blos - soming in glad - ness.

2nd Bass.

Accomp. *Andante Sostenuto.*

* 70

When the sad heart is weary and dis - tressed; Seek - ing for

Glad are the homes that sor - row nev - er dim; Sweet are the

Bloom the fair flow'rs the earth too rude - ly pressed; 'Come un - to

* If the accompaniment be used the right hand part should be played an 8va lower.
(2.) Copyright, 1891, by D. O. Evans.

"COME UNTO ME." Concluded.

kind - ness from your heavenly Fath - er, "Come un - to me," and
 harps in ho - ly music swell - ing, Soft are the tones which
 kind - ness from your heavenly Fath - er, "Come un - to me," and

p I will give you rest..... "Come unto me," and I will give you rest.
 raise the heavenly hymn..... Soft are the tones which raise the heavenly hymn.
 "Come un - to me,"
 Soft are the tones,
 "Come un - to me,"
 I will give you rest..... "Come unto me," and I will give you rest.
 Slow
 Slow

No. 57.

AMERICAN MUSICAL TIMES EDITION.

Price 15 cents.

SAVE THE BOY.

TEMPERANCE SONG AND CHORUS.

PUBLISHED BY D. O. EVANS, YOUNGSTOWN, OHIO.

AMERICAN MUSICAL TIMES EDITION,
D. O. EVANS.

J. R. WILLIAMS,
(Arr. with Accompaniment by D. O. EVANS.)

Moderato.

B \flat	{	s ₁ :d m :- .m f :m r* ' :—		t ₁ :d r :f m.r :— d :— '
I	{	1. Once he sat up- on my knee,		Looked from sweet eye into mine.
	{	2. Once his laugh with mer - ry ring,		Filled our house with music rare,
	{	3. Oh, this curse that spoiled my boy,		Led him down and down to death,

B \flat	{	<i>mp</i> s ₁ :d m :- .s <i>dim.</i> f :d .r m ' :—		<i>Ft mf</i> r s :- .l s .f :m .r
5	{	Questioned me so won - derously,		Of the mysteries di-
	{	And his lov - ing hands would bring		Wreaths of blossoms for my
	{	Robbed me of my rar - est joy,		Made a pang of ev'ry

F	{	d :— i :		<i>f</i> B \flat m :m f :- .l l ₁ :f m :- ' .
8	{	vine ;		Once he fond - ly clasped my neck,
	{	hair ;		Oh! the mer - ry hap - py sprite,
	{	breath ;		Mothers, fath - ers, hear my plea,

B \flat	{	<i>cres.</i> r :r s :- .f <i>dim.</i> m :r d :— '		s :- .m f :- .m
I	{	Pressed my cheek with kiss - es sweet ;		Oh, my heart! we
	{	Constant, cease - less source of joy ;		But to-night, Oh
	{	Let your plead - ings pierce the sky ;		Pray and work most

* Breathing Point.

SAVE THE BOY. Concluded.

	<i>rall.</i>
B \flat {	r :d l ₁ :— d :m s :— .f m :— .r d :—
14 {	lit - tle thought; Where may rove the pre - cious feet.
	God! to - night; Where, Oh. where's my wand - 'ring boy?
	earn - est - ly; Let us save our boys or die.

CHORUS:

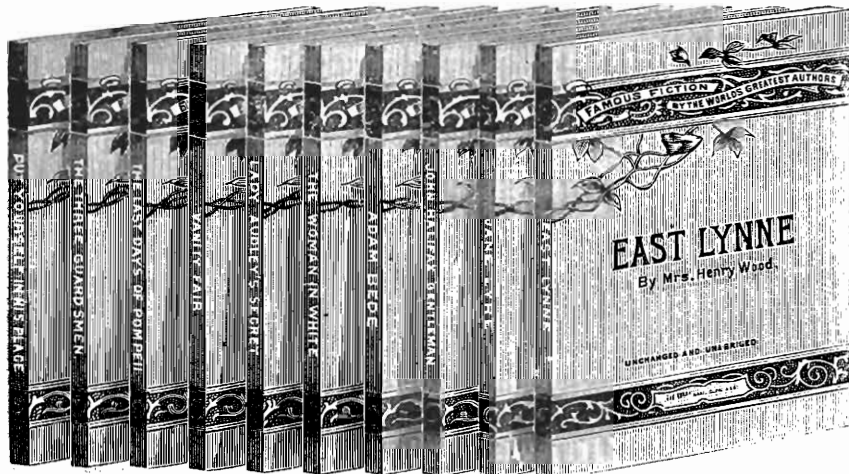
			Ft <i>cres.</i>
B \flat {	f :— .f f :f m :— .m m :— rs :— .s l .s :f .r		
17 {	Save the boy; Oh, save the boy;		To the rescue quickly
	l ₁ :— .l ₁ l ₁ :la ₁ s ₁ :— .s ₁ s ₁ :— s ₁ d :— .d t ₁ .t ₁ :t ₁ .t ₁		
	Save the boy; Oh, save the boy;		To the rescue quickly
	d :— .d d :d d :— .d d :— t ₁ m :— .m f .m :r .f		
	Save the boy; Oh, save the boy;		To the rescue quickly
	f ₁ :— .f ₁ f ₁ :f ₁ d ₁ :— .d ₁ d ₁ :— rs ₁ :— .s ₁ s ₁ .s ₁ :s ₁ .s ₁		

	fB \flat <i>p</i>	f	<i>cres.</i>
F {	d :— — : m :— .m m :d r :m f :—		
20 {	come; Save the boy! Oh! save the boy!		
	d :l ₁ m ₁ f ₁ : m ₁ :— .s ₁ s ₁ :l ₁ l ₁ :l ₁ l ₁ :—		
	come; Oh, come: Save the boy! Oh! save the boy!		
	m :fd r : d :— .d d :m r :de r :—		
	come; Save the boy! Oh! save the boy!		
	d :— — : f ₁ d ₁ :— .d d :l ₁ .s ₁ f ₁ :m ₁ r ₁ :—		

	<i>rall.</i>
B \flat {	s :— .f m .d :m .r d :— — :
23 {	Save him from the curse of rum
	ta ₁ :— .l ₁ s ₁ .l ₁ :s ₁ ..f ₁ m ₁ :— — :
	Save him from the curse of rum.
	m :— .f d .d :d .t ₁ d :— — :
	Save him from the curse of rum.
	d ₁ :— .r ₁ m ₁ .l ₁ :s ₁ ..s ₁ d ₁ :— — :

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AMERICAN MUSICAL TIMES,
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Musical Notes from England and Wales.

Dr. Joseph Parry (Pencerdd America) has just completed a new oratorio, entitled Paul, which he commenced four years ago. It deals with the life and labours of St. Paul, and is divided into two parts, entitled and described of first, Damascus; second, Phillipi; third, Jerusalem, and fourth, Rome.

Three principal parts are required, the soprano takes the part of narrator, the tenor, who represents all the male characters in the work, with the exception of Paul, who is bass throughout. This oratorio will be given during the National Eisteddfod next year at Rhyl, North Wales.

Virginia, a new opera by Dr. Parry, will also be introduced this year, and arrangements have been made to bring it out.

The music committee of the Siloh Eisteddfod, Maesteg, Wales, have honored Mr. George Marks Evans by adopting his sacred solo for soprano, entitled "I Will Exalt Thee."

The Siloh society, Maesteg, are rehearsing Broad's "Joseph." The work will be performed in full costume on Christmas.

A movement is on foot to establish a musical festival at Cardiff, similar to those held in Leeds and Birmingham. It is to be hoped that something will come of it. What we really want in Wales, however, is a festival that would give prominence to music composed by native composers, and which would foster and encourage native talent.

The renowned Dowlais choir, conducted by Mr. Dan Davies, has decided to compete at the World's Fair Eisteddfod, and a guarantee fund of £5,000 (\$20,000) is being raised for the purpose of defraying the expenses. They will, however, compete at the next National Eisteddfod and will give a number of concerts. It is also suggested that a choir should be organized in Llanelly and surrounding districts for the same purpose, but I am doubtful if this will come to pass.

The great musical event of October was the Birmingham festival, and it has proved, both from a financial and a musical point of view, a great success. It opened with a fine performance of Mendelssohn's Elijah, first produced at this festival forty-five years ago. The Messiah was also given with Mozart's accompaniments. Also Bach's St. Mathew Passion, Berlioz's Faust, Schubert's Offertorium and Tantum Ergo, Mozart's Ave Verum, Joachim's Hungarian Concerto, played by the composer; Beethoven's Violin Concerto, Dr. Hubert Parry's Blest Pair of Sirens, and three important novelties, viz: Dr. Mackenzie's short cantata for soli, quartet, chorus and full orchestra; set to Dryden's paraphrase beginning, "Creator Spirit! by Whose Aid," of the famous Latin hymn; certainly a very scholarly and effective work, although the words do not lend themselves easily to musical expression.

Then came Professor Stanford's new oratorio, Eden, a work of decided merit. The libretto is by Mr. Robert Bridges, the first part deals with angels and celestial music, and the composer has not utilized the basses during the whole of this part. Owing to this, and also to its extreme length, it became rather tiresome. The scene of the second part is laid in hell. Here the basses are introduced in a chorus of demons, rousing Satan from sleep, with mighty effect. The

choruses in this part, as in the whole work, are certainly better and more interesting than the solo portions. The fall of man occupies the third part.

The last to notice is Dvorak's Requiem, a work which exhibits decided originality as well as wonderful ability. Much of the vocal music is of extraordinary difficulty, and it was a matter almost of impossibility for the chorus to sing with good intonation in the unaccompanied passages. This work must be heard more than once before its many complex details can be understood and mastered.

The artists were Miss Anna Williams (who took Madame Albini's part at a few days notice), Miss MacIntyre, Mrs. Brereton, sopranos; Miss Hilda Wilson and Madame Hope Glenn, contraltos; Mr. Edward Lloyd and Mr. Iver McKay, tenors; Mr. Santley, Mr. Henschel, Mr. Brereton and Mr. Watkin Mills, basses. Chorus master, Mr. Stockley, who also conducted the Messiah. The festival conductor was Dr. Richter, but the composers of the various new works conducted their own compositions. Gwynne.

A Visit to South Wales and London.

Arriving at Liverpool, 6 a. m., Wednesday, July 1, 1891, we proceeded to Messrs. Thomas & Jones (Cymro Gwyllt), where we refreshed the inner man with the food that he is accustomed to on terra firma, without the accompaniment of the swinging motion and heavy swells which we had to contend with on board ship. Whilst in Liverpool we had the pleasure of receiving into our company that same evening several Keltic friends from Hyde Park and Scranton district, chief among whom were the Rev. T. C. Edwards (Cynonfardd) and Mr. Dar Protheroe, Mus. Bac. They, however, like ourselves, were heartily sick of our ship boarding house and could talk but little until they had devoured considerable of Mrs. Thomas' old country lamb, butter and cheese, which together with tea (Welsh tea) was really excellent, and, by the way, had a magical effect on the tongues, as they began to wag at the rate of 200 words a minute and all talking at once. However, we all enjoyed it very much and were glad we were all safe and bound for "Hen Wlad." All friends must part, and, after seeing the fine buildings of Liverpool, the next morning we left for Newport Mon., where I met my brother, whom I should not recognize had he not called me by name. Arriving at home (Abertillery Mon.) after an absence of nine years, I was unable to recognize but one of a family of nine, the others having changed and grown out of sight.

The first thing that strikes the average American when he arrives in Liverpool, and especially so as he gets into the country, is the slowness of things generally, especially traffic. If you get on a bus or street car, after being used to our cable and electric lines, you feel as though you are following a funeral procession. This is so everywhere except on the railroads and in London. The railway trains make splendid speed, but they lose as much time in the stations as our trains would take to run to the next station. The next thing that you notice is the lateness of the hour when business commences; as compared to America; in London they don't think of starting before 8 or 9 o'clock and later, and in the country 8 a. m. is the general time and they take it very easy; no hustling, no rush. They take more time for pleasure than we

do, and that is, I think, the reason why Johnnie Bull is much stouter than Brother Jonathan.

A visit to Cardiff will fully repay the visitor. Cardiff has grown wonderfully in every way, especially in music, and I am glad to say that Welsh musicians take a leading interest, chief amongst whom are Dr. Joseph Parry, Messrs. Jacob Davies and John Williams, N. C. W., and others. Mr. Williams has charge of the singing at Ebenezer, where "Cynonfardd" occupies the pulpit, also directs the Cymrodorion. The Cardiffians are now making a very strong effort to have an annual festival held there, similar to those held at Hereford, Birmingham and other large English towns. Cardiff possesses several large choirs, including the Blue Ribbon and the Cymrodorion, it also possesses a very good orchestra.

The friends of music in Wales will be glad to hear of the healthy turn given to instrumental music. Of course everyone knows that although Wales undoubtedly leads the world in choral singing she is really in her infancy regarding instrumental music, but things are looking up and you will find small string bands now where nine years ago there was scarcely a violin.

The Alpine choir, consisting of ten ladies, under Professor Andre, are doing a good work in a small way. Every lady must be able to play some instrument in addition to singing. Of course they are not experts with their instruments, but at the same time they are creating a taste for instrumental music throughout South Wales that must reap a harvest later on. It will be superfluous for me to give you an account of the National Eisteddfod, as our friend Mr. Protheroe has already done so; however, I must remark upon the singing of four choirs, and most of the parties, they were excellent, and that of the Pontycymmer was really superb on "The Pilgrim." Grand, touching, impressive, were Signor Randegger's remarks, and you can grasp all the meaning of those words and still want words to sufficiently express your feeling. So much can not be said of the smaller compositions. They were hurried in a wretched way in the preliminary examinations. Just think of a young lady or gentleman studying a piece for say three or four months and then be cut short and hurried off without hardly a trial. In most of the competition they actually selected the easiest, instead of the most difficult, portion of the piece, and in some cases there was no attention paid to the subject matter; there seemed to be but one object, i. e.: hurry up and get through; especially was this true of our Welsh adjudicators. Mr. John Thomas actually hurrying up and shouting to competitors to come forward, whilst another competitor was singing. There is a statement in the Good Book that "you cannot serve God and mammon," neither can Mr. John Thomas, or any other man, do justice to a competitor if whilst he is singing Mr. Thomas is shouting to others, or in deep conversation with Madam Clara Novello Davies. This lady, I am sorry to say, was allowed to talk with the adjudicators constantly, and especially before and after she would play for one of her pupils. Now, to say the least, this did not look well, and such men as David Davies, Treherbert, Dafanlais Lewis, Aberafon Dewi Dar, Pontypridd, and many other well-known bass and tenor were shut out of the final and the inferior pupils of Mrs. Davies put in; caused, I believe, by inattention, hurry, and partly, and I think intentionally, by the selecting of easy portions of the competition by the adjudicators.

cators. There was one man an exception to this, Signor Randeggog; he was all attention and when Mrs. Davies attempted to speak to him, during competition, she was warded off and not listened to. I leave it to my readers to judge whether this manner of procedure will have a good or bad effect on the great eisteddfod of the future.

Just a word on music as a moral elevator: It is quite apparent to the close observer in Wales that in towns where there are choirs organized and in constant practice the saloon-keeper suffers; inasmuch as these same people that attend the rehearsals, members and friends (I mean now the males), would be found at the public houses, for want of a better place, were it not for choir practice, which takes up their time, gives them something to think about and keeps considerable of them from drink. Compare the masses that don't sing and the masses that do sing in Wales and you have two distinct people; one morally above the other. Why? Because when they are in rehearsal learning to sing they are not demoralizing themselves around saloons. I don't mean to say that our singers don't drink; they do, but the more singing, as a rule, the less drink. To substantiate this I will quote a record of the Swansea police courts during the national eisteddfod week, viz: There were two drunken cases, one borough and one county, neither of which was in any way connected with the eisteddfod. Now when you consider that there were from 10,000 to 25,000 visitors each of the five days, and the majority of the men drinking men, I think that you will conclude with me that music is morally elevating.

Leaving South Wales we proceed to London, too late for the musical season, we find, however, ample amusement and good music, and far too many places to go. Among other places we visited the Tower of London, with all its armors, etc, belonging to centuries; the British museum, and several other museums and art galleries; the great St. Paul's Cathedral, where the people walk in and out during service, and where there are two boy choirs, an adult chorus choir, and a solo choir, accompanied by two grand organs. Just draw on your imagination and think of the immensity of it. Next came the different parks and palaces and the zoo; the Lyric theater, where the only opera on the London stage at that time was being given, La Cigale, which is very pretty, being light and good, not trashy. The principal parts are in good hands, Geraldine Ulmar and Hayden Coffin, both Americans and both giving the utmost satisfaction. The old Drury Lane theatre and the truly wonderful Crystal palace, where you can see the following for 25 cents: Two picture galleries, stuffed animal collection of 1,500, the museum, marine and fresh water aquarium, seals, alligators, etc.; fine art courts, Egyptian, Greek, Roman, Alhambra, Bryantine, Mediaeval, Renaissance, Italian, Chinese, and the Pompeian house; and all of the following performances: Orchestral concert at 12,30, conducted by August Manns; organ recitals at 2, 6:30, and 8:45; the military band at 3:30, out in the beautiful grounds; variety show, 5:30; grand ballet, 8 o'clock, and tens of thousands of things for sale, and several other shows for small additional charge; magnificent fireworks display every Thursday. Think of it, an orchestral concert and three organ recitals by Mr. Alfred J. Eyre, etc. for 25 cents, and the rest thrown in. Truly has it been said that a man should not die before he sees London.

Well, homeward bound we encountered a storm all the way, the waves being mountain

high and the passengers nearly all feeding the fishes from one to five days each. Fortunately we got through without killing anybody; all glad to get back to our adopted country. Arriving in Pittsburg Oct. 14, we first rested our weary bones, then shook off the sea gait and began looking for work, and am now connected with the Duquesne Conservatory of Music, in Pittsburg, (under the management of Prof. Charles Davis Carter) as vocal instructor, where I should like to hear from my friends.

MORRIS STEPHENS.

Patents.

Following is a list of recent patents reported, especially for THE AMERICAN MUSICAL TIMES by R. W. Bishop, patent lawyer, Washington, D. C. SEPTEMBER 29.

- 460,124—Hermann Fascher, St. George, Utah, piano tuning pin.
- 460,133—August Heck, Baltimore, Md., chin-rest for violins.
- 460,253—Emile Jaquard-Margot, St. Croix, Switzerland, music-box.

OCTOBER 6.

- 460,688—William M. Jewell, Chicago, Ill., musical instrument.
- 460,863—Carl Gumbel, Krofdorf, assignor to J. H. Zimmerman, Lelptic, Germany, stringed instrument.

OCTOBER 13.

- 461,096—William E. Leighton, West Pembroke, Me, reed organ.
- 461,131—Charles Pietz, New York, N. Y., tuning-slide for brass musical instruments.

- 461,217—Carl Haake, Hanover, Germany, assignor to Robert Thompson, Christ church, New Zealand, piano tuning-pin. Patented in England, Jan. 10, 1888; No. 420; Victoria, March 27, 1888, No. 5730; New South Wales, Aug. 6, 1888, No. 838; New Zealand, March 23, 1889; South Australia, July 2, 1889, No. 1342.

- 461,242—James B. Hamilton, London, England, organ.

OCTOBER 20.

- 461,488—John Reed, Chicago, Ill, pedal for piano.
- 461,616—Alexander Marcy, Clinton, Ontario, Canada, transposing key-board.
- 461,633—Charles H. Jacot, Stapleton, N. Y., assignor to Jacot & Son, N. Y., music box damper.
- 461,641—Johannes Mueller, Rudolstadt, Germany, adjusting device for organs.

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2. "Blessed is the Man," Gwent
3. "O, How Manifold are Thy Works," harvest anthem. Gwent
4. "Oh, How Have the Mighty Fallen," funeral anthem. Gwent
5. "Hark! The Herald Angels Sing," christmas anthem. Gwent
6. "For Now is Christ Risen," Easter. . . Gwent
7. "The Star of Bethlehem," Christmas, anthem. Nicholds
8. "Joy to the World,"—solo, soprano, bass and chorus. Nicholds
9. "Arm of the Lord," missionary anthem. Nicholds
10. "Great God of Wonders," juvenile anthem. Gwent
11. "Oh, That I Had Wings," juvenile anthem. Gwent
12. "Blessed Recollection," funeral anthem. Lodwick

Correspondence.

UTICA, N. Y.

A grand concert for the benefit of Miss Duffy, the blind music teacher, was given at the City Hall opera house, on Monday evening, October 26, 1891. The feature of the concert being the two numbers rendered by the Orpheus club:

- { a. "In the Mill," } Gillet.
- { b. "Echoes from the Hall," }
- { a. WALTZ—"Il Turia," Granada.
- { b. March—"Right Arm," Apelles

This club of young people reflects great credit on Prof. Fisher, the able director. Miss Kittie Owens also contributed her share towards making the concert a success, with her fine selection, "In Sweet September." This young lady has a rich and melodious voice, and pays due attention to phrasing, etc. Mr. Rottler sang "Soul's Sorrow; he evidently was suffering from a very bad cold. The Hatton Quartette, as usual, sang very fine, and their rendition of "A Father's Lullaby" fairly brought the house down; they responded and sang "On the Bridge," being very good readers of music. It is time that they should find some other piece, for "The Bridge" must be nearly worn out. Charlie Winslow sang "Anchored" with fine effect, as usual, but we have heard him in better form. The recitations given by Miss Young were excellent, but pieces that take from twenty minutes to half an hour to go through are certainly too long for a concert. VOCALIST.

Virginia Female Institute Recital.

The Virginia Female Institute School of Music, Staunton, Va., gave its eighty-second pupils' recital Friday evening, Oct. 16, 1891. The following is the program:

- Piano Quartette—March and Chorus from Tannhauser. Wagner
- Misses Annie Old, Lizzie Handy, Ida Scott, and Mr. Webb.
- Song—Waltz song. Baily
- Miss Pearl Bryan.
- Piano Solo—Sonata op. 49, No. 1.
- { a. Andante } Beethoven
- { b. Rondo }
- Miss Margaret Bryan.
- Song—Margery. Bishop
- Miss Noma Campbell.
- Piano Solo—2d Barcarole. Mendelssohn
- Miss Lillie Tucker.
- Song—Flower Song. "Faust"
- Miss Leslie Thomson.
- Piano Solo—Marcia, sonatine in D. Kublau
- Miss Loulie Young.
- Song—Synnove's Lied. Kjerulf
- Miss McKee.
- Piano Solo—Spinnlied. Litoff
- Miss Rebekah Brown.

Sight Reading.

The orchestra is the highest manifestation of musical conception and presentation; all the salient points in music are judged by and referred to it, as the standard of musical criterion. The piano is chiefly important as being a handy substitute for an orchestra: therefore, the pianist should be a fluent "sight reader" of music; but, as music teaching on piano is generally done, very few can read music at all by themselves, and vastly fewer in participation with others.

Salisbury, N. C.

W. H. NEAVE.

LIMA EISTEDDFOD.

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ADJUDICATORS.

Music—PROF. J. POWELL JONES, Painesville, O.
 Essay—REV. J. FRANCIS DAVIES, Lima, O.

MUSIC.

1. Chorus—"O, Father, Whose Almighty Power," Handel. Not less than 30 voices. \$ 50.00
2. "Bridal Chorus." Cowen. Not less than 30 voices. 30 00
3. "Listen, Lovely Maid." D. O. Evans. Male chorus, not less than 16 voices. 25 00
4. "The Tempest." Dr. Parry. 16 voices. 16 00
5. Children's Chorus—"There's a Light in the Valley." No. 207 Gospel Hymns. P. P. Bliss. Not less than 25 voices, and not over 15 years of age, Four adults to assist in children's chorus. 15 00
6. Quintett—"Arise, My Fair One, Come Away." Spofforth. 5 00
7. Quartett—"The Morn Unbars the Gates of Light." Hosmer. 4 00
8. Trio—"Red Cross Knight." S. S. and B. Dr. Callcott. 3 00
9. Duet—"The Parting Hour." A. and T. Bennett. 2 00
10. Tenor solo—"When the Midnight Moon is Shining." J. P. Jones 2 00
11. Soprano solo—"O, Loving Heart, Trust On." Gottschalk. Key of F. 2 00
12. Contralto solo—"The Children's Home." Cowen. 2 00
13. Bass solo—"Arm, Arm Ye Brave." Handel. 2 00
14. Organ solo—"Hoffman's Grand Organ March." Hoffman. None Over 15 years of age. 2 00
15. Piano solo—"Beloved Child." Bohm. 2 00

ESSAY.

16. English or Welsh Essay. Subject—"Music of the Sanctuary." 5 00

IVORITES' EISTEDDFOD.

OPERA HOUSE, DEC. 25, 1891.
 PROGRAM.

PRIZE.

1. Chorus—"Hallelujah to the Father," (Beethoven) seventy-five voices or over. A chair to the conductor, \$25. \$275
2. Glee—"The Summer," (Gwent). Choir of 60 voices or more. 100
3. Sacred Glee—"The Last Rose." Choir of 50 voices. 50
4. Female Chorus—"Sweet May. (Barnby). 20 to 30 female voices 40
5. Anthem—"Jerusalem, My Glorious Home," (Dr. Mason). Children's choir under 15 years of age. 25
6. March—"Soldier's Victory March, (Gwent). 25 male voices. 25
7. Trio—"Sweet Love Divine. (Verdi). 9
8. Duet, tenor and bass—"The Two Bards, (Price) 6
9. Soprano solo—"Like as a Father," (Harry E. Jones). 5
10. Contralto solo—"Lord, I Cry Unto Thee," (Gwent). 5
11. Tenor solo—"Blodwen, My True Love," (Parry). 5
12. Baritone solo—"The Traveler," (J. H. Morris) 5

POETRY.

13. "The Rain Shower," six verses. 6
14. Epigram—"The Ballot Box." 3

ESSAY.

15. "The Requisites Essential to a Young Man's Success." 10

RECITATIONS.

16. "Y Ty Newydd," for gentlemen over 18 years of age. 3
17. "Jamie," for ladies over 18 years of age. 3
18. "The Sword Bearer," for young men under 18 years of age. 2
19. "Socrates Snooks," for young ladies under 18 years of age. 2

ADJUDICATORS.

Music—Prof. Wm. Apmadoc, Chicago, Ill. Poetry—T. J. Powell, Esq., Coalburg, O.
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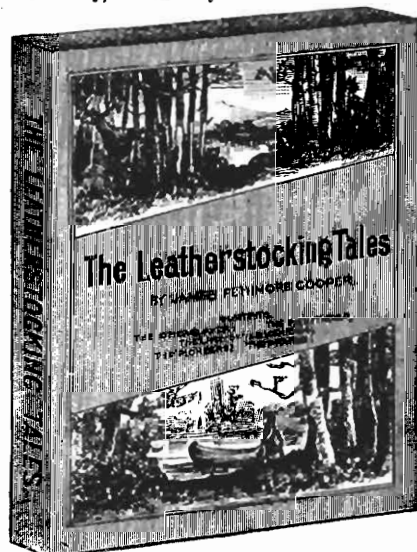
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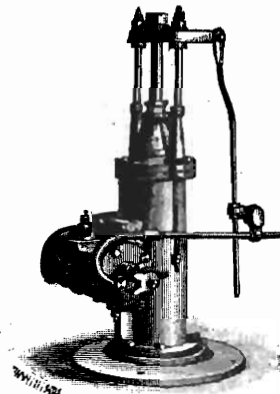
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