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BIOGRAPHICAL SKETCH.



E. M. Bowman, Newark, N. J.

MR. BOWMAN needs but little introduction to the readers of THE AMERICAN MUSICAL TIMES; in fact his beaming visage, a counterfeit presentment of which graces the front page of this issue, with its lurking suggestions of Bach and Wilhelmj, could safely be allowed to go unlabelled without name, and yet few of the musical citizens of the United States would be at a loss for a name for the picture. A slight sketch of his career would not be amiss here. Edward Morris Bowman, member of the committee on legislation for music in the public schools of the State of New York, was born at Barnard, Vt., in 1848; learned to read music at Moses Cheney's singing school, and at the age of 10 received his first piano lessons from Miss Ellen Sparhawk. He began his professional life at Minneapolis. In 1866-7 he studied piano in New York with William Mason and organ and theory with John P. Morgan. In 1872-4 he was in Europe studying with Franz Bendel, August Haupt, Edouard Rhode, C. F. Weitzman, and Batiste, and visiting Liszt, Wagner, Joachim and others. In 1881 he again visited Europe and did work with various leading musicians, and also gained the degree

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of Associate of the Royal College of Organists. Mr. Bowman was twice president of the Music Teachers' National Association, in 1882 and 1883 and from the time of his first becoming a member until the present he has been one of its leading spirits. He is the originator and president for the seventh term of the American College of Musicians (an organization holding annual examinations in New York and granting music degrees), an achievement that will give him an enviable and lasting monument. He is the editor of "Weitzmann's Manual of Musical Theory," and the author of various essays. He is no less distinguished as an organist and musical director. He presides over probably the greatest church organ in America, and the results he obtains from this instrument are marvelous. His Cæcilian choir, with 100 members, is one of the best musical organizations.

Mr. Bowman recently "received a call" (as they say in ecclesiastical circles) to fill the chair of music at Vassar College, left vacant by the death of Dr. Frederic Louis Ritter, and it is a position, it goes without saying, he will fill to its utmost musical capacity. Frederic Grant Gleason, in his address on "American Composers," before the M. T. N. A., at Detroit, July, 1890, paid the following well-deserved tribute to Mr. Bowman:

"The American movement in music may be said to have begun with a piano recital given by our honored ex-president, Calixa Lavallee, at the Cleveland meeting of the association. This recital was devoted entirely to works by American composers, and was undertaken at the request of Mr. E. M. Bowman, at that time filling his second term as president of the association. Though something had already been done by others at different times, in the way of affording a hearing to American composers, it does not appear that the work had been undertaken in any definite way or upon so large a scale as that even. As from the hour of this recital we have to date the origin of a distinct and determined movement for the recognition of native talent, and as the recital itself was planned by Mr. Bowman and undertaken in response to his solicitation, it would appear that he is fully entitled to be called the Father of the American Movement."

As a man Mr. Bowman is a rare combination of dignity and geniality, and his friends are many, both in and without the musical profession.

To Mr. Bowman must be credited the honor of publicly formulating the idea that the arm is primary touch in piano playing, and that, not only does every variety of touch benefit therefrom, but many bad habits that result from stiff wrist action would be eliminated, or rather would not be present in a pupil's playing, if arm and wrist movements were developed earlier in the technical curriculum of the piano pupils than they usually are. Mr. Bowman demonstrated this at the Chicago meeting of the M. T. N. A. in 1882, on which occasion his five-year-old daughter was tested with every variety of finger, wrist, forearm and upperarm movements, and proved the truth of Mr. Bowman's statements which he had made in a paper on the progress of piano teaching read before the association. The idea is certainly a fertile one.

It is only the superior men in a science, or in an art, those who have sounded all its depths, and have carried it to its farthest limits, who are capable of composing such elementary treatises as are desirable.—*Arbogast.*

He who has not been a servant cannot become a praiseworthy master.—*Plato.*

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Sacred Singing.

[By George Marks Evans.]

Continued from November number.

IN ALL times men and women have shown a strong disposition to express their praises and lamentations by what, for some better term, may be called a kind of howling or wailing. This method may not be thought very musical or hymn-like, nevertheless, all such vocal expressions are actual attempts to utter deep feeling through appropriate channels of sounds. When properly disciplined and elaborated, that mode of utterance becomes devotional and congregational singing. The Sollards, who, according to some, took their name from *tullen*, "to sing," found in hymn-tunes and chants a great medium for expressing the rush of a new religious life upon their spirits, and within the last hundred years the Methodist hymns have served a like purpose. No doubt, upon entering a chapel where the congregation are singing, heart and soul, some easily-learned and well-known hymn, the hearer was liable to be caught by the devotional impetuosity thus expressed through musical sound; and, indeed, no greater bond of worship could be devised than hymn-tunes suited to the capacities and tastes of the people.

As faith in the great evangelical movement cooled, the hearty congregational singing also began to die down in the Church of England, and in fashionable chapels the voices of the people were represented by a few careless professional ladies and gentlemen, who showed themselves off to considerable advantage in a private box, situated in the west gallery, in front of the organ. There the ladies were wont to fan themselves and flirt during the prayers, and there the gentlemen "made up" their "little books," or sat yawning through the sermon, the congregation being mostly asleep, and the clergyman also somewhat camator. It seemed for some time unlikely that the above odious performances would give way to anything a shade less irreverent; when, lo! the great High-Church movement in a very few years pulled the wheezy organs out of their dingy nooks, and swept half of the old musical boxes in the land from our churches, concert singers and all. Then arose the age of the White Surplices, and new hymn tunes, and decent versicles and anthems. In short a cathedral service soon became fashionable all over England, not in High-Churches only, but even in Low and Brood churches. Whatever we may think of their doctrines the High-Church party have stood up for the æsthetic element in devotion, and by introducing a respectable amount of ritual, with good music, they have shown us how it was possible to be emotional without being vulgar. The charge brought against the High-Church singing is that it is uncongregational and this is held to be a fatal objection, especially to anthems.

The objection is only one more proof of how much the people have still to learn concerning the real function of music. There is a grace of hearing as well as a grace of singing; there is a passive as well as an active side of worship. In every congregation there must be some who can not join even in the simplest tune. Some are too old; some have no voices; others have no ear for music; but it would be a great mistake to suppose that all who are thus reduced to the state of listeners get nothing at all out of the singing. If we take note of old and devout worshippers, as some familiar hymn is being sung, we shall see their faces lighten up and their heads move in

unconscious sympathy, and we shall know that, although their lips are silent, they are singing in the spirit. One day, noticing a very poor and aged woman in tears during the service, I spoke to her at the close, and inquired the cause of her grief. "Oh, sir," she replied, "that blessed, blessed song in the middle of the prayers!" She could say no more; but she was alluding to an anthem, by the late Ieuan Gwyllt: "Arglwydd Chwiliaist ac adnabuost fi."

The function of anthems is no doubt quite different from that of psalms or hymns. It is greatly to be wished that the congregation would never attempt to join in the anthem. Not even in the chorus, strong as the temptation may sometimes be. Above all, let not people with musical ears sing fancy parts to their own edification and the great distress of their fellow worshippers. The strength of the congregation during the anthem is emphatically to sit, or, at all events, to stand, still. They need lose nothing by their silence, for, rightly understood, it may be quite as blessed a thing to allow music to flow into the soul as to pour forth, actively, songs of praise. This is hardly a popular view of the subject. In every church where an anthem is sung, the majority of the congregation seems to belong to one of two classes—those who look upon the anthem as an unwarrantable interloper, and those who regard it simply in the light of a show-off for the choir. Need we observe that neither of these two views is the correct one? The worshiper has for some time been engaged in the service of active prayer and praise, when there comes "in choirs and places where they sing," a pause, and "here followeth the anthem." The active phase of devotion is exchanged for the passive at the moment when the powers of congregational attention begin to fail, and physical energy is waxing a little faint. The emotions which we have just been connecting in prayer, with solemn, perhaps even harrowing, thoughts—the feelings we have been laboring to express with a certain strained and fatiguing mental effort—in short, all burdensome activity is suddenly suspended; and the spirit, raised into the atmosphere of devotion, remains passive, in order that it may be recruited, by having its weight of feeling lifted up and its emotion expressed for it, through music in harmony with its inner consciousness. It is as though a traveler grown weary in a winter's walk was suddenly to be lifted up and borne along wings without word or action of his own, what time the land grew warm with sun-light, the air scented with flowers and full of angel voices. When the times of refreshing are past he finds himself again upon the earth; but all his fatigue has vanished, and he is now able to go on his journey with renewed life, and "compassed about with songs of rejoicing." When the hearing of voluntaries and anthems is thus regarded as part of the needful solace and recreation of the religious life, we shall, no doubt, find music much more widely and intelligently used in our churches than it is at present.

[To be Continued.]

THE coming English tenor, Mr. Thos. Evans, is a pupil of Sims Reeves. August Mann says that Mr. Evans will soon occupy a prominent place among the leading tenors of Great Britain. Just think of it! plain Wm. Evans!

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THE love of music, common in some degree with the major part of mankind is exhibited in two ways, passively, as with those who love to listen to sweet sounds, or actively, as with those who perform upon some instrument or sing. This love, thus manifested, has the power of uniting both elements in one bond of sympathy, for whether they be listeners or players, similar emotions are called into existence in each mind, by the music being rendered at a given moment. It draws men together and for the time, at least, subdues differences, lessens friction and harmonizes sentiment.

In this respect music is a mistress worthy to be wooed with ardent passion. She reciprocates, bestowing her favors, not niggardly but bounteously, upon those who extend to her their affection. Her warm, tender and beneficent influence permeates the life of adorers, cheering them when the shadows of sorrow have closed around their lives, or encouraging them under besetting difficulties. She demands faithful affection, but, being no capricious wanton, in return is steadfast in her love. It is this reciprocity that creates the fascination for music, so noticeable with those who have entered the circle of art, and who are dwelling within the radius of those effulgent beams that descend upon them from the object of their adoration. Once to be infatuated with music is to remain so to the end of life, and—who can say to the contrary—perhaps, on into eternity.

Churches may differ in doctrines, Agnostics may doubt the existence of facts, infidels rail against religion, learned doctors quarrel as to the origin of species, politicians hurl anathemas one against the other, or speculators swindle the too confiding, but one breath of music and the better qualities of man assert themselves, and differences are quelled as if by magic. Music is potent and is the one touch of nature that makes the whole world akin. Is there any art that can compare with music in that far reaching power, that releases the spirits of mankind from their inner bondage of selfishness, indifference or sensuality, and brings them out into the sunlight of art to be refreshed and reanimated with the warm influence of a purer atmosphere? We think not. All other arts are individual in effect, and do not appeal to the mass of men as does music. For this reason, therefore, is music worthy of the foremost place in the affections of all mankind.

PUNCTUALITY is a virtue that concert audiences appreciate.

THE sixth annual Iowa State Eisteddfod, to be held at Oskaloosa, Dec. 25, 1891, will have three adjudicators on music: Prof. L. Shutz, Keokuck, Ia.; Prof. J. B. Abbott, Cedar Falls, Ia., and Prof. Thomas Williams, Williamsburgh, Ia.

THE Sherwood Concert at the opera house, this city, was an exceptional and memorable performance. Mr. Sherwood proved himself to be a pianist of most prominent characteristics, such as highly developed technique, great bravour and accuracy and fine musical interpretation. A very interesting feature of the concert was his instructive and poetical description of each selection.

MORE encouragement for the American composer! The National Conservatory of Music has offered the following prizes to be competed for by composers and librettists born in the United States and not above thirty-five years of age:

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For the best libretto for a grand or comic opera (opera comique).....	500
For the best symphony.....	500
For the best oratorio.....	500
For the best suite or cantata.....	300
For the best piano or violin concerto.....	200

Manuscript must be submitted between August 1 and September 1, 1892, and the award will be made in October, 1892. Five competent judges will be selected, and the prize works will be the property of the conservatory for three public performances, after which they will revert to the composers.

THERE is considerable interest manifested in our coming Eisteddfodic musical festivals everywhere: At Racine, Wis., the first prize, "He watching over Israel," and "Thanks be to God," (Elijah) is \$150. Pittsburg, Pa., "Worthy is the Lamb," (Handel) \$250; Plymouth, Pa., "We never will bow down," (Handel) \$350; Utica, N. Y., "The Pilgrim's Chorus," (Parry) \$100; New York City, a glee, entitled "Gwalia Wen," (Jenkins) \$50.

Our own musical festival, to be held at the opera house Dec. 25, promises to be a great success. The grand chorus, "Hallelujah," from Mount of Olives, by Beethoven, will afford ample opportunity for our conductors to show the master-musician in their superior training and leadership of their forces. The following societies will compete: Youngstown Choral Union, conducted by Prof. Rowlands; Alliance, O., by Prof. D. Mathews; Painesville, O., by Prof. J. Powell Jones; Cleveland, O., by Prof. Daniel Rees. The Cleveland Male club will be conducted by Prof. J. R. Lodwick. The Hon. T. R. Morgan, of Alliance, O., the president, is exerting every power to make the festival a grand success. He will bring the celebrated Morgans Engineering company's band, one of the finest organizations in the state. Mr. Morgans is entitled to great praise for his patriotic spirit and deep interest in the musical art. Prof. W. Apmadoc, of Chicago, adjudicator, will have a very laborious task, still we are satisfied that he is fully competent; qualified to give the most critical and analytical adjudication, such as will satisfy the most exacting musician.

Practical and Artistic Value of a Knowledge of Musical Theory.

(By E. M. Bowman, of Newark, N. J.)

LITERALLY or practically a large share of the people in this world are either blind or deaf. The class most deserving our sympathy is, of course, the light blind, those who do not perceive the light or any of its beautiful revelations. Another class is color blind. They are conscious of the light but do not distinguish some colors or perhaps any color. The exquisite delight that is denied to the light blind, and only in a somewhat diminished degree to the color blind, is to them unexperienced and unappreciated. There is still another class who are blind not only to the charms of color but also to the lines of beauty. These are the utilitarian folk, the people who are forever asking "*How much money is there in it?*" They see nothing in a lovely landscape but its power to cut so and so many tons of hay or to raise so and so many bushels of turnips. To this class of blind our beautiful Hudson river is a "fairly good canal," and the broad Atlantic a "passably good pond" in which to catch codfish. Beauty of form and color were created for the eye and the eye for them; therefore, to be born blind, or to become so, perforce, is pitiful, but not to try to see is impious and irreverent. But there are just as many, and perhaps more who are deaf. As is the case with the blind, some are born so; and others, perhaps, more pitiful still, having experienced the delights of music and audible intercourse with their fellow beings, become so. But among those who ought to be classed as deaf by far the larger portion might hear, but they either don't care to or don't know how. You and I have met many of them in the study of music. *They play the piano, i. e. they strike the keys.* They play what they think they see; they don't listen to the quality of tone, and when they commit the crime of playing a chord of the dominant seventh with the right hand and a diminished seventh with the left, it doesn't disturb them in the least. Such persons are to all intents and privileges deaf, and there are all stages of musical deafness, not to mention other kinds, down to the, so to speak, protoplasmic musical ear of the untutored savage whose muse is entirely satisfied with the woolly beat of a rude drum. What are the harmonies or even the melodies of the masters to him? Mere noise, despite the definition of musical sound in contradistinction to noise, as a periodic vibration. As a personal illustration, allow me to refer to an incident which occurred while, as a youth, I was organist at the larger organ in old Trinity church, New York; or, perhaps it would be more truthful and modest to say, while I sat in front of that organ and drew the salary as organist:

Going up to the organ loft one day to practice, a company of stalwart Sioux warriors from the northwest, returning from a visit to the Great Father at Washington and stopping in the metropolis to see the sights, requested, through their interpreter, the privilege of going up Trinity spire, in doing which they were obliged to pass through my elevated sanctum. Arriving in the organ loft, and looking up the first narrow and extremely steep section of the spire, three of the braves declined going any farther, and concluded to wait where they were while the others continued their ascent. Of course their curiosity prompted them to pry into everything about the place, a seeming thirst for knowledge which I did my best to gratify. The keyboards and stops of the organ interested them greatly, and we made a good many signs and grunts at each other in the effort to converse in New York Sioux.

[To be Continued.]

The World of Music.

The Fair Haven, Vt., Musical Festival has been postponed until March 1, 1892.

Mr. A. A. Tarbreau has entire charge of the Chicago house of the Mason & Hamlin Organ and Piano company.

Mr. James Sauvage, and his son Tonzo, of Newark, N. J., are engaged on Christmas day to appear at two concerts in Shenandoah, Pa.

Mr. Daniel Maling White, of the Mason & Hamlin Organ and Piano Company, of Boston, has returned home after a very successful trip through Ohio.

Prof. T. O. Evans, of Dousman, Wis., is organizing a male club of 20 voices. Mr. Evans is a very hard worker in the interest of THE AMERICAN MUSICAL TIMES.

Prof. W. W. Leffingwell, solo violinist and teacher, of Dana's Musical Institute, Warren, O., can be engaged after June 10, for concerts; alone or in conjunction with other artists.

Mr. Samuel Morris, leader of the Orchestra, White's Opera House, McKeesport, Pa., conducted the second anniversary concert of the Tube City Council, No 378, Jr. O. U. A. M., held Nov. 19, 1891.

The Dudley Buck Quartette, at Washington, D. C., are charming audiences with their refined renditions of Gwilym Gwent's "Sleep on, Dream on," "Soldiers' Victory March," and Evans' "Listen, Lovely Maid."

Prof. J. R. Howey, of Brashear, Mo., is a very earnest worker. Has five vocal classes, numbering 257 pupils; 21 instrumentalists. He has given 2680 private lessons in the state of Missouri; 89 public entertainments, and taught 1300 nights in the past five years.

The first of the two concerts by the Cæcilian choir in the Peddie Memorial church, Newark, N. J., occurred Thanksgiving evening. The concert was in every way a delightful one. Mr. E. M. Bowman opened the concert with a fine performance of Dudley Buck's Organ Sonata, in G minor, Op. 77.

One of the attractions of the Racine (Wis.,) Eisteddfod will be the appearance of Master Theophilus J. Phillips, son of Mr. Benj. Phillips, the well-known Chicago conductor. Master Phillips will sing several selections in the concert, and will certainly arouse much enthusiasm with his pure alto voice.

The managers of the Sunday School Union, of Oshkosh, Wis., have secured the service of Conductor M. J. Rowlands, of Cambria, Wis., as musical adjudicator for their next Annual Musical Festival, to be held at Oshkosh on Christmas day. The securing of Mr. Rowlands is to the entire satisfaction of competitors.

Mr. Wm. H. Sherwood will give a piano recital at the Auditorium, December 22. Two grand pianos from the Mason & Hamlin ware rooms will be furnished for the occasion. Mr. Sherwood will play at Clinton, Saturday, December 26, from which place he will leave for the Pacific coast where a series of concerts are to be given.

Read our Special Premiums offered in this issue of THE AMERICAN MUSICAL TIMES.

*** Joyous Greeting. ***

AMERICAN MUSICAL TIMES EDITION,
BY D. O. EVANS.

GUSTAV LANGE, Op. 292.

Allegretto.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *cres.* (crescendo) marking. The first staff contains a melodic line with fingerings 2, 3, 5, 1, 4, and 3. The second staff contains a bass line. Pedal markings (*Ped.*) are placed below the bass staff, with asterisks indicating where the pedal should be released.

Second system of musical notation. Treble clef. The first staff contains a melodic line with a *mf* (mezzo-forte) dynamic marking. The second staff contains a bass line with a *piu. f* (pianissimo-forte) dynamic marking. Pedal markings (*Ped.*) are placed below the bass staff, with asterisks indicating where the pedal should be released.

Third system of musical notation. Treble clef. The first staff contains a melodic line with a *cres.* marking. The second staff contains a bass line with a *mf* marking. The third staff contains a melodic line with a *dolce.* (dolce) marking. Pedal markings (*Ped.*) are placed below the bass staff, with asterisks indicating where the pedal should be released.

Fourth system of musical notation. Treble clef. The first staff contains a melodic line with fingerings 3, 4, 3, 1, 4, 3, 2, 1. The second staff contains a bass line. Pedal markings (*Ped.*) are placed below the bass staff, with asterisks indicating where the pedal should be released.

Fifth system of musical notation. Treble clef. The first staff contains a melodic line with fingerings 3, 4, 3, 4, 4, 3, 1, 3. The second staff contains a bass line. Pedal markings (*Ped.*) are placed below the bass staff, with asterisks indicating where the pedal should be released.

Scherzando.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "Scherzando".

System 1: Starts with a treble clef and a key signature of one sharp. The first measure has a dynamic marking of *mf* and *dolce.*. The bass staff has a *Ped.* marking. Fingerings 1, 3, and 4 are indicated. The system ends with a *Ped.* marking and an asterisk.

System 2: The treble clef changes to a bass clef. The system contains several measures with *Ped.* markings and asterisks. Fingerings 1, 3, 4, and 3 are shown.

System 3: The treble clef changes back to a treble clef. The system includes a *mf* dynamic marking and several *Ped.* markings with asterisks. Fingerings 4, 3, 1, 3, 5, 3, 4, 3, 5, 3, and 5 are indicated.

System 4: The treble clef changes to a bass clef. The system features a *poco piu. f* dynamic marking and multiple *Ped.* markings with asterisks. Fingerings 5, 3, 3, 4, 3, 5, 3, and 3 are shown.

System 5: The treble clef changes to a treble clef. The system includes a *dim.* dynamic marking, followed by *smorz.* and *pp*. It concludes with a *Ped. sempre.* marking and an asterisk. Fingerings 5, 3, 3, 1, 3, 2, 1, 3, 2, 1, 3, and 2 are indicated.

No. 82.

AMERICAN MUSICAL TIMES EDITION.

Price 15 cents.

Respectfully Dedicated to Thomas Williams, Esq.

THE RIVULET.

A GLEE FOR MIXED VOICES.

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

Words by R. J. BEAMISH, Esq.

D. PROTHEROE, MUS. BAC.

Allegro Vivace.

mf

Soprano
In the cloud-land, on yon mount-ain, Winds a sil-ver mys-tic

Alto
In the cloud-land, on yon mountain, Winds a sil-ver mys-tic

Tenor
mf
In the cloud-land, on yon mountain, Winds a silver mys-tic

Bass
In the cloud-land, on yon mountain, Winds a silver mys-tic

Piano
mf
Allegro Vivace.

cres.....

chain, Plushing down-ward like a fount-ain In a mist-y jeweled

chain. Plushing downward like a fountain In a mist-y jeweled

chain. Plushing downward like a fount-ain In a misty jeweled

chain. Plushing downward like a fount-ain In a misty jeweled

cres.....

2

THE RIVULET. Continued.

mf

rain. Pushing ev - er through the gorg - es, Laughing like a happy

rain. Pushing ev - er through the gorg - es. Laughing like a happy

mf

rain. Pushing ever through the gorg - es, Laughing like a happy

rain. Pushing ever through the gorg - es, Laughing like a hap - py

mf

child; Roaring where the rocks it forg - es, In - to forms grotesque and

child; Roaring where the rocks it forg - es, In - to forms gro'esque and

child; Roaring where the rocks it forg - es, In - to forms grotesque and

child; Roaring where the rocks it forg - es, In - to forms grotesque and

THE RIVULET. Continued.

cres...... *ff*

wild. In - to forms grotesque and wild..... Into forms grotesque and

wild. In - to forms grotesque and wild..... Into forms grotesque and

wild. In - to forms grotesque and wild, grotesque and

wild. In - to forms grotesque and wild, grotesque and

cres...... *cres.*.....

Andante.

wild. But when win - ter comes with breezes, Laden with an i - cy

wild. But when win - ter comes with breezes, Laden with an i - cy

wild. But when win - ter comes with breezes, Laden with an i - cy

wild. But when win - ter comes with breezes, Laden with an i - cy

Andante. 76

4

THE RIVULET. Continued.

breath. Then the laugh - ter in it freez - es. Stilled it is in arms of
 breath. Then the laugh - ter in it freez - es. Stilled it is in arms of
 breath. Then the laugh - ter in it freez - es. Stilled it is in arms of
 breath. Then the laugh - ter in it freez - es. Stilled it is in arms of

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are repeated across the four vocal staves.

Dolce.

Death. And the sun - light kissing sad - ly, All its cold..... and joy'ess face.... Seems to
 Death. And the sun - light kissing sad - ly, All its cold..... and joyless face.... Seems to
 Death.
 Death. Seems to

Dolce.

The Rivulet. (8 pp)

This system continues the musical score with four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef. The lyrics are repeated across the four vocal staves. The piano accompaniment is in bass clef. The word 'Dolce.' is written above the first vocal staff and below the piano accompaniment staff. The page number '4' is in the top left, and 'The Rivulet. (8 pp)' is in the bottom right.

THE RIVULET. Continued.

won - der when it, glad - ly, Will re - sume its merry race. Will re - sume its
 won - der when it, glad - ly, Will re - sume its merry race. Will resume, re -
 Seems to won - der when it, gladly, Will resume its merry race.
 won - der when it, glad - ly, Will re - sume its merry race. Will resume its

Rall..... *Tempo Primo.*

merry race..... When thy face, Oh, stream, is gleaming, In the
 sume its merry race, merry, merry race. When thy face, Oh, stream, is gleaming, In the
 Will resume its merry race, merry, merry race. When thy face, Oh, stream, is gleaming,
 merry race..... When thy face, Oh, stream, is gleaming,
Rall..... *Tempo Primo. mf*

6

THE RIVULET. Continued.

cres.....

rays of noon-day sun; Thou art like my fit - ful dreaming, Of the race that life should

rays of noon-day sun; Thou art like my fit - ful dreaming, Of the race that life should

In the rays of noon-day sun; Thou art like my fit - ful dreaming, Of the race that life should

In the rays of noon-day sun; Thou art like my fit - ful dreaming, Of the race that life should

cres.....

run. But when ice - bound and for - sak - en, Thou dost rock nor heath - er

run. But when ice - bound and forsaken, Thou dost rock nor heath - er

run. When for - sak - en, Thou dost rock nor heath - er

run. rock nor

THE RIVULET. Continued.

poco cres. *Dolce.*

kiss; Waiting for new life to wak - en, Thou art like e - ter - nal bliss. Waiting
 kiss; Waiting for new life to wak - en, Thou art like e - ter - nal bliss. Waiting
 kiss; Waiting for new life to wak - en, Thou art like..... e - ter - nal bliss.
 heather kiss; Waiting for new life to wak - en, Thou art like e - ter - nal bliss.

poco cres. *Dolce.*

for new life to waken, eternal bliss.
 for new life to waken, eternal
Dolce.
 Thou art like e - ter - nal bliss, eternal
 Thou art like e - ter - nal bliss, eternal

8

THE RIVULET. Concluded.

art like e - ter - nal bliss. Waiting for new life to waken. Thou art
 bliss. Art like e - ter - nal bliss, Waiting for new life to waken. Thou art
 bliss. Art like e - ter - nal bliss, Waiting for new life to waken. Thou art
 bliss. Art like e - ter - nal bliss, Waiting for new life to waken. Thou art

ff

like e - ter - nal bliss. Thou art like e - ter - nal bliss.....
 like e - ter - nal bliss. Thou art like e - ter - nal bliss, art like eternal bliss.
 like e - ter - nal bliss. Thou art like e - ter - nal bliss, art like eternal bliss.
 like e - ter - nal bliss. Thou art like e - ter - nal bliss.....

Rall.....

No. 59.

AMERICAN MUSICAL TIMES EDITION.

Price 15 cents.

Childhood Days So Sweet.

SOPRANO OR TENOR.

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

Words by WARREN BEEBE,

BEEBE.—EVANS.

KEY F.

*,

F	{	m		m		:- .re,m		.s :m .d		t ₁		:-		:- s		s		:- .se		t .l :r .re										
		Where		is		the		heart		that		does		not		keep,		Some		fond		remembrance		hidden						
		The		mind		will		in		its		worst		de-		spair,		Still		take		you		back		to		time		that's

cres.

F	{	m		:-		:-		:- s		s		:- .s		d' .m :f .s		l		:- .t		d'		:- .fe
		there,						Of		by -		gone		childhood		days		so		sweet.....		And
		4		past,				Of		pleasures		oft		with		friends		we'd		share.....		Have

F	{	s		:- .se		l		:- f		m		:-		:-		:- .m		se		:- .m		l		:- .m
		of		a		moth -		er's		care?		And		now		my		heart		is				
		7		passed		a -		way		at		last,		I		have		no		moth -		er,		

, Ct , rit. fF

F	{	t		:- .m		l		:- .sd'		t		:- .l		s .f' :l .t		d'		:-		f'		:- m't.t				
		filled		with		pain,		As		through		this		world		alone		I		roam,.....		Could				
		10		She		is		dead,		De-		part -		ing,		left		me		here		a -		lone,.....		The

* Breathing Point.

CHILDHOOD DAYS SO SWEET. Concluded.

3

f

F	{	d ^l :- .t l .s :f .m r .m,r:de .r l ':- .l s :- .se l :- .t
13		I but see the loved ones again, Now I'm without a loved ones too, they all have part - - ed, And I'm without a

Valse Lente.

F	{	d :- :- de :- :- r :- :f t :- :l
16		Home, Home, Home Sweet home, How Home, Home, Home Sweet home, How

F	{	t ₁ :l :l l :- ' :t ₁ d :l :l l :- ' :s
20		I love to sing, Of dear ones at home, Where I love to sing, Of dear ones at home, Where

F	{	d ^l :- :s se :- :r l :- :m s :f :- '
24		Sis ter, Broth - er, Fath - er, Moth - er, Sis - ter, Broth - er, Fath - er, Moth - er,

ad lib.

F	{	f :m :r d ^l :t :l s :l :t , f ^l , t d ^l :- :-
28		Were al - to - geth - er in Home, Sweet Home. Were al - to - geth - er in Home, Sweet Home.

Pipe Organ Items.

Manufacturers and organists will do us a favor by sending items for this department.

Notre Dame's New Organ, Montreal.

WHEN returning from the east, Mr. Ira Bassett, of Chicago, (a prominent authority in organ matters,) stopped en route at Montreal, Canada, and while there had the opportunity of examining and hearing the magnificent organ in the Notre Dame church. He says that the voicing of the pipes; the great body and depth of tone; its perfection of mechanism and novelties in adjustable combinations and crescendos, embody the latest in the art of organ building. This mammoth instrument has one hundred stops, eighty-two speaking and eighteen mechanical; and the number of pipes exceed five thousand. Subjoined is the complete specification of this instrument, (built by Casavant Brothers, St. Hyacinthe,) one of the largest in our continent:

		Four Manuals.			
		Manual compass,	CC to C,	61 notes.	
		Pedal compass,	CCC to F,	30 notes.	
Choir Organ.—11 Stops.					
	FEET.	PIPES.			
1	16	61	53	Hautbois—Basson,	8 61
2	8	61	54	Clairon,	4 61
3	8	61	Solo Organ.—11 Stops.		
4	8	61		FEET.	PIPES.
5	8	61	55	Quintaton,	16 61
6	4	61	56	Violoncelle,	8 61
7	4	61	57	Unda Maris,	8 61
8	2	61	10 inch wind.		
9	103		58	Flute Traversiere,	8 61
10	16	61	10 inch wind.		
11	8	61	59	Flute Harmonique,	4 61
Great Organ.—22 Stops.					
	FEET.	PIPES.			
12	16	61	60	Piccolo,	2 61
13	16	61	61	Carillon, 3 ranks,	183 61
14	8	61	62	Tuba Magna,	16 61
15	8	61	10 inch wind.		
16	8	61	63	Tuba Mirabilis,	8 61
17	8	61	64	Musette,	8 61
18	8	61	65	Clarinete,	8 61
19	8	61	10 inch wind.		
20	4	61	Pedal Organ.		
21	4	61		FEET.	PIPES.
22	4	61	66	Principal,	32 30
23	2½	61	67	Flute,	16 30
24	2	61	68	Contre-Basse,	16 30
25	122		69	Violon,	16 30
26	163		70	Bourdon,	16 30
27	305		71	Quinte,	12 30
28	16	61	72	Flute,	8 30
29	16	61	73	Violoncelle,	8 30
30	8	61	74	Quinte,	6 30
31	8	61	75	Flute,	4 30
32	8	61	76	Mixture, 3 ranks,	90 30
33	4	61	77	Contre Bombarde,	32 30
Swell Organ.—21 Stops.					
	FEET.	PIPES.			
34	16	61	78	Bombarde,	16 30
35	8	61	79	Basson,	16 30
36	8	61	80	Trompette,	8 30
37	8	61	81	Baryton,	8 30
38	8	61	82	Clairon,	4 30
39	8	61	Couplers, Etc.		
40	8	61	83	Choir to first manual.	
41	4	61	84	Great to first manual.	
42	4	61	85	Swell to first manual.	
43	4	61	86	Solo to first manual.	
44	2½	61	87	Choir to second manual.	
45	2	61	88	Great to second manual.	
46	1	61	89	Swell to second manual.	
47	183		90	Solo to second manual.	
48	305		91	Sub-Octave 1st to 2nd manual.	
49	16	61	92	First manual to pedal.	
50	8	61	93	Second manual to pedal.	
51	8	61	94	Third manual to pedal.	
52	8	61	95	Fourth manual to pedal.	
			96	Crescendo—Left.	
			97	Crescendo—Right.	
			98	Quintolophone.	
			99	Pedal Ventil.	
			100	Tremolo.	

Combination Pistons and Pedals.

4 Combination pistons to Choir.	11	6 Combination pistons to Swell.	793
6 Combination pistons to Great.	22	4 Combination pistons to Solo.	1708
8 Automatic Adjustable Combination Pedals, acting on all stops and couplers.	21	Ventil Pedal to Swell Organ.	1574
Ventil Pedal to Swell Organ.	11	Ventil Pedal to Pedal Organ.	793
Forte Pedal, giving full power to the organ without moving the knobs.	17	Balanced Swell Pedal, for Solo.	570
Balanced Swell Pedal.	18	Balanced Crescendo and Dimuendo Pedal, affecting all the stops and couplers.	
Balanced Crescendo and Dimuendo Pedal, affecting all the stops and couplers.		Vacuum and exhaust pneumatic action for manuals and pedals.	
Vacuum and exhaust pneumatic action for manuals and pedals.		Tubular pneumatic for draw-stop action.	
Tubular pneumatic for draw-stop action.		Electro pneumatic for pistons and combination pedals.	
Electro pneumatic for pistons and combination pedals.		Organ blown by four hydraulic engines.	
Organ blown by four hydraulic engines.		Key-boards fifteen feet from the instrument.	
Key-boards fifteen feet from the instrument.		No. of stops in Choir,	11
No. of stops in Choir,	11	No. of pipes in Choir,	793
No. of stops in Great,	22	No. of pipes in Great,	1708
No. of stops in Swell,	21	No. of pipes in Swell,	1574
No. of stops in Solo,	11	No. of pipes in Solo,	793
No. of stops in Pedal,	17	No. of pipes in Pedal,	570
No. of stops in Couplers, etc.	18		
Total stops,	100	Total pipes,	5438

Organ Dedication.

THE Grand Concert given at St. Luke's church, Wednesday, November 11, 1891, was a musical treat, the like of which it is seldom the good fortune of a Mansfield audience to have the opportunity of enjoying. The occasion, as is well known, was the dedication of the new two-manual organ, manufactured by J. W. Steere & Sons, of Springfield, Mass.

Clarence Eddy, probably the greatest organist in the United States, presided at the organ and played a number of rare selections, doing himself and the instrument full justice. He was assisted by Miss Minnie Lucile Carrothers, whose highly cultivated voice is always listened to with pleasure; and also Miss Nina M. Bair, a talented violinist, with Miss Martha E. Firey, piano accompanist. Every number of the well-appointed program was executed very creditably. Concerning the organ Mr. Eddy stated: "It is, in the first place, a gem. It is not a powerful organ; a powerful instrument would be inadequate in a room of that size. Its principal features are the delicate voicing, and the smoothness and sweetness of the tones. The mechanism is perfect, and it is an instrument which the more it is used the better will it be liked." This, coming from such a critic, is indeed highly complimentary of which the members of St. Luke's church may feel proud. The specifications of this organ will be given in our next issue.

The third organ recital of the Fourth Avenue Baptist church, of Pittsburg, Pa., was given on Thursday evening, November 19, 1891, by Prof. Frederick Hodges, late of London. The following was the programme:

- Pastoral Sonata, (Op. 88). Con Moto. Andante. Fugue. Rhineberger.
- Song, "Come Unto Me,".....Coenen.
Mrs. Nettie McFadden Hunter.
- (a) Allegretto in "B Minor,".....Guillmant.
(b) Andante Religioso,.....Lemaigre.
(c) Gavotte from Mignon,.....Thomas.
- Song, "Let Me Dream Again,".....Sullivan.
Mrs. Hunter.
- Concert Fugue in G.....Krebs.
- Double Chorus, "Fixed in His Everlasting Seat,".....Handel.
- Song, "Orpheus with His Lute,".....Sullivan.
Mrs. Hunter.
- (a) "Home, Sweet Home," (Transcription).....Dudley Buck.
(b) Adagio and March.....Handel.

Mr. J. Franklin Hughes, of Chicago, Ills., is rated as one of the best pipe organ tuners in the city; his excellent voicing making him a great favorite with organists. We shall soon publish a baritone solo composed by Mr. Hughes, which, we think will place him among our leading composers.

Musical Notes from England and Wales.

Mr. Dan. Davies A. C. Dowlais conducted last month (November,) a large number of singers, about 2000 at Cardiff. The occasion was the holding of the annual Baptist Psalmody Singing Festival. The singing was most hearty, and the effect of the large mass of voices indescribable.

The sudden death of Mr. John North, conductor of the famous Huddersfield choir, has cast a gloom over his friends in Wales. He was well known here from his frequent presence as an adjudicator at Eisteddfodau, during the last few years; and his awards invariably gave satisfaction.

The National Eisteddfod Association lately offered a prize of £10 for the best libretto on the subject: "Traeth y Lavan," suitable for musical setting in the form of a cantata. The prize was won by Mr. R. Bryan, of Aberystwyth, who is also a composer of merit. The prize of £20, 0, 0, is now offered for the best cantata to this libretto, and the prize will be awarded at the next National Eisteddfod at Rhyl.

A series of complimentary concerts have just been given to Miss Ceinwan Jones, of Penrhiwceiber, Mountain Ash. Those of your readers who noticed the account of the Swansea National Eisteddfod saw that she won the prize, out of fifty and odd competitors, for her best rendering of the contralto solo. She has a voice of remarkable power, and more than that, she sings with great feeling and expression. At the above concerts she was most triumphant, carrying the entire audience with her, and each of her songs were vociferously encored. We wish her every success at the Royal Academy of Music, where she intends to pursue her studies.

On November 10 the Llanelly Prize choir, at the National Eisteddfod, gave their long-looked-for concert in St. James' hall, London. They received a magnificent reception by the crowded audience. The Lord Mayor, who is a Welshman, was, unfortunately,—from a recent bereavement—unable to attend. They sang in excellent style, and with great refinement, the music sung at the National Eisteddfod. Also glees by Welsh composers, were most effectively given. The soloists were Miss Eleanor Rees, Miss Maggie Davies (Doulais), Miss Mary Thomas (Ynyshir), Miss Eleanor Jenkins (Llanelly), Mr. Maldwyn Humphreys, Mr. David Hughes and Mr. Lucas Williams. Mr. Fred Griffiths, the well-known flutist, gave his services and was enthusiastically received. The harp was played by Mr. John Thomas (Pencerdd Gwalia), harpist to the Queen, who played in his usual unique style.

The South Wales conference of Tonic Sol-faists took place at Aberavon, Glamorganshire, on the 19th of October. There were present about 250 teachers and conductors from all parts of Wales. Mr. John Watkins, of Morriston, who is well known as an experienced teacher of the Tonic Sol-fa method, read an interesting paper on "Expression;" followed by a practical lesson on "Counterpoint," given by Mr. Tom. Price, Merthyr. A lesson in "Elementary composition" was given by Mr. M. R. Williams (Alaw Brycheiniog); he was most humorous throughout. Mr. D. Thomas, Bridgend, read a paper on "Voice Training for Children," illustrating his remarks by the singing of a number of boys, who followed his directions. The Aberavon Choral Society, under the leadership of Mr. J. Phillips, rendered some pleasing part-songs, anthems, etc., in an effective manner. It is hoped that an annual musical festival, on a large scale, will be the outcome of these meetings.

In your last issue of THE TIMES I noticed a report of a competition by members of the Tonic Sol-fa Composition Club, London. As I had heard that it was a successful club, and some of its members prominent as musicians and composers, I wrote to the secretary for the rules of the club, thinking that, if they were published in your valuable paper, they might be the means of leading some of your young composers to form such a club upon the same basis. The result would, I am sure, be satisfactory, and tend to a unity of thought and purpose, and of greater perseverance in this branch of our divine art. Following are the

Rules of the Tonic Sol-fa Composition Club,
London, England.

I.—That this club shall be called the "TONIC SOL-FA COMPOSITION CLUB."

II.—That the object of the club be the mutual improvement of its members in musical composition by means of periodical meetings, at which papers bearing upon the subject shall be read and discussed, by examination and criticism of each other's work, and by any other means which the committee may think desirable.

III.—That there shall be two classes of members, active and honorary:—

(a) Active members must hold the Advanced certificate of the Tonic Sol-fa college, or the Matriculation certificate with a certificate of Honorable Mention in Composition of the Tonic Sol-fa college, and shall subscribe 6s. per quarter in advance. They shall work such exercises, and write such compositions as the committee shall from time to time require, such work to include at least one composition each quarter. Each member shall examine and criticise the compositions of every other member, shall vote such marks as in his or her estimation it shall merit, and shall be at liberty to submit for criticism, in each quarter one, or more, extra compositions.

(b) Honorary members must have been active members for at least three years, and must subscribe 2s. 6d. per quarter in advance. They shall be entitled to be present at the meetings, to have a copy of each book of compositions, and to partake of all the privileges of an ordinary member, except taking part in the active duties of same.

IV.—That all Metropolitan members shall be elected by ballot at one of the ordinary meetings. More than one adverse vote shall be sufficient to exclude the candidate.

V.—That the Metropolitan members shall be the committee, which, with a secretary, elected from among themselves, shall meet as often as necessary, and at such places as may be appointed, for the transaction of all business connected with the club. Four members to form a quorum.

VI.—That any composition gaining not less than two-thirds of the highest possible number of marks shall be an "Approved Composition."

VII.—That each Approved composition (except extra compositions) shall be the property of the club for three years, after which time it shall revert to the composer. Permission to publish or print an Approved composition shall not be given for any purpose whatever, except by a vote of three-fourths of the committee present.

VIII.—That all monies accruing to the club shall form one common fund, which shall not be used for other than working expenses except by a vote of three-fourths of the committee present.

IX.—That the accounts of the club shall be audited annually before the third meeting in each year.

X.—That any member of the committee ab-

senting himself from three consecutive meetings, without assigning a sufficient reason to the Secretary, shall be considered to have resigned.

XI.—That any member willfully infringing the rules or bye-laws, or acting in any way detrimental to the interests of the club, shall, on the requisition (made to the secretary in writing) of at least two members, and the subsequent vote of at least three-fourths of all the members of the committee, be requested to send in his or her resignation. Due notice to be sent to the member so complained of.

XII.—That these rules shall not be altered, added to, or abrogated, except by a vote of three-fourths of all the members of the committee.

Bye-Laws and Regulations.

Revised, March, 1891.

1.—That the committee shall meet on the first Saturday in each month, at 5 p. m., at the residences of those members or friends to whom it may be convenient.

2.—That the conduct of business of all meetings shall be in accordance with the rules which generally apply to committees.

3.—That previous to any other business the minutes of the preceding meeting shall be read and confirmed.

4.—That no fresh motion shall be submitted to the meeting after 9 o'clock p. m.

5.—That at each quarterly meeting (to be held in the months of January, April, July and October), the result of the voting on previous quarter's compositions shall be read, and the subjects for composition during the ensuing quarter shall be chosen.

6.—That the compositions of all members shall be sent in to the secretary on Tonic Sol-fa paper, not less than seven days before the quarterly meeting.

7.—That the secretary shall cause a copy of all the compositions forming the regular work of the club to be made and given to each member. That the space in the club book allowed to each active member shall be fixed by the committee at each quarterly meeting. Extra space may be had upon payment.

8.—That no alterations shall be received after the compositions are sent in. That if any member finds errors in his composition when copied that he has good reason to believe are not in the manuscript sent in, he must send an account of them to the secretary within a week after the receipt of the books, when particulars of all errors proved to be of the copyists' making (no other), will be sent to each member.

9.—That the votes and criticisms shall be written on papers prepared for the purpose, and the composer's "reply" on a separate (criticism) paper or papers, on the front side only. Criticisms or replies written on any other than the proper paper the secretary may not receive.

10.—That in voting, each member shall cast up the total of his or her votes on all the compositions, and divide it up by the number of them, and the product will be added by the secretary in making up the voting account as the member's vote on his or her own composition.

11.—That the votes and criticisms shall be sent in to the secretary, on or before the first 15 days in March, June, September and December. No composition, criticism, or vote accepted if received after the 15th.

12.—That any member who criticise shall not c

after imposed for such neglect, but shall forfeit the right to have the votes on his or her composition compiled and recorded.

13.—That the secretary shall collect and fasten together the criticisms belonging to each composition, and send them to the composer, who shall return them to the secretary with the "reply" attached within seven days of the receipt thereof.

14.—That the criticisms and replies, as also the voting papers with the result attached, shall be circulated among the members in a wrapper containing the list of the names and addresses of the members, and the dates of circulation.

15.—That members be allowed three days for perusing the circulating criticisms, and should at any time the packet of criticisms be received on or after the date of circulation, it should be forwarded not later than the day following the receipt thereof, or the member so detaining the packet will be liable to the fine hereinafter mentioned.

16.—That after circulation the criticisms and replies be retained by the members to whose compositions they refer, on condition that they be carefully preserved for production and reference whenever they may be required by the club.

17.—That during the circulation of criticisms no further answers or remarks of any kind shall be made on the criticisms, or "reply" that has already been made.

18.—That all candidates for membership shall be required to set music to words selected by the committee.

19.—That in the election of Metropolitan members, all the members of the committee shall vote, and members not able to be present shall send their votes enclosed in an envelope, addressed to the secretary, at the place of, and in time for the meeting; but in the election of provincial members the votes of the members present at the meeting only shall be taken, and a majority shall be sufficient to elect a member.

20.—That any member neglecting to do the composition given out for the quarter, or any part thereof, shall pay a fine of one shilling; for neglecting to write criticisms, or to vote upon the current quarter's compositions, shall pay a fine of sixpence; for detaining the circulating compositions or criticisms beyond the proper date at which they should be forwarded, shall pay a fine of two pence per day for every such delay; for neglecting to fill in the dates in the circulation lists on which the criticisms were received and forwarded, or neglecting to send votes as required per bye-law 19, for every such omission shall pay a fine of sixpence. Gwynne.

Singing in the Public Schools.

No other exercise in school serves so many good and valuable purposes as singing. It is a complete and refreshing rest and change to both mind and body, and is often a greater relief to the tired boy or girl than a half-hour's romp on the school ground. And it often serves a higher and better purpose, too, for many an indifferent and unruly boy has made his first honest effort in the school room in trying to sing, and from that has been encouraged to go on until he has become an attentive and industrious scholar. I once knew a boy that the teacher could do nothing with to learn his lessons. He did not mind a paid no attention to scoldings, and even pleadings. One day the teacher told the school that "hereafter one-half hour devoted to singing," and the first singing lesson

was given. This boy joined in heartily with the new exercise, and took great interest in it, to the surprise of the teacher, he learned his lessons much better and became more and more orderly, until he was numbered among the best scholars in the school room. He continued so until he finally left the school, some years later. He is now a prospering mechanic in his native town; a leader of a church choir, and is held in high esteem by his fellow-citizens. All from the singing of a few simple melodies in the school-room. ALTO.

Touch.

Touch is to the pianist what a good management of the voice is to the vocalist, or a good action of the bow to the violinist—the means of producing agreeable sounds and of executing difficulties. True, the tone produced by an inexperienced hand on the pianoforte is not so disagreeable as the earliest attempts of a beginner on a violin, because the former is a more purely mechanical instrument than the latter; still, a good touch is one of the greatest excellencies of a pianist, and to play good music with bad touch is very like attempting to read a fine poem in a language one is unable to pronounce properly.—Taylor.

Improvisation.

Improvisation is the gymnastic ground of fancy; it is the arena, in which all her qualities—geniality of invention, cleverness in handling the rule, and the meditative spirit of form may produce themselves in all possible gradations. Added to it the brilliancy of technical excellence may shine in all its splendor. Improvisation is the mimic play of the soul; it is free speech in tones, indemnifying us for all that may be wanting in perfect artistic value, by its spontaneous and, therefore, irresistible charm—Theodore Kullak.

True Artistic Quality.

The quality of the true artist is best shown in his rendering of small pieces, for, in larger works as in scenic painting—the finer details, the deeper toning, the artistic touches are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's, who could not play decently a simple nocturne of Field's, because, paradoxical though it may seem, such pieces are too difficult for them.—Christiani.

A Letter from Warren, O.

Prof. W. H. Dana gave a very interesting lecture on "The History of Music," illustrated by selections sung by the Institute choir, at the Disciple church on the evening of December 9.

In his talk he began at the very beginning and noted the principal changes through which the music of the church has passed, and called attention to the deplorable state of modern church music, especially Sunday school music. Emphasizing the fact of its being devoid of its true worshipful spirit. The following were ably rendered to illustrate his statements:

- Credo, 3rd mass. J. Haydn.
- Sanctus, 12th mass. Mozart.
- Sleepers, Awake. Preterius.
- Air for violin (G string). J. S. Bach.
- Prof. W. W. Leffingwell.
- Tantum Ergo. Lambillotte.
- Sanctus, Palestrina.
- The Heavens are Telling. J. Haydn.
- Coral. Luther.

Ed.—

Our Local Artists.

Mrs. D. M. Wilson has a large class in vocal culture at Sharon, Pa.

Nervousness, fussiness, jerkiness—these are the things that help teachers to fail.

Prof. Frederic Hodges teaches at Niles, O., one day in each week.

If we don't give proper notice of your work, it is because you are so distant and fail to inform us of items of interest to yourself and pupils.

Miss Libbie Winspere has been engaged to sing in the Knights of Pythias concert, Hubbard, O., January 8, 1892.

Teacher, do you realize that many times, when your pupils are making slow progress, the fault lies in the course which you are having them pursue?

Miss Harriet Thorne is doing good work, a number of her pupils take a half-hour lesson each day.

THE AMERICAN MUSICAL TIMES is the music teachers' friend.

Mrs. Tavalaw Evans is devoting her entire time to teaching voice culture.

It is known that an Adagio is much more difficult to perform than an Allegro.

Miss Lilliene Standiford has a large class in both violin and piano. By an unaccountable error in our last issue we failed to make mention of her successful concert at the opera house.

THE AMERICAN MUSICAL TIMES for one year would be a very nice present to your pupils.

Miss Harriet Worrall, soprano, is studying with Homer Moore, Pittsburg, Pa.

Play with original feeling of soul, and do not imitate like a trained parrot.

The Trinity M. E. church choir has been reorganized under the leadership of Prof. S. H. Lightner. It is rumored that this church will soon have a paid quartette.

Read our special premiums to subscribers.

Prof. Chas. Liebman has been engaged as accompanist of the Choral Union, Mr. Liebman is organizing an opera society. Rehearsals will begin early in the new year.

A performer must be inspired to inspire others.

Miss Myra McKeown and the Misses Mary and Lida Bonnell have returned from Boston, Mass.

Touch in piano playing and tone-quality in singing.

Mrs. E. Williams is teaching organ and piano with marked success.

Your pupils will shun you when they discover that you have been giving them meaningless or badly constructed music, in cheap shoddy editions.

Miss Kittie Noonan, organist of St. Columba's church, enjoys a large class in piano work.

Send us items upon any musical subject.

Musical criticism, and criticism generally, is, with rare exceptions no more than the expression of a liking or disliking, which has its origin in temperament, habit and education.

A BRIDAL DEDICATION.

To EMILY R. ELLIS, DEC. 7, 1891.

Sweet songstress of the west,
I greet you with a rhyme,
Bearing my wishes best,
Through life and endless time.

Still onward may you soar,
Upon the wings of fame,
Enchanting as before,
With laurels round your name.

Now, Emily, you wear
The bridal wreath and ring,
With Francis you must share
The ill and good they bring.

They say that love is fair,
Without it marriage fails.
May you then have that share
To keep your ship with sails.

Should Francis try to boss,
Forgetful of his vow,
Just tell him, with a toss,
You'll take no scolding now.

And you must bear in mind
The duties of a wife,
When shadows come you'll find
That patience sweetens life.

Sweet songstress of the west,
May fortune smile on you,
I leave to God the rest
And bid you fond adieu.

Cincinnati, O.

Sallie A. Lewis.

Music is a great, and in many respects a reliable guide in the study of human progress and development.

Editor's Letter Box.

To the Editor:

Will Prof. T. J. Davis, Mus. Bac., Scranton, Pa., kindly explain the difference, if any, between a "Catch," "Canon," or "Round?" J. L.

Mercadante.

To the Editor:

When was Mercadante born, and where? What was his most successful work?

Pittsburg, Pa., Marie Bertran.

(He was born at Altamura in the province of Bare, 1797. "Il Serome," a lyric drama in four acts, was undoubtedly his most successful composition.)



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SUBJECTS FOR COMPETITION.

- | | |
|--|--------------|
| 1—To Choirs, not less than 60 voices—"Worthy is the Lamb," Handel | Prize. \$200 |
| To each leader, \$10. | |
| 2—To male parties, not less than 20 nor over 30 voices, "Longing (Hirach),"
Price | 50 |
| 3—To mixed parties, not less than 20 nor over 30 voices, "Myfany (Arabella)," Protheroe. | 50 |
| 4—To Children's choirs, not less than 25 in number, nor over 16 years of age, eight adults allowed to help, "Storm the Fort of Sui," Samuel. | 20 |
| Second prize. | 10 |
| 5—Quartette, "O come every one that thirsteth," Elijah. | 10 |
| 6—Duet T. and B., "For so bath the Lord," St. Paul. | 6 |
| 7—Duet S. and C., "Let music and song," Glover. | 6 |
| 8—Soprano solo, "I will exalt Thee," G. Mark, Evans. | 5 |
| 9—Tenor solo, "His salvation is nigh," Bennett. | 5 |
| 10—Bass solo, "The Cavalier's song," Brackett. | 5 |
| 11—Baritone solo, "Farewell," Mason. | 5 |
| 12—Piano solo, "The rising of the lark," B. Richards. | 5 |
| 13—Welsh Recitation, "Y Tren," (Adroddiadur). | 3 |
| 14—English Recitation, for adults, "Which shall it be?" Standard recitations, No. 1. | 3 |
| Second prize. | 2 |
| 15—Musical Composition, Sacred duet for soprano and alto, original words, English or Welsh, not more than four pages of sheet music, organ or piano accompaniment. Prize given by D. O. Evans, of Youngstown, O. | 5 |
| Second prize. | 3 |
- Chairman of Committee, Supt. Morris Williams.
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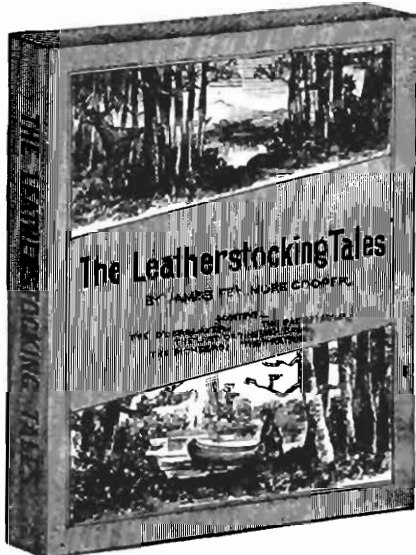
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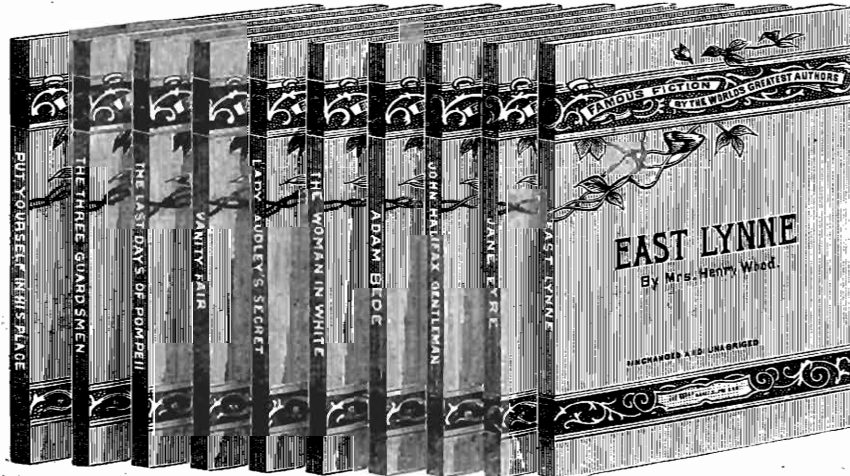
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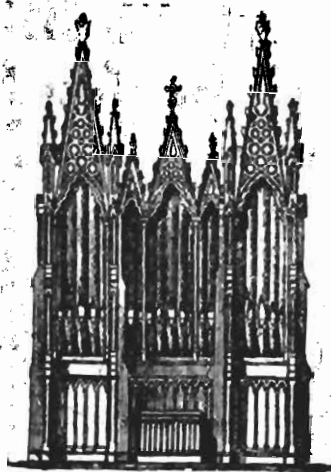
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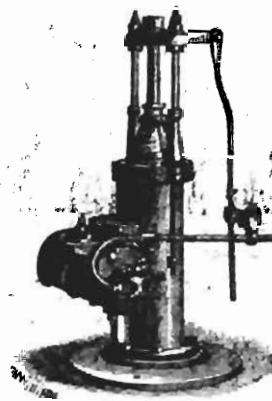
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