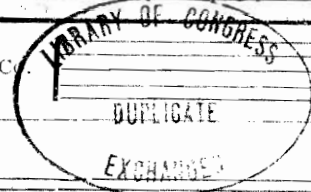




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MME. PAULINE L'ALLEMAND.

MME. PAULINE L'ALLEMAND, whose picture we present today, belongs to the eminent coloratura singers of our time. She left her native home, Syracuse, N. Y., when a young lady of sixteen years. She was then, as she is now, a perfect brunette beauty of a Southern type. Having taken her leave from Syracuse, she perused her musical curriculum in Stuttgart, Dresden, and lastly in Paris. Nature gave this artist as a thriving gift a silver, clear, soprano voice of musical elasticity. Its tone color is very brilliant, especially so in the upper register, which easily extends up to F in altissimo. Mme. L'Allemmand's voice possesses the faculty of bell-clear intonation, a musical gift which so many singers are deficient in. She, furthermore, holds her voice in absolute control and executes every tone in the most difficult passages, trills, staccati, &c., with an ease that is absolutely marvelous. With this remarkable virtuosity Mme. L'Allemmand combines a vivacity of temperament in the histrionic part of her representations that greatly enhances the effectiveness of such roles as *Katherine* in "The Taming of the Shrew," *Mrs. Ford*, in

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"The Merry Wives of Windsor," and the title-role in Lakme. Mme. L'Allemand made her first appearance in Germany at the Konigsberg Stadt Theatre as *Zerline* in "Don Giovanni", and immediately gained the recognition of the distinguished recently deceased musical critic, Louis Kohler, who prophesied that she had a bright future before her.

In Konigsberg she became acquainted with the present court actor, M. L'Allemand (of the illustrious painter's family), an excellent representative of the highest school of acting, who became her husband and for six years divided with her the admiration of the Konigsberg public. From there the distinguished couple left for Frankfort, where Mme. L'Allemand sang coloratura parts for three years with never-varying success. After a sojourn in Leipsic the singer appeared as "guest" on various stages, notably at Wurtsburg, Manheim, Basle, Konigsberg, Frankfort, and finally even at the Vienna Court Opera, and met with great success on all these occasions. Her appearances also proved profitable from a financial point of view, as she always drew large houses. Bernhard Vogel, the well-known Leipsic critic, placed her on a level with Monbelli and Etelka Gerster and the excellent Rubsam, of Frankfort, numbers her among the most eminent coloratura singers at present in existence. The conservative *Wiener Zeitung* wrote likewise about Mme. L'Allemand that there were very few coloratura singers to-day that possess the extraordinary facility of execution of L'Allemand. When we think that this artist studied her scales from her eighth to her sixteenth year, fully eight years, four hours a day, we can easily imagine how she can sing pieces that vie in point of technical difficulty with instrumental music. Mme. L'Allemand, after her singing in Germany was heard in Russia, where she added fresh leaves to her many wreaths of laurels, and from there came to New York, where her merits, both vocal and histrionic, were unanimously acknowledged by the public and press.

The Musical Courier.

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TEACHING MUSIC TO CHILDREN.

The following taken from the admirable essay read by P. M. Bech, of Milwaukee, before the M. N. T. A. at Detroit, will commend itself to all sensible teachers:—

“The study of music bears a close relationship in some of its aspects to that of a foreign language. While the rational method of language teaching may be well suited to maturer minds, little children should be taught this subject by natural, inductive method. It would be unwise to teach the technicalities of the German language, in the beginning, to our young Anglo-American pupils. Adults may benefit by the application of rules if given in connection with the conversational or rote method, but little ones must learn to formulate simple, perfect sentences responsively, as they have learned their mother tongue from infancy after nature’s own plan—that is, imitation. We must assume music to be a foreign language to little children when they first enter school, as but few of them are taught songs at home. It is therefore of the greatest importance that the first musical impressions be as nearly perfect as possible, as a child’s musical ear, feeling, and habits are to be formed for life. Nicety of expression should be our constant aim. No matter how simple a tune or song may be, we must make all we can out of it. Therefore, before presenting a new song or exercise, the teacher should study its most essential parts, exercising utmost care, taste and discrimination. The improvement of our own appreciation of style will amply repay us for all this trouble.

“By teaching melodies, however simple, but complete in their rhythmical structure, keeping these prerequisites in view, we cultivate in the children a love and interest for music and a good style of singing, and give them musical forms to be analyzed later on in the course. Singing these melodies and songs with the music before them, on the blackboard or in their books, they will gradually observe musical forms, and begin to analyze them in their childlike way; names and signs appear incidentally, eventually preparing them for the discovery of the elements and a more intelligent kind of music reading. Thus the idea of analysis is introduced by gradually proceeding from the concrete to the abstract, from objects as wholes to the parts that constitute them, without destroying the effects of the impression made upon the mind by the composition as a whole.

“Songs for children should refer to things that they like to think or talk of; natural objects about their home, the farm the forest, the seasons, and little stories from life, or about animals. In this way their love and interest for song and melody grows with their physical and mental growth, and they are unconsciously led into the higher domain of tone—musical thought. Having gained a knowledge of what is really music through the ear alone and not from note, the child will feel his subsequent instruction in notation to be real and substantial.

PIANO CLASSIC.

In our last issue we replied to the question “What is a piano classic?” Since, we find in Brainard’s Musical World corroboration of our reply by that very able writer, John S. Van Cleve. For the benefit of those who feel an interest in good music we give the whole article.

“Your (the) question is an apposite one and demands from

every teacher and in all communities some answer more or less adequate, but a perfect answer is an impossibility or rather is a contradiction in terms. The word itself is derived from ‘classis’ and means that which would be used for classes of students. Thus, for centuries and centuries Homer and Virgil were used to teach the Latin and Greek languages and the art of poetry to boys, hence they came to be called by eminence the ‘classics’. The term was later enlarged and applied to the model writers of all modern languages, so that we might without any great incorrectness or vagueness substitute for the word classical, the word ‘model’.

The pith, however, of your question in music turns upon one point—this vexed question as to whether so-called “light” or “popular” music is correct, and whether it is right to enjoy it or not. The distinction in music must be chiefly made between one particular form or ode of musical composition, that namely of the sonata which in its variety and multiform perfection we still acknowledge to be the highest type of pure music yet created. The supreme masters of this school were the three great Viennese composers, Haydn, Mozart and Beethoven, though scores of others have written noble and immortal music in the same form. There is, however, a vast deal of beautiful music worthy of honest study which is not in this sense of the word “classical,” that is, it is not based upon the peculiar mixture of thematic and lyric structure to which we give the name sonata form. Wagner is now recognized the world over as completely a classic as even a man so far remote from him as John Sebastian Bach. Classical music, therefore, in its strict definition must be called all music which is a model of its kind. But now you say, “Why should I not teach the ‘Variations on the Mocking Bird’, or the ‘Maiden’s Prayer’, or the ‘Silvery Waves’?, Are they not models of their kind?” “Yes, and no.” A work of art must obey certain laws of æsthetic beauty. Ask yourself about a piece of music always Goethe’s three questions, “What did the artist propose to himself?” “Has he used the correct means?” “Was the thing worth doing?”

Apply these questions for an instant to either of the three pieces mentioned and you will know why they are not classical. What maiden ever discovered her prayer with such a quantity of inappropriate jingle and tinselry? It has been suggested that nothing is classical which has not endured the test of centuries. This is a fallacious rule. There was a time when Chopin was looked upon as a wild and morbid innovator. The same opinion was of Beethoven and in our own time of Wagner. The time element as a test ranks as the very lowest and in some cases has been extended to a century, in others but to a decade or two. In determining what is good of any kind and whether the kind be good there must be a general consensus of the whole civilized cultivated musical world. This does not infer that any given composition must be liked by all persons of all nations possessing an equal degree of culture, but that its ideal quality, its representing something in a perfect and ideal way must be recognized by the intelligence of all connoisseurs. A nocturne of Chopin is just as classical as a fugue of Bach, yet a frichsia most aerial of South American flowers and a solid prison of basalt are not more unlike.

J. S. Van Cleve

It appears from a catalogue lately published by Senff, a Leipsic publisher, that Rubenstein was quite a prolific writer, his instrumental works numbering 220, and his vocal fifty-five, making together 275 compositions.

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Much is said to musical people; much favor is shown musical children, and much praise is taken by teachers who happen to have musical pupils. But we have a word to the unmusical in the home, in the school and in the church. We would not underestimate the value and advantage of possessing the "talent" for music, for no doubt the human family are graded by nature from zero to one hundred in this talent, as in all others. And we freely grant that the chances are largely in favor of those who by nature possess a fine sense of key-relationship and of tone quality, or what is usually called a "good ear."

Certainly those who are finely graded have the natural start of those who are not, and they will not fail to exhibit their superiority at every step in their progress. The "born musician", or the person with a good ear is favored by nature with a pre-requisite to noble achievement, as a blooded horse is favored by a natural adaptedness for a high rate of speed.

All this we grant. But we claim, nevertheless, that a large amount of musical talent will lie dormant and remain unobserved, because some fortuitous circumstance has not called upon it to express itself. Much of latent talent lies undeveloped for lack of opportunity.

But when the opportunity offers itself, it will exert itself in response to a call, spring into existence, and afford an exhibition from which we may observe that powers lie dormant in the human mind, which may be long neglected, and possibly for ever unutilized. We have read that the two brothers, the Clarkes were at school together in early youth and that the elder brother, John, was pronounced by their teacher to be the smarter boy, and that because the parents were not able to give both of them an adequate education, Adam, as being the duller of the two, was taken out of school, and John permitted to continue his studies. But the time had not yet arrived for the development of the boy's mind; and today it is a matter of history that John disappeared from view, while Adam became the great commentator. During life we have met many men well up in years whose souls were moved to their very depths whenever they had the opportunity of listening to the concord of sweet sounds; we have seen the "sympathizing tear" trickle down the cheeks in genuine sympathy with melodious strains, while these same men knew nothing of the art or science of music. We have no doubt that many splendid

musicians have been spoiled in order to make poor or indifferent preachers, lawyers, doctors or what not, and all for lack of opportunity to develop the talent which lay hidden under heavy strata of unpropitious surroundings. The conditions of development were wanting. Many times indeed have we felt the disappointment of seeing the young "genius" relegated to the ranks of mediocrity, while the unmusical frequently under the genial influence of afforded opportunity has shot forth as the rays of the sun, spreading life and winning the laurels of success. Many times have we seen this fact illustrated in life.

Some of our most celebrated musicians of today were not Mozarts by any means when they were young; but by afforded opportunity, and by dint of labor, they have won in the race for fame. So we say to all parents, school teachers, Sabbath School superintendents and pastors, give the children a chance. "In the morning sow thy seed, and in the evening withhold not thine hand, for thou knowest not which shall prosper, whether this or that, or both may be good at the same moment." It will be our constant aim, in our humble way, to afford this opportunity. And it is hoped that all those who have charge of the education of children will see to it that our efforts in their behalf shall not be withheld from them.

TO OUR READERS. Please send us the musical news of your neighborhood. Concert programs, and marked copies of papers containing musical items mailed to our address will be very acceptable. Don't wait until the concert is over, but send programs as soon as issued. Frequently the place is not given in concert programs; please see that we get the name of the place.

OUR PRIZE. This month we offer \$10.00, and \$5.00 as prizes for compositions, as follows; For the best Sacred Song with English words and organ or piano accompaniment, First Prize \$10.00; Second Prize \$5.00. Adjudicator, D. J. J. Mason, Esq., Mus. Doc. Wilkesbarre. Pa. All manuscripts to be sent prepaid to the Adjudicator by May 1st, 1891. The Prize composition and the adjudication will appear in the June number of the American Musical Times.

CANVASSERS WANTED.

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

(Voice Manual continued.)

It is hoped that this plain, simple and concise description of the vocal organs, introductory to further study, will be found to lie within the comprehension of the majority of our young readers, who if they desire to follow us in these lessons are required to study them carefully. In so doing each one may test himself by asking, and answering without referring to the above description, the questions found below.

QUESTIONS.

1. Of what does this lesson mainly consist?
2. How many organs are treated of as necessary to respiration?
3. How many in addition for vocalization?
4. Describe the lungs.
5. Give the number of, and describe the bronchial tubes.
6. What part of the respiratory apparatus is the trachea, and what the larynx?
7. What is the function of the larynx? Its size? Its form?
8. Name and describe the six parts of the larynx.

A few more parts in the anatomical structure of the organs of speech and song need to be referred to. We have thus far briefly described those of the chest and lower throat, terminating with those of the larynx. Above the larynx are the parts now to be briefly described.

It is known to all that the *mouth* takes an important part in the economy of vocalization, whether of speech or song. We may consider it as an oval-shaped cavity, bounded in every direction by the following parts; in front by the lips, at the sides by the cheeks, above by the hard palate, or the front roof and the teeth of the upper jaw, and behind by the soft palate and back of the throat. Thus is formed what is known as the buccal cavity. The *uvula* is a small conical-shaped body hanging from the middle and lowest edge of the soft palate, and is very important. When the mouth and throat are in a perfect state of health it gives no inconvenience whatever; but in some diseased conditions it swells so much, and hangs so low that it causes violent fits of coughing. The coughing caused by it has been frequently mistaken for a symptom of consumption, but on snipping it off complete relief has been obtained. Many singers who have been troubled with an elongated uvula have not hesitated in removing a part of it and thus finding perfect relief.

The *tonsils* are two bodies which lie just behind and on either side of the uvula. They have been known in some diseases to swell to such an extent as to seriously impede swallowing, breathing and hearing, not to speak of singing and speaking. Portions of them are frequently removed and relief is obtained. It is not at all a dangerous operation if performed by skillful hands. There are also several muscles which perform an important part in all phonetary acts, and which need to be noticed in this description for they regulate the movements of the parts to which they respectively belong.

It is not necessary to notice any of the laryngeal muscles except those which govern the movements of the vocal cords. Dr. Whitefield Ward, Physician to the Metropolitan Throat Hospital, New York, gives a very concise description of these

muscles and their movements which we cannot do better than give here. He says "In order that the function of these bodies (muscles) be appreciated, it will be necessary to briefly allude to the movements that characterise the vocal cords.

There are four of these movements, viz;—

1. Adduction.
2. Abduction.
3. Tension.
4. Relaxation.

Adduction is the approximation or bringing together of the vocal cords. During ordinary breathing the cords lie along the sides of the larynx in a perfectly placid or relaxed state. When, however, a tone is to be produced, they become active and approach each other in the middle of the tube. This action on the part of the vocal bodies is styled adduction.

Abduction. When the vocal cords are approximated during phonetary acts, it is necessary that they be frequently separated, in order that air may gain access to the lungs. This movement on the part of the vocal cords is styled abduction. If one of the cords should be paralyzed, and unable to thus operate, a serious impediment would be then offered to respirations.

Tension. This act is a tightening of the vocal cords when adducted or brought together. This force is absolutely necessary to the production of certain portions of the vocal register.

Relaxation. This action is the loosening of the vocal cords.

The vocal muscles are divided into four sets or groups, namely;—

1. Adductors.
2. Abductors.
3. Tensors.
4. Relaxors.

Each one of these individual groups preside over a particular movement of the vocal bodies, and receives its name therefrom.

The adductor muscles simply adduct or bring together the vocal cords.

There are two of these muscles:—

1. Arytenoid.
2. Lateral-crico-arytenoid.

The arytenoid muscle is a single body, and is situated between the two arytenoid cartilages. It adducts the cords by drawing together the arytenoid cartilages, as the two vocal bodies are firmly attached thereto.

The lateral-crico-arytenoid is, as its name implies, attached to the side of the cricoid and the base of the arytenoid; there are two of these muscular bodies, one on either side. They adduct the cords by pulling directly on the bases of the arytenoid, which causes them to revolve inwards.

Adduction, then, consists of two movements; a drawing together of the arytenoids by the arytenoid muscle, and revolving of these bones inwards by the lateral-crico-arytenoid. The abductor muscles abduct or separate the vocal bodies when they are approximated. A single muscle represents this group, nameiy:—

The posterior-crico-arytenoid.

This muscle separates the cords by revolving the arytenoids outwards, thus acting exactly contrary to the lateral-crico-

(Piano Manual continued.)

And now how many of our fair young readers will start the study of the piano with this first lesson? No doubt many of them can learn to play as fast as we can write about it.

QUESTIONS.

1. What is said of the stooping posture at the piano?
2. How should a player be seated at the piano?
3. Describe the right position of arms, hands and fingers.
4. What is said about the wrists?
5. What is said to be the basis of the legato style?
6. Give the points considered essential to it.

At this point it will be in order to insist on finger drill. Numbers of people think that the great difficulty with a young player consists in reading the music. But such is not the case by any means. Learning to read the music comes gradually like that of reading the text of a printed book; and the reason of any difficulty at all in reading the book is lack of gradual acquirement. While reading the book is acquired very gradually and by incessant practice through the years of young school life, reading music is generally deferred to later life and then taken up so impulsively, and expected to be mastered with little trouble, that no wonder so many are disappointed in their acquirement of it. This is unreasonable also, since music as an art is not any less abstruse than elocution; and the music reader should be allowed all the advantages of the text reader; and all the time, persistent practice and multiform exercises of the one should be permitted the other. In our day, music is being placed on the school curriculum, and is receiving its due share of attention; and if adequate drill is given in the technic of music the day of poor music reading will soon have passed away. The difficulty is in the fingers and wrists not in the notes. The fingers and wrists are weak and awkward, for lack of training. Ward-Jackson, in his *Gymnastics for the fingers and wrists*, makes the following strong point. "What is wanted is a regular gymnastic training for the muscles of the fingers, the joints and the wrists; and it will be found that [certain] exercises, being as desirable as they are applicable for every age will strengthen and render them flexible in a most surprising manner, will materially shorten the time of study, and save much labor; nevertheless, on that account, the ordinary finger-practice, scales and studies, should of course not be omitted."

Suppose a boy from 10 to 14 years old, who is strong and healthy by means of gymnastics and other exercises, set to learn the piano or violin. His body is strong with gymnastic exercises, but his wrists and fingers are weak and awkward, How is he with the method now in use, to succeed in playing an instrument well, without very long and wearying work; no wonder that the painful exertion almost makes him despair, and that finally he gives up the thing altogether. But if on the contrary, his fingers and joints have been gymnastically trained and exercised beforehand, he will get on easily and quickly, and continue his studies with pleasure."

Thus it will be seen that there is high authority for that which we contend for as being necessary preparation for piano playing, and it is difficult to conceive how the art of playing has arrived at so great a degree of perfection without

some previous training of the muscles used in the art. It is known however, that in the case of many virtuosi, although the necessary gymnastic exercises were not earlier reduced to a system, each one undertook to provide for himself such exercises, with or without the instrument, as he deemed adequate to his requirements. It is gratifying to learn that such exercises are being introduced into many gymnasiums and their practical utility demonstrated by their being adopted by many professional men who work with their fingers, surgeons, sculptors, engravers, penmen, watchmakers, &c. They have been found useful in cases of curvature or paralysis of the hand and forearm, and other muscular and nervous complaints. But beyond all of these avocations does piano playing make demands on the muscles of the fingers and wrists, and surely the pianist that would succeed can least afford to ignore them.

Speaking of the use of gymnastic exercises for the fingers, it seems strange that so necessary a preparation for good playing should have been so long neglected and a scheme of them so long left unformulated; for certainly they form a solid and scientific foundation for the acquisition of technical skill in the manipulation of the piano and violin, and some other instruments. And it seems the more strange since a system of gymnastic exercises has been introduced in all gymnastic establishments for every part of the body except for the fingers.

It is well known that the practice is frequently curtailed because the fingers have become fatigued, and that many fail of a standing as performers for the simple reason of the weakness of the fingers. Many students of excellent musical ability and indomitable perseverance find this their weakest point.

While the blacksmith, working mainly with his arms, develops muscles like steel, and in a number of other occupations men strengthen the muscles by appropriate exercises, the pianist seeks not to develop the strength of the very member on which mainly his excellence as a performer is to depend.

Then among other classes, who use their fingers much in their daily avocations, such as authors, copyists, engravers, and sewing women, all sorts of finger disease prevail, stiff joints, cramps, paralyzed limbs, debilitation, &c., and this because the members have not been gymnastically trained to the labor demanded of them.

While it is not here assumed that our student should study the anatomy of the hand, the fingers, and the arm, there can be nothing lost, but much gained if he learns something about the mechanism of the fingers and hands. It has been found "that the muscles, ligaments, tendons of the fingers and hands consist of elastic masses intersecting the hand; and that THE TRANSVERSE LIGAMENTS, unless they be exercised, remain quiet and stiff, and impede to a certain extent the movements and activity of the muscles when the latter are more than ordinarily exerted; that in order practically to exercise and stretch them, and particularly the TRANSVERSE ligaments and tendons, and render them strong and supple, it is necessary not only to move the fingers up and down, but laterally also; that in short, both muscles and ligaments ought to be practiced gymnastically and that the fatigue and the danger to health, the nervous weakness, and the disgust often observed in musical students arise from the following causes:—

1. That the muscles, tendons, ligaments of the hand and fingers are proportionately the least practiced, and consequently, as stated before, the weakest;

(Organ Manual continued.)

Be careful to hold out each note to the full length — to the *very end* of its last count, and lift the finger and press again *very quickly* to start the next note, and you will be prepared for the next lesson.

QUESTIONS.

1. What is the difference between playing by percussion and by substitution?
2. Why are many good organists unable to play the piano, and good pianists the organ?
3. What is spoken of as the point of danger? and why?
4. Give the order of strength of the fingers.
5. Name the notes used, and state the number of counts in each.

PITCH.

It will be well for the young player to bear in mind at all times that all tones have three characteristics, or qualities, by the innumerable variations of which so much music is produced, and all of it differing so much in respect of these three characteristics or qualities, that we wonder how so much music is produced by so seemingly simple and limited means. These three qualities are called (1.) pitch, or the relatively high or low of a tone; (2.) time—duration, or the long or short of a tone; (3.) force, or the loud or soft—the strong or weak of a tone.

It is clear that any tone may be of any degree of pitch, and at the same time of any degree of duration, and also at the same time of any degree of force. It is this possibility as to pitch, time and force of a tone that gives the large variety of music already referred to.

But we must take these qualities of a tone singly for study and we commence with the pitch of a tone.

Now, we must have some means of fixing, or rather some fixed means of stating the pitch of a tone; and in order to do that, we use a certain number of lines and the spaces between them on which to write the notes to represent the tones desired as to pitch, thus;—

No. 12.



This arrangement of lines and spaces is called the *staff*. You will observe there are five lines and four intervening spaces. The space above the upper or fifth line and the space below the lower or first line are also used. Altogether they furnish eleven places on which to write notes to represent as many pitches of tones.

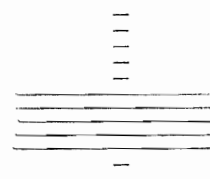
In speaking of these lines and spaces, they are always designated by numbers, counting always from below thus, first, second, third, fourth and fifth line, and first, second, third and fourth space.

If it is asked, "Why use five, neither more nor less?" the answer would seem to be that the eleven places afforded by the staff are sufficient for the tones commonly used, and that five lines seem to strike the eye as being divisible into two sections, the upper and the lower, for facility of reading the music written upon it, the third, or middle line taking quite a prominent part in thus dividing the staff into sections.

But it is known as a matter of fact in history, (See Sir John Hawkins' History of Music) that three lines only were used for a long time, and that by the advance of the science they were found to be inadequate to the needs. On the other

hand, a staff consisting of six, seven and even nine lines was used, but this proved to be too cumbersome and difficult for the ready recognition of the places of the notes. Thus after much experience, it has been proved that five lines are readiest of recognition, while providing sufficient places for the representation of the number of tones necessary in ordinary music. Nevertheless these eleven places provided by the staff fail of being sufficient to represent the tones desired, in which case small lines, called *leger lines*, used for the occasion only, are added above or below, and to any desired number, thus:—

No. 13.



From this it is seen that a tone of any pitch that is practical can be written on the staff. But the eleven places provided by the five-line staff, with the intervening spaces and a few added lines and spaces above and below are sufficient for ordinary use. So far, we know the student is at sea, not knowing where on the staff any particular tone is supposed to be, and in order to fix the tones on the staff, or in other words, which place or degree of the staff shall represent any particular tone, a device called a *clef* is used. Its purpose is to fix the place on the staff of a particular tone determined upon according to common consent.

Here it is;—

No. 14.



This is given the name of G clef; perhaps the figure itself did at some past period resemble the letter G. There is certainly very little in it now that resembles that letter. However, it will be observed that the second line of staff, counting from below (which is the usual order of counting the lines and spaces) passes through the body of this figure more times than does any other line; and on account of this its name G is given to that line. Now then, we have a fixed name for one of the lines, from which, using any series of similar names, the whole of the lines and spaces may receive fixed names also. The first seven letters of the alphabet form the most popular series of tone—names, consequently it will be the series which we shall use. Having the G thus fixed by the G clef, and knowing the series of names, we can now give an appropriate name to every line and space of the staff.

Then, counting from below, the names of the lines and spaces would be the following;—

- 1st line, E.
- 2nd line, G.
- 3rd line, B.
- 4th line, D.
- 5th line, F.
- 1st space, F.
- 2nd space, A.
- 3rd space, C.
- 4th space, E.

(Violin Manual coninued)

STRINGING THE VIOLIN.

TONE. It is desirable of course to secure a full and powerful tone. The fulness and power of the tone will depend largely on the size of the string, for the reason that the larger the string the greater the tension on it necessary to produce its appropriate tone.

Strings are made for the 1st, 2nd, 3rd and 4th places on the instrument; but the strings of each place differ in size nevertheless. As a rule the largest strings the instrument can bear are preferred; but if they tend to dampen its sound, strings of smaller calibre are to be used. Small, thin strings fail to secure the resonance of the instrument, for the reason that they attain their appropriate pitch in tuning while yet comparatively slack. Experiment is the best guide in the selection of strings as to size.

EQUALIZATION OF POWER. The strings will not at all times give an equally full and powerful tone. This unevenness is remedied sometimes by changing the place of the bridge or sound post both, and sometimes by the use of strings of more or less calibre, and hence tension. When the strings securing the fullest power and equalization of tones have been secured they should never be changed. In selecting strings, have reference to glossiness and transparency, which are the usual marks of the best kinds of strings.

POSITION OF THE BODY. Julius Eichberg, director of the Boston Conservatory of Music gives the following directions. "Stand erect and in such a manner that the weight of the body be supported mainly by the left foot. Turn sufficiently to the left that the music (on the stand) may not be hidden by the violin. Place the left foot in a straight line and the right at a distance of four inches from it and turned outward at an angle of about forty-five degrees. The feet to be placed upon the same line."

HOLDING THE VIOLIN. The same authority gives these instructions. Place the violin upon the left clavicle (collar-bone) the chin near the left side of the tail-piece without protruding too much. The violin to be held lightly between the third joint of the first finger and the first joint of the thumb, taking care to leave an open space between the neck (of the instrument) and the hand. Advance the elbow as much as possible to the right. The violin to be held so that a horizontal line may be drawn from the chin to the scroll."

From these instructions the student will understand that the lazy manner of placing the violin loosely on the breast is to be condemned and carefully avoided, for the reason that in order to be able to control the instrument and play in any but the first position, as it is called, it must be grasped tightly by the chin and so held in such position, the body being erect, as it shall form a level line outward from the chin. And while the neck of the violin is in the hand, or rather in the hollow between the thumb and first finger, the elbow should come so far to the right as to be under the middle of the instrument. This position of the arm will enable the fingers, being already bent over the finger board, to drop easily upon the strings, the first joint of the fingers standing perpendicularly over them.

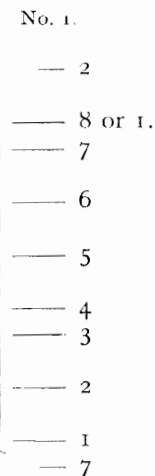
The tip of the finger only is to touch the strings; to lay the finger flat upon them is very pernicious, and should be carefully avoided from the beginning.

(Theory Manual continued.)

It becomes now an all-important question, what out of this immense mass of material, can be used, and by what method can a proper selection be made. And indeed, were we left to ourselves and any notions of utility, propriety or beauty which we may possess, to extricate ourselves out of the mazes of this difficulty would be a hopeless task. But in this, as in many other matters we have help from a source which does not depend on human judgment. Nature, by her own law of adaptability, has so attuned the human ear, or in other words has given us a certain sense of relationship of tones as that we are instinctively led to select certain tones, though they lie wide apart in the great range described above, for musical uses. In many cases it would seem to be quite an arbitrary selection; yet it is those tones and no others that will give us pleasure. They are as perfectly true in their relations among themselves as mathematics. They are indeed capable of mathematical demonstration, hence we know the number of vibrations that produces each. Why nature has thus selected, and thus made related certain tones and no other out of this vast number, we can give no reason except that it is her sovereign will. And her selection seems to be perfectly adapted to our needs and desires, for we find as a fact that it is the same selection of tones that gives satisfaction to the human race in every age, and the world over. These tones of "natural selection," bearing a certain relationship one to another, and each to all, considered as a group, are called the *scale*, which shall be the subject next treated.

THE SCALE. Of all this great variety of possible tones, there are but few that are necessary to a complete tone-system. Those tones necessary to a complete tone-system are not left to arbitrary selection, as has been stated, but seem to have in themselves a certain quality of relationship among themselves which precludes all others from being selected for use. These tones, thus naturally adapted for use are primarily seven in number. Weitzman makes this remark: "It was remarked that the melodies of the people, or folk-songs, especially those of the most civilized nations, moved in seven different principal tones, and that when this compass was exceeded the extra tones were but duplicates of the original seven, in a higher or lower pitch. Thus the entire tonal system was at length divided into groups of seven tones each, a name or designation applied, and the same repeated through each group."

This difference between tones of being one higher or lower than another is called *pitch*. The seven tones already referred to stand related to each other as to pitch in such a manner as may be represented by lines placed one above the other as in the following diagram, with the eighth or duplicate of first added:



When the Midnight Moon is Shining.

J. POWELL JONES.

Andante moderato.

p *Ped.* * *Ped.* * *Ped.* *mf* *

Ped. * *cres.* *Ped.* *dim.* *

rall.

p Andante moderato.

1. When shad - ows o'er the earth are creep - ing, And stars peep from the
 2. And when the ro - sy morn is com - ing, A - bove the east - ern
 3. In hap - pi - ness or sor - row ev - er, In joy or grief or

p *Ped.* *

mf *p*

skies, hills, pain, When And Know bird - blithe that lings birds my in sing, love their and will nests bees leave are sleeping, are humming, And thee nev - er, And

mf *p*

rall. *tempo. dolce.*

Na - ture slum - bering lies..... And when the midnight moon is
Na - ture's great heart thrills;..... When all the hap - py world is
that I'll come a - gain;..... When thou shalt fold thy white hands

colla voce. *tempo. dolce.*

cres. *f* *affetuoso.*

shin - ing A - cross the tran - quil sea, O, thou for
wak - ing To glad ac - tiv - i - ty, O, thou for
say - ing "Pro - tect those on the sea," O, most of

cres. *f*

When the Midnight Moon is Shining.

p

whom my soul is pin - ing, Re - mem - ber me! Re - mem - ber
 whom my heart is break - ing, Re - mem - ber me! Re - mem - ber
 all when thou art pray - ing, Re - mem - ber me! Re - mem - ber

cres. *ff* *p*

me! O thou for whom..... my soul is pin - ing, Re - mem - ber
 me! O thou for whom..... my heart is break - ing, Re - mem - ber
 me! O most of all..... when thou art pray - ing, Re - mem - ber

cres. *ff*

ad lib. *1st and 2d verses.* *3d verse.*

me! Re - mem - ber me!
 me! Re - mem - ber me!
 me! Re - mem - ber me!

p *colla voce.* *1st and 2d verses.* *3d verse.* **Interlude.**

mf *cres.* *loco.* *rall.* *Ped. dim.*

Sca. *loco.* *rall.*

La Grace.

PIECE DE GENRE.

C. BOHM, Op. 302. No. 5.

Moderato.

The first system of musical notation for 'La Grace' consists of two staves, Treble and Bass clef, in 3/4 time. The piece begins with a piano (*p*) dynamic. The right hand starts with a series of chords and a melodic line, while the left hand provides a steady accompaniment of chords.

The second system continues the piece. It features a crescendo (*Cres.*) marking. The right hand has more complex chordal textures and melodic fragments, while the left hand maintains its accompaniment.

The third system shows further development of the musical themes. The right hand's melodic lines become more prominent, and the left hand's accompaniment continues to support the overall texture.

The fourth system introduces a change in tempo and dynamics. It is marked *Piu mosso.* and begins with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line, and the left hand's accompaniment becomes more rhythmic. A second crescendo (*Cres.*) is present.

The fifth and final system of the piece concludes with a forte (*f*) dynamic. The right hand features a powerful melodic statement, and the left hand provides a strong accompaniment, ending with a final chord.

2

The musical score is written for piano and consists of seven systems of staves. The notation includes various musical elements such as dynamics, articulation, and tempo markings. The first system begins with a *mf* dynamic and includes *Cres.* markings. The second system features *f*, *p*, and *mf* dynamics, along with a triplet of eighth notes in the right hand. The third system includes a *Tempo. 1.* marking and a triplet of eighth notes in the right hand. The fourth system contains a *mf* dynamic and a *tr* (trill) marking. The fifth system includes *Cres.*, *D 1.*, and *ff* markings. The sixth system features a *ff* dynamic and a *Cres.* marking. The seventh system includes a *Cres.* marking. The score is written in a key signature of one flat and a 3/4 time signature.

This musical score is written for piano and consists of six systems of two staves each. The music is in a minor key, indicated by the key signature of one flat. The score includes various performance markings and dynamics:

- System 1:** Starts with a treble clef and a '3' above the staff. Dynamics include *p* and *Dolce.* A trill (*tr*) is marked in the final measure.
- System 2:** Features a *Cres.* marking and a *f* dynamic. A *Dim.* marking appears in the final measure.
- System 3:** Includes a *p* dynamic and a *Cres.* marking. The right hand has fingering numbers 5, 4, 3, 4.
- System 4:** Shows a *f* dynamic and a *ff* dynamic.
- System 5:** Contains a *p* dynamic and a trill (*tr*) in the right hand.
- System 6:** Includes a *Cres.* marking and a *ff* dynamic.

The score concludes with a double bar line and a repeat sign in the final measure of the sixth system.

4

mf

Cres.

tr

Dim.

f

Piu meno mosso.

p

A tempo.

Dim.

f

Cres.

f

f

Blessed are the Dead.

FUNERAL ANTHEM.

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

GEO. MARKS EVANS.

Words selected.

Sop. *Con moto.*

Bless - ed, Bless - ed, Bless - ed are the dead,

Alto.

Tenor.

Bless - ed, Bless - ed, Bless - ed are the dead,

Bass.

Accomp.

Bless - ed, Bless - ed, Bless - ed are the dead,

Bless - ed, Bless - ed, Bless - ed are the dead,

Copyright, 1891, by D. O. Evans.

4 pp.

THIS BEAUTIFUL ANTHEM CAN BE PROCURED IN SEPARATE FORM UPON APPLICATION TO THE AMERICAN MUSICAL TIMES PUBLISHING COMPANY. PRICE, TEN CENTS.

BLESSED ARE THE DEAD. Continued.

Cres. **Dim.** **Dim.**

Who in the Lord are sleep - ing, Who in the Lord are sleep -

Cres. **Dim.** **Dim.**

Who in the Lord are sleep - ing, Who in the Lord are sleep -

Cres.

ing, Bless - ed are the dead, Bless - ed are the dead,

are the dead, are the dead,

ing, are the dead, are the dead,

are the dead, are the dead,

“LEAD KINDLY LIGHT” BY D. PROTHEROE. MUS. BAC., AND “COME UNTO ME” BY GEO. MARKS EVANS, ARE FAVORITES WITH MALE QUARTETS, AND ARE HAVING A VERY LARGE SALE.
 PUBLISHED BY D. O. EVANS

BLESSED ARE THE DEAD. Continued.

Dim.

Who in the Lord are sleep - - - ing.....

Dim.

Who in the Lord are sleep - - - ing.....

Dim.

mf E - ven so saith the Spir - it, E - ven so saith the Spir - it, For they

Cres.

mf E - ven so saith the Spir - it, E - ven so saith the Spir - it, For they

Cres.

mf rest from their la - - bors, Bless - ed are the dead, Who in the Lord are sleeping,

p *pp*

rest from their la - - bors, Bless - ed are the dead, Who in the Lord are sleeping,

p *pp*

3

BLESSED ARE THE DEAD. 4 pp.

VOCAL DUETS.

- | | | |
|---------------------------------|--------------------|------|
| HE SHALL FEED HIS FLOCK. | SOPRANO AND TENOR. | 50c. |
| THE MINA SOLDIERS. | TENOR AND BASS. | 50c. |
| LOVE WAS PLAYING HIDE AND SEEK. | SOPRANO AND ALTO. | 50c. |
| MARTIAL SPIRIT. | TENOR AND BASS. | 60c. |

BLESSED ARE THE DEAD. Concluded.

The musical score is arranged in three systems, each with four staves. The first system features vocal lines with lyrics and piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system concludes the piece with piano accompaniment and a final vocal line. Dynamics include *mf*, *f*, *Dim.*, *p*, *pp*, and *ppp*. The score is marked with a '4' at the bottom left and 'BLESSED ARE THE DEAD. 4 pp.' at the bottom right.

VOCAL TRIOS.

- | | | |
|-----------------------------|-----------------------------|------|
| As Pants The Hart, | Soprano Tenor and Bass..... | 50c. |
| God Be Mercifui, | Soprano Tenor and Bass..... | 35c. |
| The Voyagers, | Soprano Tenor and Bass..... | 50c. |
| The Night We Said Good Bye, | Soprano Tenor and Bass..... | 50c. |

MUSIC AS A SCHOOL STUDY.

BY S. H. LIGHTNER, YOUNGSTOWN, O.

Music as a branch of education is poorly appreciated in this country, even in communities where it is recognized as a school study. It takes a subordinate place in the estimation of many parents and some teachers and pupils. Many view it as an ornamental branch, of no particular value except as a means of recreation and entertainment. Its introduction into public schools is opposed by some on the ground of unjust taxation of all for the benefit of a few who have musical talent. The argument is fallacious, for all, or nearly all, can learn music when it is rightly taught. It is true that all can not become fine musicians; neither can all become fine elocutionists, mathematicians, or linguists. But it has been demonstrated by actual and oft-repeated experiment, that the great mass of children in our public schools can learn to sing plain music as successfully as they can learn to read from books or papers. In cases of failure, it is more frequently the result of poor teaching than lack of ability.

Teachers of music are apt to forget that most children, on entering school, know almost nothing of the language of music, while all children of school age have made considerable progress in common speech. The work of teaching a child to read consists mainly in teaching the forms of words with which his ear is already quite familiar; whereas for want of ideas in the child's mind, the teacher of music must devote much time at first to mere imitation exercises. The labor involved in teaching the written language of music is very small compared with the work of building up in the mind of the learner a substantial structure of musical ideas and thoughts. But pupils who make intelligent and persistent effort to learn and are properly taught will as surely learn music as the body of a child will grow by proper eating, sleeping, exercising, etc.

People often think that because a child's first attempts to sing are unsuccessful, he has no musical talent and can never learn. The absurdity of reasoning in the same way about reading or any other school study is manifest to all. Many children, unable at first to imitate the simplest musical sound, have learned to sing quite well. I have now in mind a boy in his third year at school, who has only within the last few weeks acquired the ability to sing in unison with others. For more than two years, he sang away below the others, much to their annoyance; but at last the light is breaking in upon him.

Some eminent musicians showed but little talent at first. Dr. Geo. F. Root's early teachers said he could never learn. Walter Campbell, who plays well on the piano and pipe organ, could not at first distinguish tones. A. E. Winship, editor of the *Journal of Education*, in discussing the influence of school music upon character, not long ago, said that his teacher, (Prof. Holt, of Boston), excused him from the study of music on the ground that he had no ear for music, and that he believed it for fifteen years, until one of his teachers of elocution, with a few simple exercises, taught him facial vibrations, and then with the first attempt he could distinguish tones and produce them at pleasure.

In my own experience I have found that nearly all the cases of supposed want of talent for music can be taught to sing, provided they can be induced to make proper effort. Nearly all the failures I have known have been the result of unwillingness to make proper effort, or the instruction given the school was too far advanced to meet the wants of individual cases.

I remember one teacher who could not at first "keep the

tune" at all. But she had abundance of pluck and did not mind the failures, and in a few years she could "keep the tune nearly as well as I could, and teach a great deal better, for her experience in learning was fresh and gave her large charity and sympathy with her pupils in their difficulties and unbounded faith in the outcome of persistent effort. I never had a better teacher of music under my supervision.

It is said that when music first became a part of the course of study in the Cleveland schools, many of the teachers could not sing at all, but in a few years became proficient singers and teachers of music, and one became a good solo singer.

Last year, at Garrettsville, one of the graduates sustained his part well in a male quartet at the commencement exercises, who three years ago, picked up his books and declared he would leave school if he had to take lessons in music, for he could not sing. He was correct in thinking he could not sing, but he afterwards learned.

The principles of good teaching apply to music as well as to other subjects of instruction. Present but one new thing at a time and see that that is mastered before introducing another. Each new subject requires so much practice that the teacher's greatest difficulty lies in planning variety to keep up the interest, while at the same time he directs effort to the end desired. Unless the pupils relish the practice the results will be disappointing. The dull must be stimulated and the weak encouraged. The brightest and best pupils require little of the teacher's effort; they will learn anyhow. Do not be discouraged because you cannot see rapid progress. We cannot see that a child is physically larger day by day. It is only after the growth of years that we see the man instead of the boy. As by years of breathing, eating, sleeping, exercising, enjoying, the child comes to the full stature of a man; so by years of wise instruction and right practice, the tyro in music may become the accomplished musician.

In determining the place of music in a course of study it is necessary to take into consideration the object of education in general. The paramount object is the formation of character. All other objects are subordinate to this, and this end is best reached by developing completely and naturally the physical, mental and moral possibilities of a child. It is now my aim to show that music as a means of accomplishing this end has claims equal, if not superior, to the branches usually considered essential. Before proceeding it is proper to say that the aim and scope of musical instruction in schools is to enable pupils to use their voices correctly, to read ordinary music at sight, and to form such a taste and love for good music as will enable them to appreciate its beauties. Most people can enjoy only the most simple and plain tunes, and are shut out entirely from the vast world of really excellent music. Very little of the classic music, even when executed by a master, is understood and appreciated by the mass. Musically speaking, we in this country are only in our infancy. We do not reap the benefits music has in store for us for want of development of the musical faculty. A performer often feels that he is casting his pearls before—people who are anxious to enjoy but cannot for want of education. The same music that fills the educated soul with rapture falls like a Babel of confused sounds on the ears of the uneducated.

Music has claims as a means of physical culture. Judicious practice in singing expands the chest and gives increased vigor to all the organs it contains. It brings in more oxygen to purify the blood, and thus diffuses health throughout the body. The tendency of music to drive away care and gloom and promote cheerfulness and hopefulness makes it a valuable promoter of health.

Insipient consumption has been removed by persistent practice in singing. It is claimed that the remarkable immunity of the German people from consumption and kindred diseases is in large measure due to their fondness for music and their almost universal habit of singing. If for no other reason, vocal music should have a place among school studies as a health-giving exercise.

Music has far greater value as a means of mental discipline than most people attach to it. Its benefits in this direction are not fully appreciated even by teachers and educators.

There is a popular notion that no great amount of brain is necessary to success in music. If by success in music is meant the acquisition of the power to imitate—the learning of tunes by hearing others sing them, its value as a disciplinary study would be small. But those who so estimate have yet to learn what be the first principles. There is probably no other school exercise which requires such fixed attention and the exercise of such nice discrimination. To study music properly the pupil must deal, not alone with musical language, but with musical ideas.

As the notation appears to the eye, the musical thought must arise in the mind. A pupil cannot be said to read the printed page until he can think the thoughts of the writer. So one cannot be said to read a piece of printed or written music until every symbol begets in his mind that which is symbolized. He is a shallow musician who cannot think the pitch and length of tones before attempting to produce them; and yet this requires no small mental effort.

For the person of average ability it requires great concentration of mind to sing even ordinary music at sight. It is a very complex mental process, involving a clear conception of the pitch and length of tones in rhythmical order in their application to words, and the proper accentuation and phrasing of both words and music so as to express fully the sentiment of both. What other common school study involves as great and as complex mental effort? And when we view the subject in its higher development, we find in it ample scope for the exercise of the best and strongest human powers,

It might easily be shown also that the proper study and practice of music strengthens the memory and cultivates and refines the imagination no less than other studies commonly pursued to these ends. But music finds its highest mission in softening and purifying the heart—in elevating and ennobling the affections. Its power in this direction has always been recognized. It gives cheerfulness to daily toil, calms the troubled spirit, carries the sweetest pleasures into the family circle, and lifts the soul from the earthly to the heavenly.

It is pre-eminently the language of the emotions. The language of a Milton or a Shakespeare cannot compare with it in producing and expressing the feeling of the heart. It is a perfectly pure language. Dr. Robinson says, "Music cannot express sentiments of any sort that are vile, any artifice, any falsehood. It has to be admitted that no art has ever debased the power of simple tones. Unless the words are corrupt, or the scenery bad, or the temper of the singer vicious, music must always suggest pure and high thoughts. God has given it to men as the only perfectly sinless thing out of Heaven, and has kept it in Heaven for the use of the sinless there." No other art, certainly no other school study, tends so much to purify the taste and refine the imagination. The public school should lay a good foundation of morals, and the

study of music should be clearly recognized as one of its moral forces. Some one has said, "Let me make the songs of the nation, and I care not who makes its laws." The study and practice of music in the schools tends to make better citizens; for what refines the character makes a better man—one more willing to submit to law and order. The lawless spirit abroad in our land is directing the attention of statesmen to the necessity of providing against threatened danger by founding and fostering institutions for the promotion of good morals. Would not the study of music in every school of the land conduce to this end?

Prominent educators are turning their attention more and more to the moral education of the young, and they begin to see the value of music as one great means of moral culture. Here and there, boards of education are willing to make provision for instruction in this branch, and sentiment in favor of musical instruction is slowly gaining ground among the people. Some there are who object to having their boys trained in music because of its tendency to make them effeminate in their tastes and habits. If some boys were more like their mothers in virtue and refinement, it would be better for them as well as the community in which they live. Boys properly trained in music would find agreeable and profitable employment for leisure hours, and, going out from home, their steps would much more likely be directed to the music store or the concert room than to the saloon or rum shop. It is certainly far better to stand by the piano while the lady or gentleman at your side plays an accompaniment to your singing, than to wield a billiard cue ever so skillfully, or stretch a line ever so gracefully over the fastest trotter in the park. We all know the value of reading good literature, especially of committing to memory words of noble sentiment. How much music adds to the force of words? It gives to expression a degree of intensity for which ordinary language is inadequate. Words of joyfulness are brightened when expressed in musical tones. Words of sadness become, in suitable music, a crushing weight of gloom. Words of devotion and adoration coupled with music become almost infinitely powerful to express these sentiments of the heart.

How many a wayward boy has turned in the right direction through the influence of music! Only a few days ago I heard a young man say that the whole current of his life was changed by a simple song. As he was wandering along the streets, he heard from a house he was passing the familiar song, "Where is my wandering boy to-night?" sung by a sweet voice. He paused to listen, and thoughts of home and mother came to his mind, and that hour became the turning point in his life.

No one can fail to recognize the emphasis music often gives to familiar words, far beyond mere spoken words. Beautiful words of pure and lofty sentiment will sink deeper and live longer in our hearts when uttered in song.

Music is almost indispensable to our being. John Ruskin says "As gymnastic exercise is necessary to keep the body healthy, musical exercise is necessary to keep the soul healthy; and proper nourishment of the intellect and passions can no more take place without music than the proper functions of the stomach and blood can go on without exercise."

In the school-room it helps to create a love for the beautiful and beget a taste for whatever is refining and elevating.

It stirs the emotional nature of the child and develops the finer feeling and sensibilities. He will learn to appreciate

the higher and better things that tend to lift him above the sordid cares of life. No wise teacher is willing to dispense with music in school, if for no other reason, because it is helpful in discipline. It softens and soothes, and calms and gladdens.

It is a valuable recreation, a mistress of good order and good manners. It is in every way an important element in the moral atmosphere of the school-room.

Music is indispensable in every church service. It rouses to more activity and heartiness in the service. An active and earnest church is always a singing church. It is not enough to delegate this part of the service to a choir of professional singers. Every worshipper should sing, making melody to God in his heart; and to this end every one should learn to sing, and though he may not become a first-class solo singer, he can and should learn to sing with the congregation.

Talmage says that if the church of Christ would rise up and sing as it ought, where we now have a hundred souls brought into the kingdom there would be a thousand.

Music has great influence in making home more attractive. Many people of the present time are wise in placing musical instruments and good books in their houses, where the children can have free access to them. But how little attention they give to their children's training to the end that they may sing well. Much so called singing is mere squalling. The voice needs training to form correct tones, tones that are musical in quality.

If we take the lowest view of the subject, and view music merely as a means of earning a living, we shall find that even now it directly supports more men and women than does a knowledge of the higher mathematics, or indeed any of the higher studies pursued in our schools.

I have endeavored to show that music has claims equal, if not superior, to the other studies pursued in our public schools as a means of physical, mental and moral culture, and that its benefits are limited to no class or condition of people.

Its advantages will be manifest in every family, in every social circle, in every house of worship; in short, wherever and whenever the finer and higher emotions and aspirations of the soul seek to find expression. Does it not follow that it should have a prominent place in the schools provided for the training of the masses of American youth?

INTERLUDING.

The practice of interluding between the verses of a hymn is a very common one in church singing, and is adhered to on the ground that it gives the singers rest after each verse of the hymn. It has its advantages and disadvantages. The rest is gained at the expense of the glow and inspiration which are lost. The broken continuity causes a relaxation of the worshipful attention necessary to correct service, and the enthusiasm which should prevail is made null and void, at least broken and spasmodic. Worse still, when the organist is capable only of a repetition of the last line of the tune as an interlude, there is a monotony and tediousness which is very annoying; and when he insists on putting in "his best licks," extemporaneously composing them for the occasion, he is as apt as not to modulate into foreign keys, whence he is not able to return without disturbing the rhythm on which the singers are at the time waiting, or perform some gymnastics which are not at all in accord with the spirit of the occasion, or make some unpardonable break that will mar the devotional tone

of the service. For some-time it has become a question with the best congregations whether they will use them or not, and the general feeling is strong for discarding them altogether.

THE POOR TEACHER'S DOOM.

The deleterious influences he exerts are not denied; that he must be met is admitted, and various are the schemes suggested for his annihilation. The incompetent teacher is one of the things which must be endured. They are among us and must run their race. By judicious means their speed may be somewhat accelerated and their exit from the stage of life hastened, but no method will instantaneously and effectually squelch them.

The teacher must improve gradually, just as everything else has improved. As general knowledge and taste increases the perfections of yesterday become the imperfections of today.

The process of itself must in time eliminate the problem of the incompetent teacher, but, briefly stated, a judicious method is any method that will educate the parents; that will enable them to distinguish between proper and improper instruction, or to see the superiority of your method over those of your inefficient competitor. Any method is injudicious that excites the enmity of your competitor and his friends, and lays you open to the charge of jealousy, bigotry and unfairness. As a rule, every teacher's popularity and success increases in proportion to the amount of time and effort he expends in improving his own knowledge and methods and in letting others alone.

The way for you to dispose of your competitor is to let him remain where he is and march on yourself. If you are incapable of doing this, I fear you have the label "incompetent" on the wrong one. *The Echo.*

A FALLACY.

The worst fallacy concerning education is the too prevalent belief that any one is fit to teach children. Acting on the basis of this blind assumption is fraught with deplorable mis-carriage. "Who giveth but chaff at the seed-time shall reap but a harvest of weeds," is axiomatic to the dullest tiller of the soil; hence its analogical application to the culture of the mental soil of young humanity should be equally obvious, and of transcendent importance to parents. Learning is not for school, but for life. Childhood is the corner-stone of life, and children, if not unfitted by adverse home influence, have a keen perception of what is just and good for themselves, lucidly and logically presented. When so treated, an ardent desire to learn—for a due sense of life's purposes of self-support and social value—is awakened; and then only does teaching in its true significance begin. Whatever, in education, lacks purpose, is evil." Very many parents are fully cognizant of the truth of these remarks as applied to all branches of education except music; this fact is deplorable because music, properly taught, is the most potent auxiliary to all other branches and the culmination of general culture. Some even think the musical education of boys tends to incite dissipation. The very reverse is true. A superficial smatter acquired in manhood, enabling to perform a little music without being a musician, requiring no hinges to the mind, may have such tendency while a thorough musical education, from boyhood up and on is the best safeguard against dissipation; and as Luther said "makes fine, able men." Drunkenness is individual and is found in every trade and profession, although not induced by any but rather restrained by active efficiency in each and every one of them.

W. H. Neave, in *Musical Visitor.*

PITTSBURG, PA.

Many of the people of Pittsburgh will be glad to hear that from a letter received by Mr. Sam. Brown, of Hamilton's we learn that Mr. Dan E. Nuttall is down to hard study in Florence, Italy, under the celebrated Maestro Sig. Vannuncini. He speaks highly of the signor. He is working at the language, piano, and voice. Among his fellow-students are some Americans, one of whom is Mr. Dudley Buck, son of the composer. He is much in love with the city of Florence, finds much there that is beautiful in Art relics and curiosities of all kinds, and says the museums are wonders of beauty that dazes one with the quantities of statuary and painting by Angelo and the greatest artists in the world, and that one may find even in some back streets grand bronze figures' possibly hundreds of years old.

The people he finds far behind in the mechanical arts, remaining satisfied with the slow work of hands to the great neglect of machinery. Socially they are not to be admired, and are very uncleanly except the better class, the women of which paint and powder more extravagantly than anything seen at home. He had an elegant trip over the water, and recounts many a funny incident. En route he took in London, England, and enjoyed it hugely: heard there Patti, Giallasi, and several other celebrities. We wish him success, and hope he will keep in "the even tenor of his way."

SHAMOKIN, PA.

The Eisteddfod which is to be held at Shamokin, Pa. on the 23rd of February (Washington's Birthday) promises to be a rousing affair. Competitors on all selections are very numerous. Prof. J. W. Parson Price will be adjudicator, and Rev. T. C. Edwards conductor. Prof. G. M. Evans will act as accompanist. All lovers of music are earnestly invited to participate in the proceedings of the day.

Prof. George Marks Evans has been re-elected Musical Director for the Presbyterian church for the ensuing year, a position in which he has highly commended himself by faithful work. Miss Helen A. Keller was also re-elected organist.

PAINESVILLE.

It is to be regretted that Prof. Heartwell, the efficient choirmaster of St James's Episcopal church has left the city, to accept a lucrative position in Chicago. The choir and congregation of St. James will feel the loss of a choirmaster so diligent and painstaking as was Mr Heartwell.

We wish him much prosperity in his new field of labor. Mr. Thompson Moser has been appointed choirmaster to fill the vacancy. Prof. J. Powell Jones, Musical Director in our Public Schools has been selected adjudicator of music in the Eisteddfod to be held at Middle Granville, N. Y., on June 6th 1891. The Vocal Society of the First Church under the leadership of Mr. J. Powell Jones are diligently preparing a choice selection of part songs and glees, intending to alternate with Prof. Frederic Hodges of Youngstown in a grand organ Recital to be given during this month at the First Church, when we have no doubt Prof. Hodges will satisfy the most fastidious by his manipulations on this superb instrument. The Citizen's Band, numbering twenty-four performers, are steadily advancing toward perfection by dint of conscientious and continued practice, and the efficiency of this most worthy organization reflects the greatest credit on their able leader, Prof. A. C. Miller.

The Concert given by The High School Orchestra on January 24th was a most pleasant affair; and while it was natural to expect some minor defects in an orchestra composed of so many young musicians, still with continued faithfulness we have strong hopes of great results from this most worthy organization, the influence of which cannot help but being far-reaching in cultivating a healthy musical atmosphere which will be most beneficial in its results.

LAKE ERIE SEMINARY.

A MOST DELIGHTFUL CONCERT.

The second concert of the season at the Seminary and one of the most enjoyable ever given here took place last Wednesday evening. Mrs. Geneva Johnstone Bishop, of Chicago, was the chief attraction, but she generously divided the honors with a young pianist, Ethel Herr Jones, of Pittsburgh, who is making her first appearance in public, introduced by Mrs. Bishop. Although this young girl is not quite thirteen, her touch has wonderful strength and a fine, singing quality, her rhythm is almost faultless and her shading and expression remarkable for her years. She gives promise of a brilliant future as a musician. This is her first appearance in public, and like all debutantes she is particular in regard to the matter of dress. Imagine her chagrin, therefore, when her trunk failed to arrive in time for the performance and she was compelled to appear in her ordinary school dress. Mrs Bishop by a neat apology paved the way for her and she soon forgot her misfortune in the absorbing themes which she endeavored to interpret.

Mrs. Bishop has been for six years a member of the quartet choir of Plymouth Church, Chicago Rev. Gunsaulus, Pastor. This choir have had the advantage of inspiring sermons and the co-operation of the pastor in making the music of the sanctuary a noble lesson in praise and in the possibilities of religious music. Three years ago in a series of Sunday evening services, pastor and choir united in a study of the lines and lessons of the Bible as interpreted in the great oratorios. From Abraham to St. Paul, and including the Messiah and the Creation, the noblest music and the most profound truths of scripture were emphasized in these services. During the present winter on every Sabbath evening Dr. Gunsaulus and the choir of Plymouth Church preach and sing to thousands in Central Music Hall, many of whom would not be reached within the walls of the church building.

Mrs Geneva Johnstone Bishop may be claimed by Ohio, as her home was formerly in the town of Marion, and until her marriage, two years ago to Dr. Bishop, of Chicago, she resided in Chicago.

Mrs. Bishop's teachers abroad were Randegger and Shakespear in London and Madame La Grange in Paris. Mrs Bishop's full, rich tones are produced with wonderful ease and prolonged with equally wonderful power. This was especially noted, in the oratorio numbers on the program "With Verdure Clad" from the Creation and "Come unto me," from the Messiah. The Aria from La Traviata had been requested that the students might observe Mrs. Bishop's method in an entirely different style, but the power and pathos of "Ah! fors e lui" were not, after all, so different, and the some-what hackneyed "sempre libera" was omitted. In the songs, Cowens Snow Flakes, De Lara's "Garden of Sleep" "The Ferry to Shadow Town" and others generously given in response to enthusiastic notes. Mrs. Bishop's

manner was delightfully free from affectation while her voice was something to remember for its sympathetic quality as well as its power.

HOME NEWS.

YOUNGSTOWN, O. On Wednesday the 21st ult. Ovide Musin, the celebrated violin virtuoso and his Grand Concert Company gave a Concert at the Opera House, for the benefit of St Joseph Catholic Church. Mons. Musin is now en route through the States both north and south, and will close the season in Canada. The company consists of himself, Miss Annie Louise Tanner, justly designated The American Nightingale; Miss Inez Parmater, an eminent Mezzo Soprano; Karl Storr, the German Baritone, and Eduard Scharf, pianist. We append their program.

KERMESS (Piano Solo). Gounod Saint-Saens.
Eduard Scharf.

ARIOSO FROM UNDINE, Gumbert.
Karl Storr.

A SUMMER NIGHT, Goring Thomas.
Inez Parmater.

AIR AND VARIATIONS, Proch.
Annie Louise Tanner.

GRANDE FANTAISIE, Leonard
Ovide Musin.

DUET FROM "ERNANI." VERDI.
Inez Parmater and Karl Storr.

{ a. BERCEUSE. CHOPIN.
{ b. RIGAUDON. RAFF.

Eduard Scharf.

DUET FOR SOPRANO AND VIOLIN, ARTOT.
Annie Louise Tanner and Ovide Musin.

DIE ZWEI GRENADIERS. R. SCHUMANN.
Karl Storr.

WALTHUS PRESLED. ("MEISTERSINGER.")
WAGNER-WILHELMJ.

b. VALSE DE CONCERT, WIENIAWSKI.
Ovide Musin.

SOUVENIR DE STRAUSS.

Annie Louise Tanner, Inez Parmater, Karl Storr, Ovide Musin and Edward Scharf.

In addition to this full program each member of the troupe called upon responded generously and promptly. Mr Scharf gave Valse in E Major, Moszkowsky; Mr Storr gave Shumann's Wanderlied; Miss Parmater gave Two Marionettes by Cook; Miss Tanner gave The Vow, Meyer-Hellmund, and Zweikampf by Herold. Mons. Musin was called twice after his wonderful performance and gave a Caprice by himself, and a Berceuse by Renhard. Such generosity was evidently as highly gratifying to our people as the splendid efforts of the whole company were satisfactory. Miss Parmater is a sweet singer of not very extended compass. She had caught what a professional singer should never catch—a cold, and which any singer who knows how, can break in half an hour, when it is caught. Mr. Storr is light baritone of correct intonation, and of pleasant mien; Mr. Scharf is an artless, unassuming man, but on the concert stage he is quite another sort of a fellow, a brilliant piano virtuoso, and at the same time an accompanist watchful as a cat, and bold as a lion, two characteristics which seldom meet in the same person. Miss Tanner is a soprano of most wonderful range, which is from G below middle C to G an octave above the staff—a range of three full octaves. While this extreme range is her great forte, she has considerable power and execution all along the line. She is well worth

hearing. And as for Mons. Musin, well, he is simply indescribable. By the press we observe that he has been called "the greatest violinist that is now playing in public in the world;" "the greatest living violinist of the Romantic and French School playing today;" "there is a trio of musical artists, Joachim, Wilhelmj and Sarasate the Spaniard, who are glad to form a quartet with Musin as the fourth member;" "the traditions of Paganini, or even of Orpheus himself—are vividly recalled &c.,&c., but we refrain, and say he is simply indescribable. This company is certainly worthy the encomiums showered upon them every where. They use the well-known Knabe Piano at all their concerts, which speaks well of the piano.

PLYMOUTH CHURCH. At the annual business meeting of Plymouth Congregational Church held Jan. 13th., Mr. B. B. Phillips was elected precentor for the ensuing year. The choir will soon prepare for a series of concerts for the benefit of the church.

ELM ST. CHURCH. In the late re-organizing of the choir of this church, fifteen new members were added, being as many as can now be seated in the organ-loft. It is rumored that a vestryroom will soon be added to the church, in which case it is hoped the organ-loft will be enlarged so as to accommodate ten more singers.

THE MENDELSSOHN QUINTET CLUB.

The Mendelssohn Quintet Club, of Boston, gave one of the most finished concerts ever heard in this city, Jan 26th. and the Opera House was thronged with an appreciative audience. The music was of the highest order; and the rendition completely captivated one of Youngstown's usually undemonstrative audiences.

The concert opened with a quintet in A, Op. 18, by Mendelssohn, which was executed with brilliancy and taste. Miss Marie Barnard followed with a song, "Lo, Hear the Gentle Lark," by Bishop, which was executed with much excellence.

Miss Barnard possesses a truly wonderful voice at once both sweet and powerful; sometimes low and flute-like, then swelling into greater volume until it fills the house. Always it was under perfect control. In response to an encore she sang "Comin' Thro' the Rye." The fantasia on "La Fille du Regiment," by Mr. Paul Jennison, on the violoncello was given with a finish and brilliancy that have not been surpassed on that instrument for years. It won a deserved encore which was responded with "Le Lac de Come." A quartet in G, by Beethoven, was rendered with elegance and a correct interpretation. Mr. Paul Henneberg presented Popp's Concerto on the flute with a peculiar smoothness of tone and excellence of execution that was really wonderful. The tones appeared to dance out of the instrument, and not to be dependent upon the efforts of the performer.

In this, as in the flute obligato accompanying Miss Barnard's first solo, Mr. Henneberg demonstrated a control of this difficult instrument never before heard here.

Mr. Thomas Ryan rendered the fantasia for clarinet, "Le Reconciliation," with elegance, showing his power over an instrument commonly held in derision by the average concert goers.

His rendition of the encore "Robin Adair" was a revelation of the capabilities of the instrument.

A fantasia for violin on themes from Ernst's Othello was given by Mr. Isidore Schnitzer with faultless execution and exquisite touch. Rarely has such a treat been afforded a Youngstown audience as his rendition of the encore "The Minuet." The modulations were exquisite and the harmony was fully preserved. Mr. Schnitzer replied to a second encore with a solo-duo by Leonard with accompaniment. Miss Barnard then sang "Profani Orientali" with excellent taste. Her trilling was especially good, and she sang Boehm's "The Vow" as an encore. The quintet "Forget Me Not," by Allen Mchet, closed the concert. It was full of beautiful harmonies and was a fitting finale to a most excellent entertainment. —Telegram

A SURPRISE.

It is not often that a surprise party is a genuine surprise. It usually leaks out somehow, and it is no surprise at all.

But in this case it was a genuine surprise. Mr. John B. Lodwick has been chorister of the Elm St. church, and conductor of a Choral Society for some years. His friends appreciate his services, and at a concert given in the Elm St. church on Monday, Jan 26, he was made the recipient of a handsome writing desk and bookcase. Up to a certain point he had managed the proceedings of the concert with his usual air, but when the gift was unveiled, and his name announced, he blushed like a girl, and was so overcome that for once in his life he failed to talk. Speeches were made by Rev. J. P. Williams, David Douglas, D. J. Hughes, D. L. Williams; good music was rendered by the Misses Maggie and Lizzie Edwards, Miss Lizzie Davis, Miss Maggie Douglas, John Rees, Mrs. Bowen, and a Quartet by Katie and Maggie Edwards, Dan Jones and William Powell. Recitations by William Francis and Dan Jones.

Wife — "Horrors! Husband, I've just heard there is a case of small-pox in the flat above us."

Husband — "Yes, I know about it. That's all right. It's the young man who plays the flute."

"Your singing is perfectly delightful, Miss Ethel. It fairly carried me away"

"Indeed," replied Miss Ethel, with a yearning look at the clock.

The French ambassador to the English Court paid a neat compliment to a peeress who had been talking to him for an hour. The lady said "you must think I am very fond of the sound of my own voice," The Frenchman replied, "I knew you were fond of music."

PERSONAL MENTION.

A very successful Western tour of sixty Lecture Recitals has just been finished by Edward Baxter Perry. The press unanimously speaks of them as being educational, and helpful to understand and enjoy the classical music he renders.

The High School Orchestra of Painesville under the direction of Prof. A. C. Miller, and composed entirely of young people are assigned as follows:—

Miss Hettie A. George,	1st Violin.
Mr. George Alexander,	"
Miss Blanche E. Miller,	2d Violin.
Mr. Geo. R. Paige,	"
Mr. Edwin R. Grauel,	Flute and Piccolo.
Mr. Geo. W. Lee,	1st Clarinet.
Mr. Bradley Mathews,	2d "
Mr. Ralph A. Tingle,	1st Cornet.
Miss Abbey J. Goldsmith,	2d "
Mr. Ford Barnes,	1st Horn.
Charles E. Parker,	2d "
Mr. Percy K. Smith,	Trombone.
Mr. Curt E. Miller,	Bass.
Mr. Court Barker,	Drums and Traps.
Miss Gertrude G. Cole,	Pianist.

Mr. John Fudge, formerly of Mineral Ridge is teaching piano and organ at Alliance, and is reputed to be a good teacher. He will soon leave that city.

A Piano Recital by Mr. Constantin Sternberg will occur February 25th; and a concert by the Cleveland Philharmonic String Quartet, on February 18th at Painesville, O.

NOTES.

GIRARD, O. The Girard Choral Society gave quite a pretty little concert, under the conductorship of Mr. Samuel Evans at the School House, on Saturday the 24th inst. for the benefit of Miss Reynolds the accompanist conjointly with Mr. Griffith Griffiths, a former conductor of the Society. Very efficient help was rendered by Miss Maggie Edwards of Youngstown, whose sweet alto tones were quite captivating. Mr. Dave Richards, Mr. Morgan Thomas and Mr. Thomas Evans of Niles kindly assisted. It is pleasant to see kindly remembered those who have labored for others. The concert was quite a success, and the performance of such pieces as "O Father, whose Almighty power," and the Sleighting Glee by Gwent, reflects great credit on this young and promising conductor.

HUMOROUS.

Mrs. Roy— Isn't that soul stirring?

Mr. Roy.—It is indeed sole stirring, it makes me want to run away.

"How did you enjoy the opera last night, Miss Chatter?"

"Why, did you see me?"

"No— I only heard you."

After one girl has given you the sack and another the mitten, it is time to give up trying to gain your suit on the instalment plan. Christmas Puck.

✧ * * J. W. PARKIN, * * ✧

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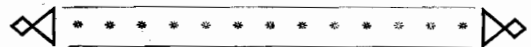
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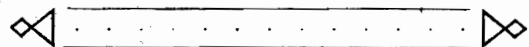
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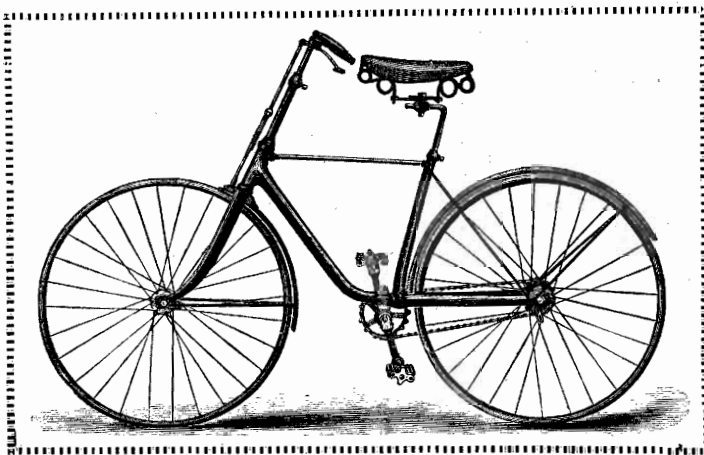
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