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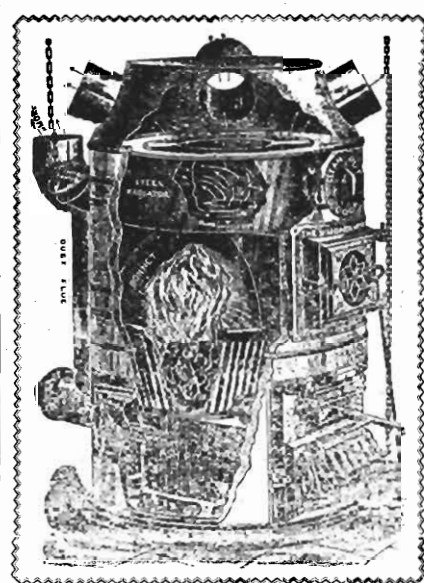
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MISS LILIAN STANDIFORD.

The charming violinist and pianist whose picture adorns this page of the AMERICAN MUSICAL TIMES is winning favors far and near as a performer and teacher on both violin and piano. Quite early in life she is said to have shown a remarkable fondness for music. Her parents gave her opportunity to develop her talents and acquire thorough training. She is the daughter of Mr. and Mrs. Stuart A. Standiford, was born in Philadelphia, Pa., commenced her musical career at five years of age under the tuition of her mother, who is herself a graduate of the Cincinnati Conservatory of Music, and was for some years of her early life a teacher of music in Falls City Institute, Paterson, N. J. At seven years of age Miss Standiford was put under other tuition, first that of a Miss Bairholtz, a graduate of Berlin, Germany, for three years; next at the Philadelphia Conservatory of Music, where she studied till she graduated at the age of fifteen. Sixty five candidates were that year examined, but seven only were successful in winning the diploma and honors of that institution, one of which was Miss Lilian Standiford. She commenced studying the violin with Prof. Huddleson of Philadelphia, and subsequently took private lessons on the instrument from Prof. Ellis of Boston. In 1888 Mr. Standiford's business brought the family to Youngstown, where they have resided ever since. The entire family is quite musical. Mr. Standiford, a Master Roll Turner at Brown, Bonnell & Co's Iron Mills, and a soldier in the war, now deceased, was quite a connoisseur, though not a professional musician, and a man of artistic taste and mechanical skill; was made President of the Yacht Club B, while living in Philadelphia, the fastest, sailing Yacht belonging to this club being named in his honor, "The Stuart A. Standiford."

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His skill and taste in art no doubt greatly impressed the family. Willie is a fine violinist; Walter a good performer on the cornet, and the little Miss Edith, ten years of age, already quite an adept on both piano and violin. A cousin of the family, Miss Lucilla Hill, is well known in London, Eng, as a leading lady in Sir Arthur Sullivan's new Opera "Ivanhoe," now on the London stage. Stuart Algie Standiford her uncle was director and leader of Orchestra 15 years in Walnut St Theatre, Philadelphia.

Miss Standiford has filled engagements at Lancaster, Harrisburg, Philadelphia and Freeburg, Pa., Trenton, N. J., and several others of the principal cities. In October last, she took occasion to bring out her pupils at her first Recital in Youngstown, where important works from "Tannhauser" "Trovatore" and other operas gave evidence of her careful training of her pupils. The press the following morning had this to say, "Miss Standiford may well be proud of her pupils, as they do her teaching great credit. She has the talent to impart her knowledge to her pupils in a way that is pleasing and very instructive." Miss Standiford is among the most successful teachers of Youngstown; her class being about the largest of any teacher's in the city. She is open to musical engagements for which, on application, the AMERICAN MUSICAL TIMES will be pleased to furnish her terms.

We desire to acknowledge the receipt of many encouraging letters which we cannot publish. Thanks for commendations and suggestions. If any mistakes occur between us, the mail, our correspondents or otherwise, please notify us promptly, and we will endeavour to have them corrected, especially, let all be particular in giving us the correct names, legibly written, of all persons and other matter intended for publication. We know a good deal, but we are not omniscient. We can read plain English, but we confess complete ignorance of Chinese hieroglyphics. And will some of our contributors please furnish us with a complete dictionary of the abbreviations they use. Life is too short to enable us to decipher some of them.

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It is announced that "Clwydfardd" the Archdruid of the Welsh Eisteddfod Gorsedd will receive a grant of \$1000 from the Civil List. He is nearly ninety years of age and has won a number of Eisteddfodic prizes. Now that Government has listened to the claims of this venerable Welsh bard, English and Welsh musicians who have grown old in the practice of their art need not despair of some day receiving an official recognition of their services. (But why should the poet or musician be thus presumed to become a beneficiary of government any more than the shoemaker or tailor? why should poets and musicians be presumed to be unable to make a living in their chosen avocations, as well as men in other walks of life? Are there any difficulties intrinsic to their callings, or are they simply more shiftless? Is it honorable to thus court a dependence on what is at best but a form of charity? Our correspondent does not state that Clwydfardd is in need; and we know he is not. He has been a successful Jeweler since the days of our boyhood. We have gloried in his independence. If the grant comes as an honorable recognition of merit, we glory in that also, for he is another "grand old man," and well worthy any distinction that can be conferred on him. But for pity's sake don't encourage the boys to expect the rewards of an ignoble dependence, and which after all may never come. Ed.)

RAD TASTE, AT LEAST.

Theodore Thomas seems to be one of those people who can't talk without saying something. He ought to learn the art of concealing his thoughts by the use of words. He has been guilty of the following in an interview:

I certainly believe in the future of music in America, but at present progress is at a standstill. We have no schools—that is, none to speak of, except the bread and butter kind. I call them bread and butter because the schools of music are chiefly taught by those who are after bread and butter. Some of them may be good teachers, but what do their futile efforts amount to?

This, coming from Theodore Thomas, is in exceeding bad taste, to say nothing more. One would imagine that he had given up his life for art, instead of which he has persistently worked for bread and butter. And it was right. He has made a business of music—has earned his living by it—and at the same time has done much to encourage and develop art.

We have never known him to throw away a chance to charge an enormous price for his services. We don't criticise him for it. He would be decidedly foolish to refrain from making as much money as possible.

But isn't it going out of the way to refer to others in the somewhat contemptuous manner indicated by the quotation? Since when did Mr. Thomas drop out of the ranks of bread-winners? The schools are doing exactly as Mr. Thomas has done all his life—only they don't charge so much for it. They are transacting business and at the same time encouraging and developing art. Mr. Thomas would do better to direct his musicians and let somebody else do the talking.

The Indicator.

The Schubert Male Quartet of Cleveland gave a very pleasing concert at the Mentor Town Hall, Painesville some time ago under the auspices of the Garfield Library Association. The club consists of Mr. B. M. Chase, Mr. Gus. Mack, Mr. E. Emerson, and Mr. G. Bernike.

FACTS, RUMORS AND REMARKS.

THE INFLUENCE OF MUSIC.

Of the usefulness of music in daily life there can be no question. What would religious services be without organs and singing? What would armies be without bands? If music were a mere luxury, would people spend so much time and money on it? It is a necessity to satisfy certain requirements of the mind.

Sir Arthur Sullivan, London.

A FORTUNE FROM A SONG.

The most noted song writer in Philadelphia is Septimus Winner. It was he who wrote the immensely popular ballad, "Listen to the Mocking Bird." The song was published in 1855, Mr. Winner using the nom-de-plume of "Alice Hawthorne," which was his mother's maiden name. The song was published in ballad form, and at once became very popular; and such is its hold on public fancy that, although it has been sung and whistled and played the country over for an average life time, it still retains its place as a song of national reputation. The profits from its sale have exceeded one hundred thousand dollars.

THE "INFANT."

A lady professor announces that her "infant pupil accepts engagements to sing at concerts, matinees, 'at homes,' &c. We cannot but think that her vocal exhibitions should be confined to that place where they naturally belong—the nursery.

THE ORGAN GRINDER.

It appears by a recent case at Marlborough St. Police Court, London, that when an Italian organ grinder is requested by one of the persecuted inhabitants of the locality which he favors with his presence to go away, he shakes his head and says "Me no understand Inglis;" but the instant he hears that a policeman is to be sent for he walks quietly off. This shows a creditable progress in our language which in future may be taken advantage of.

There is a Beethoven Place in Chicago, and a Mozart Square in New Orleans. A careful search of the map of London is necessary to find out a Beethoven Street somewhere up Kilburn way.

Some time ago The Lady Bountiful of Glamorganshire, otherwise Madame Patti, gave a Concert at Neath for the benefit of the poor, which realized \$5000. The poor have reason to "rise up and call her blessed."

The Catholic Archbishop of Dublin (Dr. Walsh) has this year again offered two prizes of \$100 and \$25 respectively for church music compositions by Catholic musicians residing in Ireland. This is sound evidence of His Grace's interest in church music — a thing that undoubtedly should be of interest to every ruler in the congregations of "those who profess and call themselves Christians."

THEY PAY IN NOTES.

An attorney of our city said to us the other day, "You have lots of buisness now with musicians." Our manager's reply was "Yes, but they pay in notes."

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MUSICAL SOCIETIES AND THEIR ORGANIZATION.

In our January issue reference was made to the town of Crickhowell in Wales as being probably the most musical little town in the world. From a population of 1200 a good society of 175 voices is gathered, and a performance of the 'Messiah' given annually, with solo artists and orchestral accompaniments. In our own land there is far too little of this coming together to cultivate music for its own sake. It is more for lack of grit than of talent that we have so few musical societies in the beautiful towns and villages of our country. We are not at all jealous that Boston has the eminent conductor Nikisch and his noble orchestra; neither are we envious of Chicago's good luck in securing the able services of Theodore Thomas, who is commissioned to gather around him the finest instrumentalists of the country for the formation of an orchestra that will be hard to equal; but we are unwilling that cities and towns and villages of less pretensions do not utilize their resources for the formation of choral Societies for performing works of some pretensions. There ought to be hundreds of such where there are now not any. Our thoughts naturally revert to our own city. Why do we not have such an organization? Certainly not because we have not the voices for we heard some hundreds of them at the festival on Christmas Day; and in years gone by we have heard the noble Vocal Society, ably led by Prof. W. G. McCall, then a resident of our city, give Mendelssohn's 42nd Psalm, The Peasant Wedding, and other good works with fine effect. It was not so long ago but we can remember the good old Harmonic Society, under the wizard wand of Prof. Jenkin P. Jones, now of Painesville; and the Cambro Americans under the enthusiastic baton of our old standby J. B. Lodwick give portions of the 'Elijah until the earth trembled as they portrayed "The waters gather, they rush along." Many other good parties and fine leaders we might name, who have done good work here in the past. But why were these societies allowed to die? Granting that it was a great loss to have some of our leading musicians called away to other fields of labor, with all our best love for them it is not supposable that that loss was irreparable. Granting again that in course of time the older

singers lose their voices and their enthusiasm as age creeps upon them, or as they become absorbed in the more necessary duties of life, there is a new crop of young singers perpetually appearing in our midst, as was exemplified in the united choir, the three congregational choirs, and the two charming children's choirs at the late Eisteddfod; and if further proof of the existence of this new and young American stock of musicians is needed, one need only pay a visit to any one of our public schools on Prof. Lightner's day to be thoroughly convinced, And as to leaders we could name a half a dozen, independent of the professional people of our city, who, with a little co-operation and good will on the part of the singers would make capital leaders.

Let not the supposed rivalry of the existence of the half dozen leaders stand in the way; elect officers in parliamentary order, and no man worthy the name will object. Let some one leading spirit inaugurate the movement, stand sponsor for it, call around him a few congenial spirits, then organize and go ahead.

In every town and village, if a musical society is desired, the same process of inauguration must be entered upon—some one must start it, and call to his aid the willing and the working element. Let it be remembered that lethargy is death to all social movements; activity is life.

Many reasons may be given for the formation of these societies. There is unutilized material in every city, town and village, people who are brim full of musical enthusiasm and possessing some knowledge of it, whose energies cannot find a place in a church choir. They would hail with gladness the advent of the choral society. And the church choirs themselves would receive a new impulse, become acquainted with a broader field in the musical world than is possible within the necessary confines of church singing, and thus derive a new pleasure, while the churches themselves would participate in the general result—a higher tone of the art of singing and a culture in musical matters which never is, and possibly never will be fostered directly by themselves. To the young and rising generation of every locality would it be especially inviting, where the cares of life might be forgotten for a while, where interchange of thought in musical matters would be an incitement to higher aims, and where the *esprit du corps* of the organization would be a natural antagonist to the too natural selfishness of an individual culture. Let them be organized.

We desire to call attention to our prizes offered for musical compositions, and invite a grand army of composers to compete for them. Here they are;

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.

TO THE UNEMPLOYED. We want canvassers in every part of the country, to canvass for the AMERICAN MUSICAL TIMES. Splendid terms offered. Apply at once.

VOICE MANUAL Continued.

arytenoid. As its name implies, it is attached to the back part of the cricoid cartilage and to the base of the arytenoid, and like its antagonist, has a fellow on the opposite side.

The tensors are represented by the crico-thyroid muscles. There are two of these muscles—one on either side—and they connect the thyroid and cricoid cartilages in front, occupying the space left between these two cartilaginous bodies in front. They stretch the cords by pulling the thyroids downwards, which act increases the distance between the two points of attachment of the vocal cords—the thyroids in front and the arytenoids behind.

The relaxors of the vocal bodies are the thyro-arytenoids. These muscles, styled the vocal muscles *par excellence* on account of their intimate relation to the vocal cords, run along the inner border of the vocal bodies, one on either side. They likewise have the same points of attachment as the cords namely, the thyroids in front and the arytenoids behind. They relax the cords by drawing together the two points of attachments of these bodies. (The Throat in its relation to Singing. pp 31—34.)

QUESTIONS.

1. Name the additional parts used in the act of phonation, which are mentioned in this chapter.
2. Describe the mouth, tonsils, uvula, and vocal muscles.
3. What are the several movements of these muscles?
4. Describe the specific action of the adductors, abductors, tensors and relaxors.

Being asked if in order to be able to sing well it was necessary to know all about these anatomical parts, it would seem necessary to give a reason for describing them. Certainly, many persons, indeed a large majority of singers sing well without any knowledge whatever of these matters. It will not be offensive even to say that dense ignorance of them exists, except among the professional and educated classes, and yet the masses have sung well for ages without any knowledge of them. They have also eaten well without any knowledge of the anatomy and functions of the stomach. Indeed it is clear that a degree of any and every act of life is easily within the capacity of every person, without any knowledge of the anatomy and physiology of it. So it is to the brute, which from mere instinct is impelled to the performance of every act natural to it. To those who are satisfied with natural singing, that is, as much singing as can be done by the spontaneous use of the phonetary organs, without any culture, of course our treatment of vocal organs and their functions in phonetary acts will be useless. But we happen to know that large numbers of the young generation are quite anxious for more knowledge—more light—and hence, more intelligence. And they are clearly right, for in every work, the advantage of a minute, complete and facile acquaintance with the tools necessarily used is felt and admitted. It is non-acquaintance with them, among other things, that makes the bungler. That a 'Jack of all trades' is able to build his own house, tap his own shoes, run his own farm, and play the fiddle, without any philosophical knowledge at all is not to the point, for such building and tapping and farming and fiddling as he does is surely not to be compared with similar work done by hands trained to the

business, and having a philosophical knowledge of the underlying principles. We are almost ashamed of the necessity of thus defending that which is the great outcry of the present day. But "it was ever thus." "There is no community between light and darkness." It is the very office of the dawn to drive away the gloom of night.

A proper appreciation of the structure, function, and use of every organ used in singing is all important to *singers*; and yet how few of them have the slightest conception of the organs they necessarily and constantly use? How many singers lose or mar their voices by mal-treatment, from a lack of this knowledge? A proper appreciation of the vocal organs is especially necessary to the teacher—the voice trainer. And it is surprising how many pretended voice trainers there are in the land who have but a smattering knowledge, perhaps none at all of it? This has been our experience; and we are sorry to find our experience corroborated by eminent authorities—men whose experience has been the result of actual contact with delinquent pretenders. We quote from one only; "How many vocal instructors know anything about the construction and working of the laryngeal organs? I have in my professional duties, been for several years brought in direct communication with the majority of the prominent teachers of New York and its immediate vicinity; and during this period I have met with but a handful of these personages who professed any knowledge of the subject at all.

Of the uninformed: one considered that such knowledge was altogether unnecessary; another that it would be harmful to the pupil to understand the subject, as it might render him too careful of himself; a third that this variety of learning was entirely within the province of the physician, and without that of the vocal teacher, &c., &c."

Now I ask any unbiassed mind, how under the sun is it possible for any one to properly train a voice unless he has some idea of the workings of the component parts of the instrument? It is sheer nonsense to say that such knowledge is superfluous."

Thus, in the opinion of educated and conscientious men, is a knowledge of the structure and use of the phonetary organs necessary to the use and training of the singing voice.

But without over-stepping the legitimate domain of the subject, we would go even a step farther, and say that the use of the instruments of laryngoscopy is, in a measure, quite within the reach of the ordinary voice trainer, and even the ordinary singer. This knowledge would not be an encroachment on the domain of the physician. And even if it were, he has no patent on his domain; it is open to all. There is no reason in the world why an intelligent singer or voice trainer should not avail himself of all the means within his reach to possess an accurate knowledge of the vocal organs, the diseases and mishaps they are liable to, and the means of their preservation in, or their restoration to their normal condition. The teacher may know that sound is produced in the windpipe by the action of the vocal cords, and that musical tones are results of certain movements of the larynx and adjacent organs, all of which is certainly correct; but this is only a half knowledge, which does not enable him to do his best for himself and his pupil. There is an apparatus invented for the examination of the throat, called the laryngoscope, by the use of which he may at any time examine and ascertain the exact condition of the vocal organs, and gain more knowledge

PIANO MANUAL Continued.

2. That they have never been gymnastically treated or trained;
3. That the methods now in use for strengthening those weak muscles, and rendering them flexible, are insufficient and erroneous;
4. That the transverse ligaments have never been stretched thus, on these several grounds, hampering the learning of music with unnatural difficulties, and with exertions of the muscular and nervous system injurious to health;
5. That so soon as the muscles are properly and gymnastically exercised, and the ligaments and tendons stretched, the fingers, set at liberty, move glibly and freely over the instrument, on the simplest anatomical and physiological grounds." (Ward-Jackson's *Gymnastics &c.*, pp 9—11.)

QUESTIONS.

1. Where lies the greatest difficulty with young players?
2. What is the prime necessity as a preparation for good playing?
3. Why are all sorts of finger diseases, stiff joints, &c, found among those who use their fingers much?
4. What are the five conclusions referred to as causes of fatigue, failure, danger to health, nervous weakness and general disgust in young players?

Having argued in favor of a course of gymnastic exercises for the fingers, and put in our protest against a course of piano practice which does not contain, or is not preceded by such exercises and trusting that our young student is in sympathy with this need and willing to adopt a scheme that will supply the need, we will now proceed to explain a few gymnastic exercises that will help him. We classify them as (1) exercises without the instrument, and (2) exercises on the instrument.

The necessity for this two fold classification arises mainly from the fact that in piano playing there are two directions given to the movements of the fingers—a vertical, or up and down, and a lateral or sideways or horizontal. Both movements being actually used in piano playing, exercises on the piano might furnish the necessary drill, yet only in an insufficient measure, hence the necessity of the exercises of class (1). In other words, though the practice now in use of gaining strength and flexibility of finger by the up and down movements on the keys is right as far as it goes, it does not go far enough, especially does it not provide at all for the lateral movements except in a very artificial and secondary sense. Mr. Ward-Jackson, in his experiments with the hands and fingers found "that the tight ligaments and skin-folds intersecting the hand *transversely* unless they be properly exercised, remain firm and stiff, and, for this very reason *impede the movements of the muscles* whenever they are more than ordinarily exerted; while, on the contrary, the stretching of the *transversal ligaments* produces a remarkable influence on the movability of the fingers and the hand, facilitates the work of the *muscles*, and imparts to them freedom, steadiness, and precision." There is no doubt then, that if all the muscles of the hand and fingers be put in exercise, both transversely and longitudinally that is, both across and along them, they will soon gain strength, and thus become better adapted to the uses they are intended for in piano playing.

A brief description of the several parts of the hand, as

used in piano playing cannot fail to interest and benefit our reader, before we proceed to actual gymnastic exercises. We presume he cannot avail himself of extended works on anatomy and physiology, so will give the sum and substance of what is known of the anatomy of the hand.

The hand is that portion of the upper limb which extends beyond the wrist. It consists of *bones, muscles, ligaments*. Considering it downwards from the wrist, we find that it is attached to the fore arm by three muscles and the bones of the wrist. These latter have two movements. In relation to the hand they have little more than a hinge-movement; but in relation to the fore arm the movements seem to be concentric, that is, they can move up and down, sideways and in every direction. This facilitates greatly the hand movements. Next below the wrist are the five middle-hand bones, called the meta-carpal bones, forming the hand part of the finger bones, and imbedded in the fleshy part of the hand, one to each finger and thumb. Next, and joining the meta-carpals at the knuckles, are the third bones of the fingers, second of the thumb. Next in order are the second bones of the fingers, first of the thumb. And lastly, the first bones of the four fingers. The ligaments are strong ties provided for the attachment of the several parts. "All the finger joints are provided with capsules, which are woven out of strong transversal fibres. The bones of the wrist are connected between themselves and with the bones of the middle-hand by tight transversal and longitudinal ligaments. The two ends of the middle-hand bones or knuckles, are connected with one another and with the first joints of the fingers by a separate, strong, transversal ligament." The muscles which control the hand are of two classes, those controlling the wrist, and those controlling the hand proper. The wrist muscles are four, which rise from the fore arm. By them the wrist is enabled to move up and down and also right and left. The finger muscles are the

[1.] Extensors, situated at the back part of the hand and rising from the bones of the fore arm:

[2.] The Benders; there are but two, one for the second joint of the fingers, and the other for the first joint with the nail joints. These also rise in the fore arm:

[3.] The Contractors: these rise from the hand itself, between the bones of the middle hand:

[4.] Two muscles, also rising from the cavity of the hand, and having control of the little finger in moving it towards the thumb, by which we are enabled to form a cavity or groove in the hollow of the hand.

It would not be out of place to mention also the Lubricales, or Flexores primi Internodii Digitorum, which are situated in the hollow of the hand and pass to their tendinous implantations with the interossei at the first joint of each finger, externally and laterally, next the thumb. These are used for the minute motions of the fingers, when the knuckles are already curved. They are much used in playing musical instruments, from which fact they have been termed the Musculi Fidicinales, or fiddle muscles. (For further information see William Cowper's *Myotomia reformata*, Richard Quain's *Clinical Surgery*; Luther Holden's manual of *Anatomy*; Herman Meyer's *Lehrbuch der Physiologischen Anatomie*; Sir Charles Bell *On the Hand*; Ward-Jackson's *Gymnastics &c.*)

ORGAN MANUAL Continued.

Let the pupil not fail to commit to memory these names of the lines and spaces in the treble clef before he proceeds any further, for the addition of more details before the foregoing have been fully mastered will only lead to confusion, discouragement and disgust.

It does not seem to be much of a task to memorize these eleven lines and spaces, yet, we have in our experience met with many, even advanced musicians, who were not at all positive as to them. Once for all, let it be understood that the price of mastery is eternal drill, and it is never too early to insist on this with young performers, else they will grow up careless and slipshod players. Just as a school child will learn the alphabet by rote from *a* to *z* and recite it all with a lightning rapidity, when on examination he is found to be unable to tell which is which, not to say unable to distinguish the more similar letters *b* and *d*, *p* and *q*; so will a young music student grasp the routine of these letter names long before he has secured anything like a mastery of them. The soul of the old advice "mind your *p*'s and *q*'s" still needs to take hold of them. To know a thing is not to master it. When one knows a thing only is he in proper condition to begin to practice it, and obtain a mastery of it. But alas! how many get a bare knowledge of musical matters, become thoroughly satisfied with it, and never move on by incessant drill in it to get the mastery of it. And it is wonderful what a hold mastery has upon the world. Whistling, ordinarily, is disgusting; not that there is any thing bad or unworthy in whistling of itself, but the whistling we hear around us every day is so abominable, murderous, execrating, that we have been impelled to hate it, Yet, Mrs. Shaw of Elmira made an art of it, mastered it and was received enthusiastically by the crowned heads of Europe as well as in the finest musical circles in America. We verily believe that, despicable as a jews-harp is, the man who would master it would find himself respected, not for the instrument but for his mastery of it, in the best society. With this fact in view we are puzzled to know why so much shoddiness should be permitted in the rudimentary work of young musicians. Let them do good, thorough work of it, from the beginning, and their future success is assured.

But we have spoken as yet only of the eleven tone names provided by the staff with the G clef. Our student may well understand that these are not all the places, and consequently not all the names of places needed. It is clear that tones may be sung both above and below these eleven, in which case small lines, called leger lines, are added above or below, to any number needed. But as we get downward from the staff of treble tones we come to the region of the male tones, which our student understands, of course, to be lower in pitch than those of the female tones; and rather than add a confusive number of leger lines, another and a lower pitched clef is used to separate off another set of five of these lower lines for another staff which is called the bass staff. Having the G fixed on the upper staff it might be easy enough to run down the names of the lines and spaces to the lower staff, thus,

No 15.



But this would be very confusing, and therefore, the five lower lines of No 15 are set apart for a new staff, and a clef used to designate or fix the name of one of its places, from which we can easily name the others. This clef is called the F clef; here it is;

No 16.



This clef gives the name of F to the fourth line, from which, using the same series of alphabetical names as before, we get the following names for the lines and spaces in the bass staff.

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

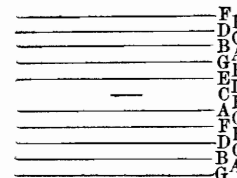
- 1st space, A.
- 2nd space, C.
- 3rd space, E.
- 4th space, G.

Space above, B.

These names of lines and spaces also must be memorized and well mastered in the same manner as those of the treble staff.

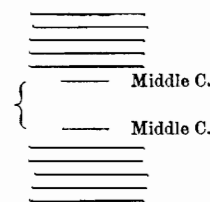
Now these two staffs have a certain relation to each other besides that of position, or one being simply lower than the other. They stand apart by the C which lies right between them, as you will see by

No 17.



It will be observed that the C stands at the same distance from either staff, and bears the same relation to either, as being C below the treble staff, and also C above the bass staff; for this reason mainly it is called the middle C. But the two staves are seldom written thus close together, showing the middle C thus related to both, but wide apart, although braced together; nevertheless, the C above the bass staff and the C below the treble staff are one and the same C—the low C of the soprano voice, and the high C of the bass voice. Thus they stand:

No. 18.



But if they were made to approximate each other, the middle C of the one would merge in that of the other, showing that really the C above the bass and the C below the treble are but one and the same C.

VIOLIN MANUAL Continued

QUESTIONS.

1. Name the four subjects last treated.
2. On what does fulness and power of tone depend?
3. How is unevenness in fulness and power of tone to be remedied?
4. What direction is given as to position of body?
5. How is the violin to be held?
6. What part only of the finger should be allowed to touch the string?
7. What is said to be a pernicious habit?

THE SOUND POST. If the young player has occasion to fix the sound post, which may be the case from its having fallen, even if properly fixed when the instrument was procured, let him tie a piece of twine around it a little higher than the middle, insert one end of the twine at one sound hole, pull it out at the other, pull in the post through the sound hole, and he will be able to manipulate it in such a manner as that it becomes tightly fixed if it be of the exact length required. And it is important to have it of the exact length, for if it be any too short it cannot stand unless the strings be always in tension; if not, it falls, which is very annoying. If it be too long it is in danger of straining the face and back of the instrument, and possibly separate them. The use of the sound post is to communicate the vibrations of the strings through the bridge to every part of the instrument, and support the right foot of the bridge, there being more strain on the right side of the instrument than on the left on account of the greater tension of the higher toned strings on that side. It is essentially necessary to a firm, smooth tone. It is made of pine and is placed perpendicularly under and a little back of the right foot of the bridge.

PEGS, OR SCREWS. 'Pegs' is the right name. 'Screws' is a misnomer, derived possibly from the fact that they are turned in the nut in the same direction as screws usually are. A screw's distinctive characteristic is the having 'threads' cut on it; these pegs have no thread. Pegs are tapered to fit exactly the taper in the holes. None other will hold the strain. If they fly back, apply a little powdered chalk to them. Never use rosin or water.

THE BRIDGE. Some bridges are of hard wood and some of soft; maple in either case. Players have their preferences as to this; but experience on each individual violin only can determine which is the better. So also of its thickness and of its height. Its proper place is right in the middle between the notches in the sound holes. It should always stand upright, or perpendicular. It is apt to get gradually out of perpendicular, falling forward by the strain of the strings in tuning, and care must be taken to adjust it frequently while tuning, lest it fall, for if it falls it is apt to break because of its weakness in the middle. The left side should be a trifle higher than the right, for the reason that the larger strings on the left side are apt to vibrate against the finger board and make a rattling noise. So the top of the bridge should be rounded off a little lower on the right side to suit. It should be placed precisely "thirteen inches from the nut." That is the ordinary measurement of the strings for ordinary hands. Violinists, however, vary somewhat the length of strings to suit the hand and length of finger, a long, thin hand and fingers being capable of, and resting better in long reaches than a short, stumpy hand and fingers. But the important point

THEORY MANUAL Continued

This series, taken together is called an octave, or eight tones. Of course the series may be continued either above or below indefinitely; but however far the series may be carried it will be found that all will be but duplicates of this original series of seven tones. The 8 being added above is a duplicate of the 1 below, 2 of the 2 below, &c, and if we proceed far enough with the duplication, we get another series of seven tones above the original seven, or below it, each series of seven being called an octave. Thus we have as many octaves as are serviceable to voice or instrument.

QUESTIONS.

1. What is it that leads us to select for use certain tones in particular, out of the large possible number of them?
2. Why are these tones made thus related?
3. What are these tones called in a group?
4. How many of them?
5. The difference between tones of being one higher than another is called what?
6. How do we represent these tones thus related as to pitch?

In order to be enabled to speak intelligently of the tones of this series, they must have names. Several series of names have been adopted. A very general one is the alphabetical series A, B, C, D, E, F, G. But the objection to this series is that they are the names of places—of lines and spaces only and that they are true as tone-names only when the scale is fixed in one key. Whenever the scale is moved higher or lower, its tones change their names, for the reason of their being place names, and not tone names. Thus the tone names of the scale are a different series every time the pitch of the tone-series is changed; and we have as many series of names as there are pitches for the scale. To make this clear, our student need only take the series of names when the scale is pitched in C, which would be C, D, E, F, G, A, B and compare it with the series of names when the scale is pitched in D, which would be D, E, F sharp, G, A, B, C sharp, &c. Thus is he confused by a multiplicity of serial names, a multiplicity which many good musicians never master. This is one of the reasons urged in favor of a tonic series of names, applicable to tones, not to places, which always remain the same wherever the scale may be pitched.

Another series of names used is the numeral series 1, 2, 3, 4, 5, 6, 7. This is free from the objection urged against the alphabetical series for they are names of tones and not of places. But they also are objected to on account of the necessity of additional names, or some modification of this numeral serial names to express the intervening chromatic tones when necessary. This will be better understood when we come to treat of the chromatic scale. But this objection may be easily removed by using the words *sharp* and *flat* with the numeral name when necessary. Thus, instead of C, C sharp, D, D sharp &c, we would say 1, 1 sharp, 2, 2 sharp, &c. This would place the numeral series on a par with the alphabetical, and yet be free from the objection of immovability already referred to.

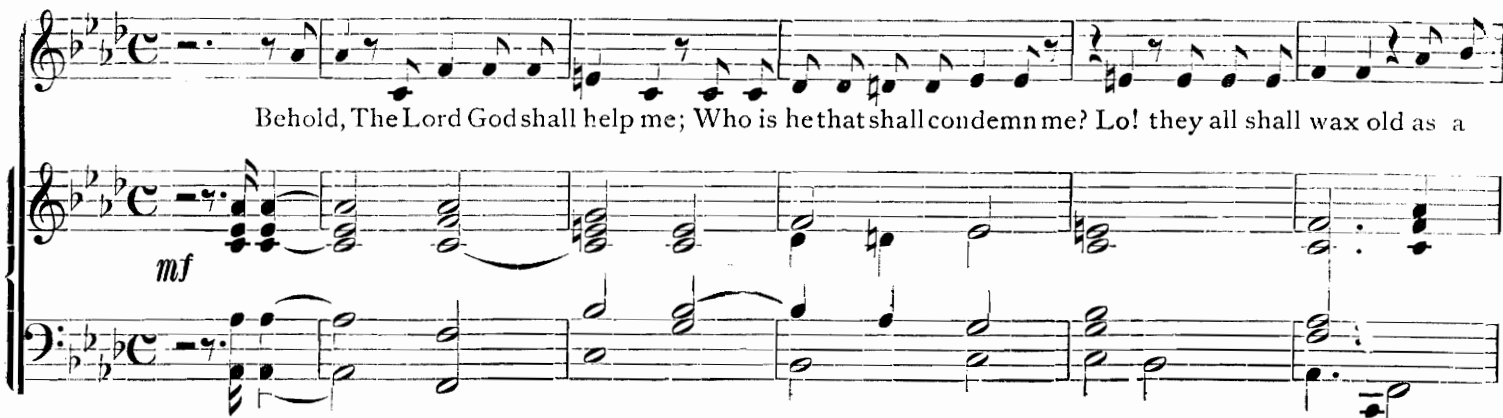
Still another series of names used is the Sol-Fa series, Do, Re, Mi, Fa, So, La, Ti, which we shall further explain as we proceed with our studies.

WHO IS AMONG YOU THAT FEARETH THE LORD?

CONTRALTO  OR BARITONE RECIT AND ARIA.

Isalah, Chapter L, Verse 9, 10.


VINCENT ARTEMAS.



Behold, The Lord God shall help me; Who is he that shall condemn me? Lo! they all shall wax old as a



garment; The moth shall eat them up. *Rall* *Andante con Passione.* Who is a -



- mong you that fear-eth the Lord? *Espress.* Who is a - mong you that fear - eth the Lord?



Who is a - mong you, *Passione.* Who is a - mong you that fear - eth the Lord, *Dolce.* That o - bey - eth the

* Breathing Point.

Espress. *Con anima.*

voice of his ser-vants, that o-bey-eth the voice of His servants? That

Espress. *Ped.* * *Ped.* * *Ped.* *Con anima.*

Con Durezza.

walk-eth in dark-ness, and hath no light. That walk-eth in dark-ness, and hath no light.

Ped. * *Ped.* *

Con Passione. *Passione,*

Who is a - mong you that fear - eth the Lord? Who is a - mong you, Who is a -

Con Passione. *Passione.*

Con Brio. *Appassion - ato.*

- mong you that fear-eth the Lord, that o - bey - eth the voice of His ser-vant, that o-bey - eth the

Ped. * *CRES.* - > *Con Brio.* *Ped.* *

4

voice of his ser-vant; That walk - eth in dark-ness, and hath no light? That walk - eth in

Con Violenza.

dark-ness, and hath no light; Let him trust in the name of the Lord. And stay upon his God, And

Con Amoro-so. *Ardito.*

Cres.

stay up-on his God, Let him trust in the name of the Lord, and stay up - on his God.

Dolce. *Giusto.*

Who is a - mong you that

Andante. *Espress.*

Rit. Tempo.

Passione.

fear - eth the Lord, Who is a - mong you, Who is a - mong you that fear - eth the

Lord, that o - bey - eth the voice of His ser - vant, that walk - eth in

Con Amoro.

dark - ness, that walk - eth in dark - ness, and hath no light? Let him trust in the name of the

Rall ad Lib.

Lord, And stay up - on his God.

WORDS OF LOVE.

AMERICAN MUSICAL TIMES EDITION,
D. O. EVANS.

PAROLES D'AMOUR.

ROMANCE.

WILHELM GANZ, Op. 11.

Andante con moto.

L. H.

PIANO.

Con molto espress.
R. H. 1 2 3

4

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

Cres.

f *ff*

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

Tempo primo.

p R. H.

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

dim.

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

Cres.

f

calando.

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

Musical notation for the first system (measures 1-4). The right hand (R. H.) plays a melodic line with fingerings 5 4, 2 1, 5 4, 2 1, 5 4, 2 1. The left hand (L. H.) plays a bass line with fingerings 1 2 3, 1 2 3, 1 2 3, 1 2 3. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *p* and *pp*.

Musical notation for the second system (measures 5-7). The right hand continues the melodic line with fingerings 5 4, 2 1, 5 4, 2 1, 5 4, 2 1. The left hand has fingerings 1 2 3, 1 2 3, 1 2 3. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f*.

Musical notation for the third system (measures 8-10). The right hand has fingerings 5 4 2, 1 2 3, 1 2 3, 1 2 3. The left hand has fingerings 1 2 3, 1 2 3, 1 2 3. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff* and *p*. A section marked *una corda.* begins in measure 9.

Musical notation for the fourth system (measures 11-13). The right hand has fingerings 1 2 3, 4 2, 1 2 3. The left hand has fingerings 1 2 3, 1 2 3, 1 2 3. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *poco a poco*, *dimi*, *rallentando*, and *do*.

Musical notation for the fifth system (measures 14-16). The right hand has fingerings 8 5 4 2 1, 4 2 1, 2 5 4 2 1, 4 2 1. The left hand has fingerings 1 2 3, 1 2 3, 1 2 3. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *p* and *pp*. The system ends with a double bar line and a fermata.

Respectfully Dedicated to Miss Ciara Meiser, Youngstown, Ohio.

SPRING'S GREETING WALTZ.

By T. L. KREBS.

Tempo di Valse.

The first system of musical notation consists of two staves, Treble and Bass clef, with a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piece with similar melodic and harmonic patterns. The right hand has a more active line with some grace notes, and the left hand maintains the waltz accompaniment.

The third system introduces a mezzo-forte (*mf*) dynamic. The right hand's melody becomes more intricate with sixteenth-note runs. The left hand continues with the characteristic waltz accompaniment.

The fourth system features a forte (*f*) dynamic. The right hand has a melodic line with some grace notes and a '8va' (octave) marking above it. The left hand accompaniment remains consistent.

The fifth system concludes the piece with a '8va' marking above the right hand. The melody in the right hand is more active, and the left hand accompaniment provides a solid foundation.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with some rests and slurs. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system introduces a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with triplets and slurs. A dotted line labeled "8va..." indicates an octave transposition for the right hand. The lower staff continues the accompaniment.

The fourth system continues with the *mf* dynamic. The upper staff has a melodic line with slurs and triplets. A dotted line labeled "8va..." is present. The lower staff continues the accompaniment.

The fifth system continues the piece. The upper staff has a melodic line with slurs and triplets. A dotted line labeled "8va..." is present. The lower staff continues the accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and triplets. A dotted line labeled "8va..." is present. The lower staff continues the accompaniment. The piece ends with a piano (*p*) dynamic.

Spring's Greeting Waltz.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music begins with a repeat sign. The right hand plays chords and single notes, while the left hand plays a steady accompaniment of chords. A fermata is placed over a measure in the right hand.

The second system continues the piece. It features a dynamic marking of *mf* (mezzo-forte) in the middle. The right hand has more melodic movement with slurs and accents, while the left hand maintains the accompaniment. A fermata is also present in the right hand.

The third system includes a dynamic marking of *f* (forte) and a *Sva.* (Sustained) marking with a dotted line above the right hand. The right hand has a more active melodic line with slurs and accents, while the left hand continues with the accompaniment.

The fourth system features a dynamic marking of *p* (piano). The right hand has a melodic line with slurs and accents, while the left hand continues with the accompaniment. A fermata is placed over a measure in the right hand.

The fifth system continues the piece with a melodic line in the right hand and accompaniment in the left. A fermata is placed over a measure in the right hand.

The sixth system concludes the piece. It features a melodic line in the right hand and accompaniment in the left. A fermata is placed over a measure in the right hand, and the piece ends with a double bar line.

Spring's Greeting Waltz.

PIANOISM.

Wherein it is Different from Music.

WHAT FOREIGNERS SAY ABOUT THE AMERICAN COUNTRY GIRL.—THE MOTIVE OF MUSIC.

Nature is man's first and best teacher in all wisdom. Nature must lay the foundation of music. Nature gives the thought the fancy, and fancy creates art.

"Art," writes an American composer, "is subservient to genius, for fancy goes first and strikes out the work roughly, and art comes after and polishes it over.

In modern music, art has made far more progress than the science thereof.

Yet, there are certain things borne in the currents of progress which are of doubtful value. Many of them are causes of retrogression. Some of these treacherous agencies are known in the injurious effects of worthless music. An English writer says: "From one year's end to the other there are probably some tons of weight of music contributed to the world's great repertoire. Whence comes all this? Well, the truth is, something like three-fourths of it comes from the piano. It is the concoction of ingenious beings, who with the help of a piano, and a good memory of the works of others, palm themselves off upon the public as composers."

The piano is the instrument of modern times. It is the growth of centuries. In the past 150 years there has been no musical instrument which has so completely absorbed the inventive faculty of the engineers of music. This great progress made in instrumentalism is due to the temperate scale, and above all to the ever increasing importance of the piano in social life. But it is the instrument of an incorrect scale, and it cannot be denied that this scale has destroyed many delicacies.

Professor Blaserna of the Royal University of Rome writes: "That the temperate scale is endured, and even thought beautiful, only shows that our ears have been systematically falsified from infancy. The defects of the piano, its instrument, has an observable effect on the music written for it. Sustained melody has been more and more obscured, for it they substituted infinite and complicated figures, scales and cadences, calculated rather to call up the pride of a brilliant executant than the musical sentiment of the hearers. And for the few lines of great musical works were substituted infinite arabesque of a new order of the grotesque."

The following unpleasant description may be too true of a certain class of thoughtless girls, but not of the genuine American. It is the work of an eminent critic, Dr. Ritter.

"The American country girl is never caught singing during her work, happily and *naively*, her innocent blushes betraying the presence of the God that has put all those sweet thoughts and melodies into her heart. Such music she does not consider fashionable. She gets her father to buy her a "piano," in order to be able to strum on it the ballads the city folks sing."

Professor Waenoldt, director of the Royal Elizabeth School in Berlin, made the observations which attracted much attention in Germany. He said, "It may be affirmed that the home music practice is more responsible for the nervousness

and weakness of girls than the much-blamed school. Of a hundred girls, ninety, after years of labor, attain to only a certain automatic skill, which not only possesses no relation to artistic execution, but is even destitute of the capacity for genuine musical expression."

It is neither necessary nor desirable that we should have mediocre or bad pianists, but it is necessary that our girls should remain fresh and healthy in body and mind. Music of itself refuses to yield to be interpreter of the impure. But there are dances and waltzes suggestive of the blazing of the many colored lights of the ball room. And in the environment of enticing, voluptuous sensations, music, yes, the very air is fraught with an intoxication of evil. The theater and the opera hall are mighty engines in the social circles of our cities and while they are considered as necessities in our social system, let our young people be wise as the bees and gather the honey from every flower of song. Dive to the heart of the music. Choral societies are the legitimate offsprings of the church choirs. They ought to be well sustained and encouraged by all means, so that the conductors may find ample room for the development of all the home talent available in a fair field. Large choirs and orchestras promote the evolution of pure music, and they ought to be established as permanent institutions of education.

And in view of what is before written, the following thoughts are earnestly pressed to the consideration of every reader who seeks the pure delight. Music is a redeeming influence in the world, and its office is the highest of all the arts in the ministry of life. Its function is to present the gospel of truth to the heart of man in the most forcible and ennobling manner. The human voice is the most precious and effectual of all the instruments of music. To neglect the cultivation of this superior talent is to commit a grievous sin. It is high treason against "one's own soul", defrauding society and dishonoring God. Therefore the influence given, and received, in a choral union of students which have the highest arts in actual training is immeasurable as a power for good. And for young people, these exercises of harmony are the best aids in the establishment of necessary habits, which shall lead them to fountains of joy forever. Therefore be not engaged to worthless effusions, but unite to perform the great works of the highest geniuses, ascending in the strength of deep flowing chorals to the higher currents of music in the holy oratorios, which yield to heart and voice the purer delight.

MERVEILLE.

It has been long said "Like pastor, like people," "Like master, like man." That depends. Let the teachers put forth influences that are elevating, and let the people be educated so that they desire and will have nothing but pure music. Then it may be said "Like people, like teachers."

The music of a town can be fairly judged by its music teachers. The desires of the people are properly catered to by the teachers, so that their musical make up will gradually influence, and if passively submitted to, mould the teachers. On the other hand the teachers impress and educate the people. Both have a reciprocal force.

"God is its author, and not man, he laid
The keynote of all harmonies, and planned
All perfect combinations, and he made
Us so that we could hear and understand."

Correspondence.

Our columns are open to the *pro* and *con* of all questions of public interest to musicians; but we do not hold ourselves responsible for sentiments expressed.

THE TONIC SOL FA.

"The Echo" has among its readers some who advocate the Tonic-Sol-Fa notation, others who condemn it, and still others who are seeking for more knowledge on the subject before rendering a decision.

All will be interested in knowing that the condition of choral singing, in fact, of any kind of singing in England, according to Jerome Hopkins, is most deplorable. In a letter which he recently sent here from England, he says: "The children read the infernal 'Tonic-Sol-Fa' notation, it is true, but they cannot read the classic notation of the masters. The common boast of the 'Tonic-Sol-Fa' myrmidons that it is a stepping-stone to the classic notation is a specious lie to aid the sale of their confounded little school slips. One hears more false singing in England than in any civilized country in the world, and I regard the national ear as debauched by the 'Tonic-Sol-Fa' absurdity, the barbarous church chimes and the diabolical street criers and street bands and street organs, and even pianos. Ugh! Such aural pachydermosity is stupendous. No wonder it helped to kill poor Von Weber and Chopin!"

Mr. Hopkins speaks as one who knows what he is talking about, and we do not doubt that he does. His testimony fully coincides with the opinion we had formed of the Tonic-Sol-Fa notation, although we had never had the opportunity of a personal investigation. We may add right here that the patent or shaped notes is on a par with the Tonic-Sol-Fa, and unworthy any one who claims or hopes to be even an ordinary musician." The Echo.

"SOUR GRAPES."

In a recent issue of "The Echo" (a music journal published in Indiana,) there appeared a bitter tirade against "Tonic-Sol-Fa" and its adherents, which, for sweeping assertions, and unmitigated egotism is eminently worthy of its author, viz: Mr. Jerome Hopkins, the bare mention of whose name is sufficient to elicit a very broad smile among his acquaintances, and whose musical judgment is often-times completely dwarfed by his absurd eccentricities.

Mr. Hopkins is at present in England, from which country he writes, saying among other things, "The condition of choral singing, in fact *any kind of singing* in England is most deplorable." It is scarcely necessary to say that the above *unproven assertion* is untrue or to add that the most eminent authorities fully agree that in choral singing England and Wales lead the world, and further that the best choral singing in America at the present time exists in those localities where English, Scotch and Welsh predominate. Again he writes, "The children read the *infernal* Tonic-Sol-Fa notation, it is true, but they cannot read the *classic notation* of the masters." Mr. Hopkins is certainly entitled to the sincere thanks of all Tonic-Sol-Faists for this strong acknowledgment. This being the method *taught* in the majority of schools in Great Britain it is very gratifying to

know that "the children are able to read" that which they are taught, and it is not so surprising that they are unable to read a *classic(?) notation* which is *not* taught. Would Mr. Hopkins expect a child to read "*classic*" Greek if it had only been taught vulgar English?

What does Mr. Hopkins mean by the "classic notation of the masters?" are we to understand that it is the staff notation which has added lustre to the compositions of the masters, and would such compositions be considered *less classic* if the masters had utilized any notation other than the staff? In other words, is Handel's Messiah published by Curwen in Tonic-Sol-Fa less "*classic*" than the same work published by Novello in the staff? Such logic is certainly worthy the source from which it emanated. Again, "I regard the national ear as debauched by the Tonic-Sol-Fa absurdity, the barbarous church chimes, street bands, organs and even pianos." Which means that a composition played on any of these instruments from the Tonic-Sol-Fa notation would have such a demoralising effect as to cause them to actually get out of tune!! "Ugh, such aural pachydermosity is" certainly "stupendous." The editor of "The Echo" very naively adds, "His (Mr. Hopkins') testimony fully coincides with the opinion we had formed of the Tonic-Sol-Fa notation, although "WE NEVER HAD THE OPPORTUNITY OF A PERSONAL INVESTIGATION," which means, WE DON'T KNOW ANYTHING ABOUT IT. Such a valuable (?) "opinion" is respectfully submitted to your readers for what it is worth.

Tonic-Sol-Fa has nothing to lose by such rantings as the foregoing and the friends of system need not worry much about the influence of such "opinions" as long as the system is so heartily endorsed by the foremost musical scientists of the age and whose "opinions" carry more weight than those of a million critics whose musical standing can best be measured by their eccentricities and complete ignorance of the subject they attempt to criticise.

J. Powell Jones.

PAINESVILLE, O., PUBLIC SCHOOLS.

DEGREES.

No wonder that musical degrees are much sought after when they qualify for such a brilliant post as that referred to in the subjoined advertisement:

Wanted, an organist and choirmaster; salary, guaranteed by churchwardens, \$150 a year; he must have a musical degree or diploma; he will be required to play at the morning and evening services on Sunday and Christmas Day, on Wednesday evening to prepare the choir, and on Friday evening to train the choir boys. Apply Vicar, Hollinwood, Oldham.

A correspondent, before bringing the generous offer of the Vicar of Hollinwood under our notice, was good enough to calculate the amount per service or practice which the fortunate man among the rush of candidates will receive, and worked out the magnificent sum of 57c. Who will now say that it is not worth while to "scorn delights and laborious days" in standing for a degree when success means \$1.14 for a Sunday's work? If there be found anywhere in the musical world such an unreasonable person we would earnestly say to him, "Go to, thou discontented;— in point of fact go to Hollinwood, and see the crowd of diplomats, Mus. Bacs. and Mus. Docs., who are of a different opinion.

WHAT THEY SAY OF US.

We are known to be phenomenally deficient in that admittedly necessary element of success, "egoism"; yet we plead guilty to having a full share of self-approbation, sufficient to make us desire to do that which, while right, shall be acceptable to persons competent to judge. It is our constant aim to do that which is right, and that in a manner which is right. We feel that we are, in more than one sense, too near our own work, to permit ourselves to be the final judge, which indicates that we do not cultivate the "don't care" spirit which characterizes the self-sufficient. Indeed, our surprisingly great deficiency of 'egoism' has made us quite anxious to know the opinions of our friends regarding our efforts in their behalf; we have constantly kept the observing eye and the listening ear on the alert, and we append with gratefulness the following, which we have seen and heard.

"Allow me to congratulate you and the old veteran on the AMERICAN MUSICAL TIMES. It looks well, it reads well and speaks well for its future success. I wish you and the 'Times' every success. Anything I can do &c. &c."

*D. J. J. Mason. Mus. Bac. et Mus. Doc.,
Wilkesbarre, Pa.*

"It is a dandy."

J. Powell Jones, Painesville. O.

"Mr. Editor,

Allow me to truly congratulate you on the excellent appearance of the first number of THE AMERICAN MUSICAL TIMES. I think it one of the best music Journals of today, and hope it will continue so. It will make our musicians better known to each other, and will surely become a medium of exchange of views and benefit to all teachers and students. Success to the AMERICAN MUSICAL TIMES."

Yours musically,

J. W. Parson Price, New York.

"The new magazine has been duly recieved. We are quite interested in it."

Henry F. Miller & Sons, Piano Co. Boston,

"Dr. Tavalaw,

I have looked over the 'Times' pretty carefully, and am delighted with it. I am convinced that with such a good start it will grow in strength as the times pass by, and that also it must draw subscriptions if kept up to the standard you have begun on and all for the paltry sum of \$1.50. If the people do not lay hold of this opportunity to help enterprise and to cultivate their talents by reading its readable contents, then I say, they ought to be left alone. "Where ignorance is bliss, &c."

J. H. Morris, Organist Calvary Church, New York.

"My dear Doctor,

Allow me to say that I am more than pleased with this first number. The reading is very interesting and intelligent, and I am sure you will have a big and wide circulation. You have my very best wishes."

George Marks Evans, Shamokin, Pa.

Messrs Jones and Evans,

I cannot refrain from expressing my great satisfaction with your new journal. As a citizen of Youngstown I am proud that it issues from our city. Being educational in character, almost entirely, it cannot fail of doing much good to all young people who will be fortunate enough to peruse it. Let the good work go on."

J. B. Lodwick, Chorister of Elm Street Church

BREVITIES.

A new choral society has been formed in Utica, N. Y. called the Hatton Choral Society, under the direction of Mr. John Davies.

A musician returned a MS. with the following inscription: "People may play your composition when Beethoven and Wagner are long forgotten, and not before!"

The man who expects to go to heaven on his wife's church membership, or the chickens he has given to the parson, is taking awful chances.

Cambridge, O. has an Apollo Club. Mr. John H. Sarchet is musical director.

At Jacksonville, Florida, Dr. Root's "Haymakers" was given on Dec. 23d by a well trained chorus of colored people; The "Haymakers" in December! But Christmas in Florida was like a Fourth of July.

Mount Auburn Baptist church, Cincinnati, is having a new organ, and it is expected to be ready for use by Easter next.

The withdrawal of Miss Minnie Jones from the Mount Auburn Baptist choir is much regretted. She is to take a position in her home church at Covington, Ky. She has a beautiful alto voice, and sings with much taste and feeling.

Miss Grace Mayo, of Cincinnati lately inaugurated a plan of giving individual pupil recitals, and it is proving acceptable and being adopted by several teachers. It is a good plan. Let the good work go on.

EMMA ABBOTT'S ESTATE.

The Dead Singer Had Accumulated a
Fortune of \$4,000,000.

George M. Loomis, the business manager for the Abbott Opera company, was not long ago in the city and was seen by your correspondent. Mr. Loomis said:

"The fatal illness of Miss Abbott was contracted at the new Opera house in Ogden, which opened Dec. 29. The house was incomplete and damp. At first she only had a slight cold, but later developed into an aggressive case of pneumonia. Miss Abbott had forty-three operas in her repertoire. She has opened more opera houses than any other actress. She leaves an estate of \$4,000,000.

Mr. Thomas will not go to Chicago till May. In the meantime he will continue the Lenox Lyceum concerts.

Campanini had strained his voice by reaching up for the high C. He was laid away for a time, but seems to have recovered his voice. Let him beware. The human throat is not a brass band.

The people of New York complain of the wretched so-called comic opera with which they are afflicted this season. We sympathize with them.

LOCAL NOTES.

NEW YORK. French and Italian operas are to be produced at the great Metropolitan house during the coming season. Dutchdom is up in arms in consequence thereof. But it is no use; the people require and will have a chance after seven years of principally Wagnerian operas. Seidl will be out, but young Damrosch will have a fine orchestra—will give twenty-four concerts in the new Carnegie Hall, and will be supported by James G. Blaine & Co. Walter D. is in luck.

Mr. Theodore Thomas is engaged by the Chicago Orchestra for three years. His resignation in New York has not been accepted by the members of the Philharmonic, and the probability is that he will still conduct the society's concerts; and all that love Mr. Thomas in New York and Brooklyn (and that means the whole musical communities of said cities) are willing to bet money that the great conductor will reside again in New York in less than three years.

The Annual Entertainment of the West 44th Street U. P. Church, New York City, Rev. H. H. Wallace, Pastor, was given on Feb. 26., 1891, under the direction of W. J. Stephens, with Mrs. S. Simpson as pianist and Mr. Fred. A. Stahl as Tenor and other assistance. The following program was finely rendered:

1. Piano Duet—Birthday, Bohm.
Mrs. S. and Miss HATTIE SIMPSON.
2. Canon—Song of the Lark, Mendelssohn.
44th STREET CHURCH CHOIR.
3. Recitation—How Ruby played,
Mr. H. R. WILLIAMS.
4. Vocal Duet—Two Forest Nymphs Glover.
Misses MARJORIE and MAGGIE MOCHRIE.
5. Tenor Solo, Selected.
Mr. FRED. A. STAHL.
6. Vocal Duet—Teacher and Scholar, Parry.
Miss MAJORIE MOCHRIE and Mr. W. J. STEPHENS.
7. Piano Solo, Selected.
Miss HATTIE SIMPSON.
- 8 Song—Bunker Hill (by request) Wallace.
Mr. W. J. STEPHENS.
9. Recitation—Sockery Setting a Hen, Ogleby.
Miss HATTIE SIMPSON.
10. Vocal Duet—Home to our Mountain, Verdi.
Miss MOCHRIE and Mr. STEPHENS.
11. Recitation—Gone with a handsomer Man,
Will Carleton.
Mr. H. R. WILLIAMS.

12. Chorus—To Thee O'Country, Eichberg.
A most delightful meeting of song, chorus and poetry was held at the 11th St. Cong. Church, on Monday, Feb. 23, inst., being their annual competitive meeting. Rev. J. Evans presided. The prizes were won by the following Ladies and Gentlemen: Baritone Solo, Mr. D. Davis; Tenor Solo, Mr. G. W. Jones, Mr. W. Morgan and Mr. Watkins; Soprano, Miss Ella Owens; Male Choir, "Manhattan Male Chorus". Three choirs sang the anthem, viz: 11th St Church Choir, the Baptist Church and the "West Side" choir. The singing throughout was very excellent and special mention was made of the Male Choir, under the direction of Mr. Stephens (Gwilym Brycheiniog) and of the "West Side" Chorus under the guidance of O. E. Owens (Eos y Ceiri) which was declared best on the anthem singing. Great interest was manifested by the crowd not only from New York, but from Long Island, Staten Island and Jersey City, and are already looking forward for the next meeting.

The adjudicators were: Essays, Rev. Mr. Bowen; Poetry, Mr. Rees (Cilgwynog); Music, Mr. J. H. Morris.

BEAVER, PA. A fine entertainment was given at College Hall February 13th, on the occasion of the unveiling of "Aurora" (presented by the Alumnae), and the "opening" of the new Chickering Grand Piano. The following program gave evidence of the high standard of culture at this college and the excellent work done by President Taylor and his corps of assistants:

Piano Solo { (a) Intermezzo Brahms.
(b) Menuet Paderowski.

MISS JULIA TAYLOR.
Prayer.

Vocal Duet—Repeat again. Badia.
MRS. FRY AND MRS. EDWARD FOWNES.

PRESENTATION OF THE AURORA.

Address, MRS. ROSE INGRAHAM MARSH, Pittsburg.

Variations—(Two Pianos) Saint Saens.
Andante,

Allegro,

March.

Fugue.

MR. ABORN AND MISS TAYLOR.

Reception Address.

HON. JOHN F. DRAYO, Pres. Board of Trustees.

Trio—Believe me, Atilla.

PROF. BUSSMAN, MISS GALEY, MR. E. FOWNES.

Piano Solo { (a) Funeral March } Chopin.
(b) Military Polonaise }

MR. ABORN. Social Hour.

CHICAGO. There is great indignation in Chicago in consequence of the concerts given in the Auditorium failing to be genuine Organ Recitals at popular prices, and degenerating into miscellaneous concerts at a dollar a seat. It was expected that these weekly organ recitals would be of a high tone, and prove to be a means of education to the musical public and in course of time achieve a national reputation and become a delight to music-lovers and a source of income to the Auditorium. But the management have chosen to inaugurate a series of high priced miscellaneous concerts, which, though excellent as performances, cannot possibly take the place of the proposed organ recitals. The larger cities of England are pointed at as having supported this class of musical entertainment for nearly half a century, and there seems to be no reason why its benefits should not be enjoyed in our own. Let the agitation proceed until the people demand of the management that which they announce so generously, and accept nothing less.

BOSTON. By the death of Calixa Lavellee, which occurred on Jan. 22., 1891, Boston will lose one of its ablest musicians. Mr. Lavellee was a native of Montreal, Can., and made his first appearance as piano soloist when 10 years of age. He was also author of many works for the piano, for orchestra and voices, and a comic opera "The Widow." He was a prominent and active member of the M. T. N. A., was president in 1887, and for several years served on several committees and as an examiner of American compositions. He was a most earnest and conscientious worker and his death will be universally regretted.

PAINESVILLE, O. Mr. B. M. Chase, Tenor of the First Church left this week for New York to undergo a delicate operation on his eye. We sincerely trust Mr. Chase will derive the benefits he hopes for, and that he may return with eyesight fully restored. During Mr. Chase's absence, Mr. Gas Mack of Cleveland will occupy his position.

The choir of the First Church, assisted by the Ladies' Chorus of the High School gave a most delightful musicale on the 19th Feb. under the direction of Mr. J. Powell Jones, Mr. W. G. McCall accompanied, when the following program was rendered in a manner reflecting the greatest credit on those participating.

1. Vocal Polka—"Merry June," Vincent.
Ladies' Chorus.
2. Cornet Solo—"Les Follies," Waldteufel.
Mr. Ralph A. Tingle.
3. Part Song—"Convent Bells," Hatton.
Ladies' Chorus.
4. Song, Selected.
Mr. B. M. Chase.
5. Part Song—"Night Bells," Hatton.
Ladies' Chorus.
6. Quartet—"Sleep my darling," Parry.
Quartet Choir.
7. Part Song—"Ye flowery Banks," Meyerbeer.
Ladies' Chorus.
8. Piccolo Solo—"The Bobolink," Barnard.
Mr. Edwin L. Grauel.
9. Vocal Waltz—"Blow soft winds," Vincent.
Ladies' Chorus.
10. Duet—"Martial Spirits," Parry.
Messrs. Chase and Jones.
11. Part Song—"Twilight," Mercadante.
Ladies' Chorus.
12. Lecture—"Popular Astronomy,"
Prof. Alphonzo Diogenes Mullrooney.

PITTSBURG, PA. The second Soire Musicale of the Pittsburg Female College was given on February 27, 1891, under the direction of Mr. Theodor Salmon, assisted by Miss Blanche Newcomb, Violin; Miss Mary Blankard, Contralto; and Miss Mary B. Kier, Elocutionist. Miss Newcomb is a pupil of Dana's Musical Institute, Warren, O., and of Joachim at Berlin, Germany; Miss Blankard is the new contralto of the First Presbyterian Church. This was Miss Newcomb's first appearance in Pittsburg, and her decided talent for the violin was evidently appreciated at this pleasant social entertainment. The following was the program:

- 1 { (a) At Evening, Shumann.
(b) Etude, Op. 25, No. 2, Chopin.
(c) Fantaise Impromptu, Op. 99 }
Mr. Theodor Salmon.
- 2 Nell, Buchanan.
Miss Mary B. Kier.
- 3 Ballade and Polonaise, Vieuxtemps.
Miss Blanche Newcomb.
- 4 O Promise me!, De Koven.
Miss Mary Blankard.
- 5 Adagio, from third suite, Ries.
Miss Blanche Newcomb.
- 6 (a) Eros [melody], op. 27, No. 1, Foerster.
(b) Rhapsodie Hongroise, Liszt.
Mr. Theodor Salmon.
- 7 { (a) Harry and I, Anon.
(b) Selected, Miss Mary B. Kier.
- 8 { Protestations, Norris.
Miss Mary Blankard.
Violin obligato, Miss Blanche Newcomb.
- 9 Spanish Dance (Habernera), Sarasate.
Miss Blanche Newcomb.

SHARON, PA. On Saturday, Feb. 28, at the Opera House, a grand concert was given by the A. A. of I. and S. W., (the three lodges combined), for the benefit of Mr. Wm. K. Morgan, who has been sick for a long time. The house was crowded, and standing room was at a

premium. The Second Baptist church choir, under the leadership of Mr. Devereaux sang in good style, and Kimberly's glee club did well for beginners, led by Mr. Baldwin. The solos and duets throughout the program were well rendered, especially so the instrumental duet by Profs. Grimm and Franklin. Mr. D. S. Davies was very happy in his "Little Shamrock" song. Miss M. Warren and Miss Sadie Thomas are two bright Soprano singers. Mr. L. A. Burrell has a rich baritone voice with masterly control over it. He sang "God pity the men at sea to-night," and his excellent rendition brought an encore, which he responded to. All the singing was furnished by home talent, except two songs by Prof. W. D. Davies of Youngstown, who was formerly leader of the Sharon Choral Union. The reception he received was a perfect ovation. Prof. Grimm, the accompanist filled his appointment to the satisfaction of all. But the most glorious thing of the whole was that the receipts ran up into the neighborhood of \$600. Good boys. What town of its population can beat it. The committee on music are much complimented for their happy selections; so also are the working committee for their efforts in behalf of this very worthy cause.

SHAMOKIN, PA. The Eisteddfod held here on Feb. 23, was a grand success, and eclipsed any thing of the kind ever held here. Rev. T. C. Edwards is credited with great ability in managing the great gathering. The Presidents were Messrs. David Llewelyn and W. A. Richardson of Shamokin, and Superintendent Reese of Centralia. Prizes were won by the following contestants:

Morning Session;—

Duet, "Come Ever smiling Liberty, 'Prize \$4.00, Misses Maggie Griffiths and Katie Schwartz, Shamokin.

Tenor Solo, "Thus when the sun" Prize \$5.00. Mr. Dan. C. Thomas, Mt. Carmel.

Trio, "On Thee each living soul awaits" Prize \$6.00, Mr. Richard Williams, Prof. D. James and Miss Louise Gerring, Kingston.

Glee, "Sleighting" (Parry) The Shamokin Juvenile choir, led by Mr. John J. Thomas.

Afternoon Session;—

A fine address by Superintendent Reese, followed by "The Lighthouse" (Parson Price) given by the Haydns of Wilkesbarre.

Sop. Solo, "I know that my Redeemer liveth," Miss Gerring.

Quartet, "God is a Spirit" Prof. David James and party of Kingston. Gypsy Rondo, six contestants, successful Miss Helen J. Price of Shenandoah, and Miss Grimm of Freeburg.

Bar. Solo "The Raft." Divided between Henry Harris, Miner's Mills and Llew Herbert of Scranton.

Part Song, "Hunting," Three choirs competed, Mt Carmel, led by Daniel Thomas; Mahanoy, led by Reese Rosser; and the Shenandoah, Philip Evans, conductor. The Shenandoah received the reward.

Evening Session;— opened with a piano duet by Profs. G. Marks Evans and Frank C. Leader.

Part Song "Valiant Warriors" (Gwent,) and "The Lord's Prayer," (G. M. Evans.) Prize \$100. Five male choirs competed, the Haydns of Wilkesbarre, led by Oliver Rhydderch; the Mt. Carmel, led by Daniel Thomas; the Shenandoah, led by David Jenkins; the Gwent of Edwardsdale, led by Evan Davies, and the Mahanoy, led by Gethin Powell. All sang well; best, the Gwents.

Solo, "Presuming slave," Llew Herbert, of Scranton.

Duet, "The Fisherman," David James and Richard Williams of Kingston.

Chorus "Thanks be to God," Prize \$50, Mahanoy City alone entered, and were well worthy. The proceedings closed with the Doxology.

YOUNGSTOWN, O.

The Pauline Hall Opera Company gave "Amorita" at the Opera House to a \$500 house on Feb 24th. It was not considered up to the expectations of the people.

The Concert of the Knights of the Golden Eagle was given on the 28th to a good house. The Soprano was Miss A. B. Davis, of Pittsburg; Tenor, Mr. Dan Beddoe, of Cleveland, assisted by the Mandolin Club of our city.

March 19th, 1891, a concert will be given in Plymouth Church, on Rayen Ave. Proceeds for the benefit of Mr. William Lodwick, who has lately undergone a very serious surgical operation under the successful hands of Dr. Allen of Cleveland, with the assistance of Dr. J. J. Thomas of our city. Mr. Lodwick has suffered so long, and is so favorably known as a young student for the ministry from our city, at Oberlin College, that we have no doubt his benefit concert will be a rouser. It is truly a deserving cause.

A St David's Society has lately been organized in our city, President, Mr. Lewis Davis, Secretary Mr. John M. Evans. Its first public meeting was held in the Wick Hall on Monday March 2nd, the St. David's Day occurring this year on Sunday. Speeches were made by Hon. D. J. Edwards, Rev J. P. Williams, and Rev Dr. Tavalaw Jones; Recitations by Mr. Dan Jones &c.

The following program was rendered.

1. Mr. W. D. Davis. "St David's Song."
2. Miss Davis. "Shepherd of Aberdovey,"
3. Mr. Wm Herbert. "Land of the Old Green Leek."
4. Mr. B. B. Phillips. "The Old Log Cabin"
5. Miss. Maggie Edwards. "The Blackbird."
6. Quartet, J. B. Lodwick and the Douglas family. "Thou knowest my hearts Benediction."

It is hoped the society will flourish, and be a means of much good in its specific line of work. The general sentiment is that the Cymric element of the Western Reserve was never of a higher tone than at present.

The Recital of Mrs. Wilson's pupils came off at the Opera House on Feb, 25th, 1891, in which the efficient assistance of Prof. Charles Leibman was secured. The work did much credit to Mrs. Wilson as teacher. The Piano used was from C, A, Ahlstrom's Music Store, 20 West Fed. St.

On Sunday evening March 8th, a series of sacred concerts was inaugurated at the Opera House by Prof Charles Leibman, with an orchestra of 25 pieces, assisted by the best local talent. The object is to endeavour to elevate the taste for Sacred Music both vocal and instrumental. Popular admission, 25 cents only.

PERSONAL MENTION.

HAMILTON. After a severe attack of illness, we are glad to learn that Mr. S. Hamilton, the music dealer of Pittsburg is gradually improving.

FUDGE. We regret to learn that the information furnished us to the effect that Mr. Fudge is shortly to leave Alliance, was incorrect. He will still remain there.

WALKER. Miss Annie L. Walker was the solo vocalist at Philadelphia with the New York Philharmonic Club on the 19th February. Miss Walker sang Protheroe's soprano solo "The Lord is my portion" on Feb. 1st as well as many Sundays previously.

PARRY. Miss Averick L. Parry, the well-known contralto of New York is in poor health at present. It is hoped that she will soon recover, for such good contraltos cannot well be spared.

MOCKRIDGE. Mr. Whitney Mockridge, the tenor is kept very busy just now. He had engagements in February for Chicago Auditorium 11, 13, and 14. Topeka, Kan, festival; 16. St. Joseph Mo.; 17, Atchison; 19, Omaha; 20, Lincoln Neb. It is pleasant to be popular.

WILD. Mr. Harrison M. Wild, at the first organ recital concert at the Chicago Auditorium displayed the great organ with a technique that did him great credit. He is said to be a discriminating player, and one, who in addition to a knowledge of registration and a remarkable facility of execution, adds judgment in the composition of a program.

CAMERON. Mrs. May Phenix Cameron met with a flattering reception at the same concert, her full and beautiful voice being highly appreciated by good judges.

ZIEGFELD. Dr. F. Ziegfeld is president of the La Salle Club in Chicago, a very popular organization and one which is constantly extending its influence. They give "gentlemen's nights" occasionally, where refreshments are served and a regular program of fine music by representative musicians.

JONES. Miss Grace E. Jones, the rising soprano of Chicago, gave a number on the program of the faculty concert of Chicago Musical College, at Central Music Hall, on Feb. 17. ult.

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Actor (doubtfully) I don't think I could consistently do that. Munsey's Weekly.

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The Season opened.

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Miss De Style—At the symphony concert. N. Y. Weekly.

Quite Philosophical.

Miss De Note—I cannot enjoy Mme. Phatwaist in opera. She is so awfully stout.

Mr. Phil Osopher—Do as I do. Look at her through the wrong end of the opera glass.

Mrs. DOE—My dear! I have lots to say to you.

Mr. DOE—And I to you.

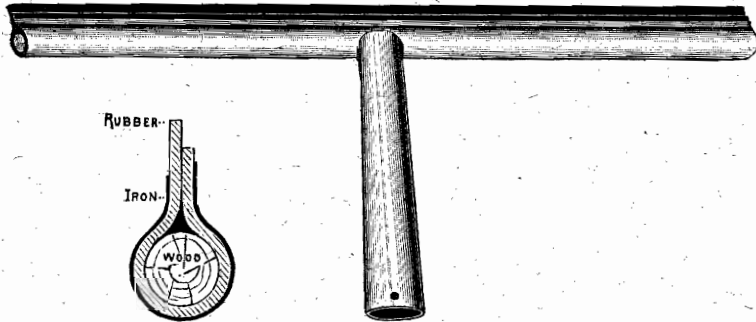
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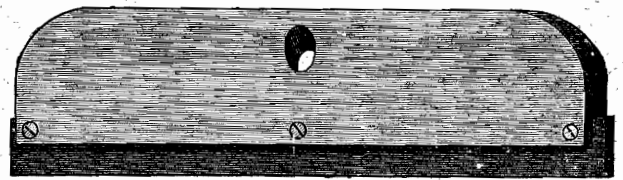


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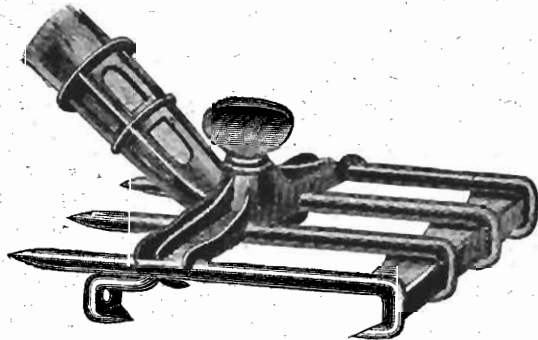
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