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CONTENTS.

Biography and Portrait of Mr. W. Waugh Lauder 3

“Our Prize” Contest, Etc..... 5

The New Copyright Bill; The New Theatre Chair; Welsh Presbyterian Concert; How They Differ; Artistic Breathing..... 5

EDITORIAL: To Our Canvassers; Our \$650 Piano 6

Voice Manual, Continued 7

Piano Manual, Continued 8

Organ Manual, Continued 9

Violin Manual and Theory Manual, Continued..... 10

MUSIC:

Song, by Harry Dacre 11

Valse, by Chopin 15

Serenade, “Summer Night,” T. J. Davis, Mus. Bac 19

Personal Mention, Brazil, Ind., Humorous 21

LOCAL NOTES: Painesville, O.; Lake Erie Seminary; Sharon Pa 22

Wilkesbarre 23

What They Say of Us; Brevities..... 24

Baltimore; New York; Youngstown; Oakland, Cal.; Portland, Ore..... 25

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MR. W. WAUGH LAUDER.

The gentleman whose portrait graces this issue of the Journal is Mr. W. Waugh Lauder, a gentleman who is extensively known throughout the Western States as a prominent, energetic teacher of the piano, and organizer and conductor of musical societies. Mr. Lauder is also well known as a lecturer on the great composers, and has given acceptable piano recitals in some of the principal Eastern cities. He studied with Liszt eighteen months; and is considered a finished piano virtuoso. Many articles from his pen on "Liszt, his Life, Habits and Pupils," and kindred subjects have appeared in prominent musical journals.

From the Musical Courier we glean the following facts regarding Mrs Lauder, his wife.

Mrs. Lauder is the daughter of the Rev. John Lindsay one of the best known evangelists in the Western States. The family is descended directly from the famous Lindsays of Mary Queen of Scots' time. Her maiden name was Cora Lorina Lindsay. She studied under Prof. John Medcalfe, of Eureka College, Ill., who was a Mendelssohn prize graduate of Leipsic, and under Professor Blitz, now of Ghent, Europe. At a very early age she took the first prize as vocalist and

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pianiste at the Virgil Conservatory of Music, Pecria, Ill., from about 150 students. She has since been a very conscientious and high-aiming directress of music in Ash Grove College, Mo., and now occupies the same position in the Conservatory of Eureka College, Ill. Mrs. Lauder is a college graduate, Mistress of Literature and Arts," and takes part in many of her husband's recitals. The Western press has said of her:

"Mrs. Lauder has a beautiful and clear voice of very sympathetic timbre, being particularly bell-like in the high register (g, a, b, above the staff,) which notes in the Chopin Mazurka and Gounod Waltz [by the way, a very difficult number] came repeatedly to the fore with perfect ease and fine tone production."

She sang in the "Messiah," the "Elijah" and "May Queen" in the musical festival of Professor Lauder's Illinois Philharmonic Society, in Bloomington and Eureka, May and June 1887, and has been prominent on many subsequent occasions.

This class of native born and bred artists, of high aims and ambitions, are a source of continual replenishment to the artistic force of our country, and are worthy of all encouragement and emulation.

"OUR PRIZE" CONTEST.

The following adjudication is on the tunes sent in competition for the prize offered in our January number—for the best four-part church tune on any metre except the very familiar ones. The competition confined to those who have never won a prize for composition or harmonization. Prize consisting of one copy of Cantata "The Lord is my Shepherd," by D. Protheroe, Mus Bac., and any five pieces which the winner may select from our catalogue. It is now in order for the winner to send us his name and address, that we may forward the music at once.

"Mr. Editor,

I received eight (8) tunes in competition for the prize offered through your readable, sprightly, instructive musical journal, with the following names thereto, Pupil, Student, John B. Lodwick,* Young Musician (in $\frac{3}{4}$ time,) Ap Gwilym, Competitor, M. A. Harris (I think it is Harris) and Young Musician (in common time.) The general failings are a lack of chord knowledge and their progressions. I would advise each candidate to study the chords—their inversions, and their progressions. Without a thorough knowledge of the above it is almost impossible to compose music intelligently. Parker's Harmony (a small book) is about as good as any one I know for the purpose. The three last named are in advance of the first five mentioned, and M. A. Harris is the best of the eight.
J. W. Parson Price."

* Competitors should not use the proper names of eminent composers as cognomens. The use of them may lead some who are not well posted to suppose that those eminent composers are the competitors, which would be doing them an injustice. The judge knows better; the intelligent public know better; but then, it is not right. *Ed*

OUR PRIZE. We are glad to learn that several of our leading composers have entered the competition for the prizes offered in February and March for Sacred Songs. We have secured a first class adjudicator in Dr. Mason, and we desire first class work for the 'TIMES.' Please notice the date no later than which the compositions are to be sent in. The adjudication will appear in due time.

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NOTES.

THE NEW COPYRIGHT BILL. Much was expected in the shape of protection to authors and publishers in the passage of this Bill, but not much has been secured. It is a kind of compromise between what was wished for, and what could be had. Its friends, though not quite satisfied with the Bill in its amended form, are willing it should stand as it is for the present, feeling that it is at least the entering wedge for a greater thing in the future. It provides that books (two copies) which were on the free list under the McKinley Bill, can be imported free of duty, while every one is at liberty to import two copies of any foreign book by paying the duty on them. This probably applies also to music, and American importers must now publish in this country the foreign music they wish to sell here and that from plates manufactured in this country, and will be protected in their copyrights of foreign works. It is thought it will favorably affect the sheet music trade of this country. The press take very divergent views regarding it, some claiming it is entirely in the selfish interest of publishers, to the detriment of authors, others claiming that it makes a great stride forward and reaches in its degree every interest involved. The most conservative, however, advocate patience, on the principle that "half a loaf is better than no bread." So, while the Boston Advertiser says, "Americans have reason for patriotic joy, &c," and the Chicago Herald says, "There is no ground for jubilation among the few it was intended to benefit &c," we say, we have lived long without any international copyright law at all, let us exercise patience, and still work for a better thing. "Large bodies are moved but slowly."

THE NEW THEATRE CHAIR. Nothing is more annoying to concert goers than the necessity of incessant moving to accommodate late comers. There is an amount of absurd inconvenience which we suffer with comparative patience, but which we hope to see removed when the new theatre chair comes into general use. It is now being introduced in England, is already in use in several large houses in Germany, and soon will be, we predict, in America. It will prove handy in case of fire, by enabling the audience to gain exit to the doors with comparative ease, and by allowing officials and members of the audience to move with freedom from place to place.

For this purpose the seat and back of the chair are free to move, and are connected suitably together, so that by means of a counterbalance weight a mere touch of the hand will cause the seat and the back to move simultaneously on hinges to a vertical position, the seat by raising and the back by lowering, thereby allowing free passage along or through the tiers.

Churches, Auditoriums, Concert Halls, Opera Houses and all such places of public resort will be more inviting after its advent.

The people of the Welsh Presbyterian Church of Youngstown gave a very entertaining concert on Saturday evening, March 28, 1891 under the leadership of Mr. John Z. Jones, Pianist, Miss Hannah Williams. Numbers on the program were taken by Messrs Richard James, Lewis Lewis, Ellis, Roberts, Daniel Evans, Albert D. Whitley, and David Davis. Pröfs. Lodwick, Phillips and Joseph also assisted. The ladies taking part were Misses Harvard, Williams, Maggie Aubrey

and Mrs. Thomas. Jones' Male choir and Baptist Church choir gave each a number, and the whole was closed up in fine style by the audience singing "My Country, 'tis of thee." The attendance was not as good as it should have been.

HOW THEY DIFFER! Apropos of "Wanted—A Critic," in the West, the want might be supplied from the abundance of conflicting critics in the East. Not long ago, Feb. 23rd. Mr. Mortimer C. Wiske gave what he termed an American concert at the Brooklyn Academy of music and the next morning the music critic of the N. Y. Times said, "How any human being with knowledge enough to discern the difference between B flat and a North River sloop could dare to produce some of the compositions which figured on Mr. Wiske's program must forever remain as deep and insoluble a mystery as the political confidence of Gov. Hill, or the Guttermuth Murder. But the fact remains that Mr. Wiske did produce some of his dreadful stuff." On the other hand, the Brooklyn Eagle of same date says, "Mr. Wiske, for his courage and patriotism, deserves the thanks of them (the American composers) and of a considerable part of the community that was edified by his concert."

Speaking of the composers themselves the N. Y. Times says "The American composer is at the present time receiving a good deal of attention, and there are American writers of music who deserve it, but they are not E. C. Phelps, John M. Loretz, Jr., C. Henshaw Dana, or, so far as last night's concert is concerned, Frederic Brandels. The production of all these compositions was an outrage on the musical art." On the same subject the Eagle says, "It was gratifying to note that in spite of the youth of native music it has already a decided color that is a close approach to character. E. C. Phelps took the baton to conduct his own selection. It was the part of his "Emancipation symphony" called "The Slave Girl's Dream," a suave and melodious theme elaborated in true symphonic form, but not with quite symphonic power. John M. Loretz, Jr., in his "Black Prophet" overture has made a musical picture of dramatic emphasis and significance."

And so they go through the whole category of composers, compositions, performers and performances as contrary as the poles. Truly this is a free country, where any one may air his irresponsible whims to his hearts content, and 'blaze' away whether he hew to the line or not. And we are defenseless and at his mercy, unless indeed there be around us an atmosphere of musical common sense on which we may finally fall back and find support, for that is our only court of appeal, which has power to "decide when (reportorial) doctors disagree."

ARTISTIC BREATHING.

It is now a decided fact that almost every feature of the art of singing depends upon the use of the breath. Artistic breathing in singing is natural breathing, and to retain the habit of natural breathing while singing is what the singer must learn. The old Italian masters justly said "The virtuoso in breathing is nearest the virtuoso in singing. A teacher once said to me that he did not care how his pupils breathed; all he wanted was that the pupils should take care how they let the breath out. This is well enough, but how can any one let the breath out right who does not breath right? For correct expiration depends entirely on correct inspiration. Why! life itself depends on breathing: but singing on artistic breathing!—S. KRONBERG.

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We take occasion to tender our sincere thanks to all those ladies and gentlemen, both in and out of the profession, and in every walk of life who have worked so indefatigably and successfully in the interest of the AMERICAN MUSICAL TIMES, and for the good degree of influence and good will given in its favor by large numbers of persons who have not found it convenient to act as agents. Let them one and all accept our thanks. We don't know to what degree they have been influenced in their labors on our behalf by the noble premiums we have offered, in addition to the usual commission for a stated amount of work done during the year. But knowing that the work of many is worthy of all praise, and desiring to make it more pleasant all around, we have come to the conclusion to make an offer which eclipses all that has gone before. Our offers up to the present are;

1. To any one making 600 subscribers in the year, a splendid gold watch, value \$100.

2. To any one making 1200 subscribers in the year, a first class organ value, \$175. The offer we now make is this—now, are you ready? Don't all accept it at once, for we can't afford just now to buy a steam press of 10,000 per hour capacity: but we believe some of you will gladly accept it. Here it is:

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Now please observe that this offer does *not* interfere with our premium of a gold watch for 600, and those who may unfortunately fail of the 1000 and the piano, may nevertheless get the 600 and the gold watch.

Please observe again that this offer *does* interfere with the organ for 1200, in fact it is intended to supersede it, and annihilate it completely, and it will no doubt bury it out of sight forever, for no canvasser will be foolish enough to get 1200 for the organ, when he can get three times the value for much less work.

And please observe lastly that this offer is made in good faith to *all*, even to our present canvassers, whose work from the 1st of January, 1891 will be credited to them.

Large numbers of students in our music schools, colleges, normals, &c., will be disengaged during the summer holidays, who might profitably engage themselves in this work, thereby earning good money, and winning a grand prize. Let them indicate to us their intentions, and we will be pleased to enter into arrangements with them regarding the canvass.

We are just a little bit afraid that all persons in the United States wanting a piano will not work for us and earn our Grand Premium: but if there will be any left, and determined that they must buy one and pay for it [which, by the way, we highly recommend as a capital way of getting it, especially the paying part of it,] we would recommend our readers to HAMILTON'S. He sells good grades. See Ad.

To those who have suffered from the late cold snap we would recommend a home made comfortable by using Geo. Vaughn's STOVES, HOT AIR FURNACES and HARDWARE generally. And don't forget to beautify the home with his HIGH GRADE PAINTS.

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VOICE MANUAL Continued.

of the true state of these organs in one minute than is otherwise possible for him in a life time. There are throat difficulties which any intelligent person may readily remove, if he only know how, but which, unless they be removed, will make void all teaching, training, practicing; and worse, will make all such activity only a cause of further trouble.

QUESTIONS.

1. To what classes of people is a knowledge of the vocal organs necessary, and why?
2. What are the usual objections to the student obtaining such knowledge?
3. What would be the beneficial results of such knowledge?
4. Name the uses of the laryngoscope.
5. What are the results of throat difficulties which may, but are not removed.

THE ACTION OF THE PHONETARY PARTS.

Having described these parts with a degree of minuteness, and hoping that our student has already gained a tolerably clear knowledge of them, as far as such can be gained from a merely verbal description, we shall now proceed to describe their action. Of course, we claim nothing new; we only desire to disseminate the knowledge already possessed.

Six separate movements of the parts are necessary to the production of every tone—the bringing together the vocal cords; the forming of the glottis, or the aperture between them; the vibrating of the vocal cords; the co-operation of the several sets of muscles controlling the organs: the upward forcing of the air current from the lungs by the diaphragm; and the movements of the entire larynx. These movements, though occurring simultaneously in the production of every tone, need to be studied separately.

1. *The bringing together, or adduction of the Vocal Cords.* Ordinarily, during breathing, when no sound is produced, the vocal cords lie flat and slack along the sides of the larynx, allowing the air to pass freely up and down the windpipe. But when a sound is to be produced, they leave the sides of the air tube, and approach each other in the middle of it, forming what is called the glottis.

2. *The forming of the Glottis.* This slit, or aperture, called the glottis depends upon the force of the adductors, or muscles by which the cords are drawn. Ordinarily, when formed, but not used for tone production, it extends the entire length of the cords, and forms a slit right across from side to side of the air tube. If such a thing happens as the drawing together of the vocal cords at every point, so as to entirely obliterate the slit, breathing will be an impossibility. And such a thing *does* sometimes happen, in cases of severe sore throat, and to such an extent that death ensues from the mere closing up of the windpipe. When this happens, inflammation swells the cords, and the sooner the better it is treated, and if possible, arrested; if not, the swelling will bring about a thickening by the formation of new tissue in the cords, and eventually a catarrhal condition of the air tube which is apt to become chronic and very difficult, if not impossible of removal. Hoarseness is an unfailing symptom of this inflammatory condition, and an indication of the need of complete rest. The singer who persists in singing when he is hoarse deserves that caustic

castigation "Thou fool."

But there is another condition, the very opposite of this, to which the glottis is subject. We have said that in ordinary breathing, when no sound is produced, the vocal cords lie flaccid against the sides of the tube. It frequently happens that the arytenoid muscles, which control the cords, have no power over them, and, failing to adduct them so that they approximate each other in the tube, production of tone is an impossibility, because the air passes out through the glottis without causing the cords to vibrate. This is a condition of paralysis, for the cure of which the best known remedy is a current of electricity, which has frequently restored a sufferer from a condition of complete aphonia [or lost voice,] and established the normal strength of the cords, and consequently the proper state of the glottis, when all the ordinary means had failed.

"The glottis varies in size according to the tone [the relative pitch of the tone] produced; when the lowest note of the register is sounded it is widest and open throughout the whole length of the vocal cords; and as each successive tone in the ascending scale is reached, the diameter of the glottis diminishes both as regards length and width, and this diminution increases until the highest notes are reached, when the opening is very small and narrow, and only confined to the central point of the edges of both vocal cords."

As to the actual contact of the vocal cords necessary as a preliminary to phonation, authors on the voice differ, some claiming that such preliminary contact takes place of necessity before the expulsion of air through the glottis to form a tone, others denying it altogether, except in some diseased conditions, when the vocal bodies are relaxed or congested.

The evidence from experience goes to prove the latter—that no actual contact takes place, or is necessary to the formation of a tone, but that the singer, from an innate sense of the pitch of a tone, even before it is uttered, places the vocal cords in the exact position, that is, at the exact distance apart necessary to produce that tone. And it is clear that the correct attack of a tone depends upon this correct adjustment; and *vice versa*, that the very common habit of seeking, scraping for, and gliding into a tone is a necessity arising from a lack of an immediate if not an intuitive correct adjustment of the cords for the tone intended.

3. *The Vibration of the Vocal Cords.* The singer, in the process of preparation for the utterance of a tone, will unconsciously approximate the cords and adjust them in the position which he conceives necessary for the tone he intends to utter before the expulsion of air to produce it. And when the column of air is actually driven through this aperture, its sides—the vocal cords will at once commence to vibrate. It is this vibration that produces the sound or tone. The velocity of the current makes no difference in the number of vibrations in a given time, and hence no difference in the pitch of the tone; but the quantity or volume expelled will have the tendency to expand the aperture, which, if allowed to take place would slacken the cords, and reduce the pitch; hence, in order to sustain the pitch under the pressure of a larger volume of air, a corresponding increase of tension in the arytenoids must take place in order to sustain the pitch. And the exact amount of increased force must be used to save the pitch. This exact amount of increased force in the arytenoid to counteract the tendency to expand in the glottis from an increased volume

PIANO MANUAL Continued.

We will now offer a number of gymnastic exercises, calculated to render the fingers independent of each other, and prepare them for execution on musical instruments, thus facilitating greatly the attainment of a high degree of excellence in the mechanism and technique of musical performance.

CLASS I. FOR THE FINGERS AND THUMB.

No. 1.

1. Holding the hand up with the palm facing you, stretch the fingers abroad as much as possible. Slowly count eight.

2. Drop the fingers in on the thumb-ball, and press tightly. Count eight.

3. Bring the thumb up against the fore finger twenty times, in tempo. Be sure the fore finger is not permitted to slacken out of its position on the thumb-ball. Repeat the exercise five times. First the right, then the left hand.

No. 2.

1. Holding the hand up as before, stretch the fingers as before. Count eight.

2. Let the fingers drop in upon the hollow in the palm of the hand. Press firmly. Count eight.

3. Bring the thumb up against the fore finger twenty times, in tempo. Repeat the exercise five times. Both hands.

No. 3.

1. Hold the hand with the palm away from you. With the other hand bend each finger back in succession, bending the wrist also, until the finger lies in a line parallel with the arm. This will not be achieved but after long practice. There are some who can bring the second finger back until it touches the arm. Both hands.

FOR THE SMALL JOINTS.

No. 4.

1. Press the fingers close together firmly. Count eight.

2. Bend the two first finger-joints of the four fingers closely together, without moving the large knuckles. Press firmly. Count eight. Repeat several times. Both hands.

No. 5.

1. Holding the hand up, with the palm facing you, stretch the fingers abroad as much as possible. Count eight.

2. Bend the two first finger-joints of the four fingers closely together, without moving the large knuckles. Press firmly. Count eight. Repeat several times. Both hands.

FOR THE LARGE KNUCKLES.

No. 6.

1. Holding the hand with palm downwards, stretch the fingers abroad as much as possible. Count eight.

2. Bring thumb against 1st, 1st against 2nd, 2nd against 3rd, 3rd against 4th: 1st against thumb, 2nd against 1st, 3rd against 2nd, 4th against 3rd, vigorously and independently, eight times each.

No. 7.

1. Holding the hand as in No 1., count eight.

2. Move each finger in succession up and down as far as possible eight times, vigorously and independently. Both hands.

No. 8.

1. Press the hand flat upon the table. Spread the fingers as far as possible. With the other hand lift each finger in succession as high as possible, and snap it forcibly against

the table. Eight times for each finger. Both hands.

FOR THE THUMB.

No. 9.

1. As in No 1. Count eight.

2. Press the fingers firmly together, and hold the thumb fast in the cavity of the hand. Count eight. Repeat many times. Both hands. This is merely opening and shutting the hand alternately, but when done with vigor is quite effective.

No. 10.

1. Hold the hand with the palm facing you. Press the fingers close together, stretch out the thumb and describe a circle with it twenty times to the right, then twenty times to the left. Repeat several times. Both hands.

No. 11.

1. Take hold of the thumb with the fingers of the other hand, and shake it to its root in every direction. Both hands.

No. 12.

1. Place the four fingers flat on the table, and close together.

2. Describe a circle with the thumb. Repeat twenty times and until it can be done without the large knuckle balls leaving their position on the table. Both hands.

FOR THE WRISTS.

No. 13.

1. Rest the elbows close to the body, with the arm and hand extending in front, with the palm downwards.

2. Without moving the arm or elbow, move the wrist vigorously but slowly up and down, twenty times, as far as possible.

3. Increase the speed for each repeat, until it is done as quickly as possible. Sometimes with open hand; sometimes with closed fist. Sometimes with fingers and thumb closely pressed together; sometimes with fingers and thumb spread as widely as possible. Repeat the varied forms several times. Both hands, sometimes separately; sometimes simultaneously.

No. 14.

1. Elbows as in No 13.

2. Without moving the arm or elbow, move the hand vigorously to right and left, as far as possible, twenty times. This makes pliable the joint known as the "joint of the hand," which is the wrist joint proper. Both hands.

But there is another joint, rising at the elbow, and called "the rotary joint of the fore arm," which enables the hand to rotate, and which needs exercise. For this joint use

No. 15.

1. Elbows as in No 13.

2. Turn the hand so the palm comes upwards. Twist as far as possible; then downwards. Twenty times. Both hands, singly, then simultaneously.

No. 16.

1. Elbows as in No 13. Close fists.

2. Move the wrists in a slanting direction right and left, first slowly, and with increased rapidity. Both hands.

No 17.

1. Extend the arm in front. Hold it rigidly.

2. Move the hand, or closed fist vigorously round in a circle, twenty times to the right and twenty times to the left. Do this at first very slowly, and increase in rapidity. Both wrists; separately and simultaneously.

ORGAN MANUAL Continued.

When the student has well memorized the names of the twenty three places provided by the united staffs, he may proceed to add the leger lines above the treble staff and below the bass staff, for these additional leger lines are frequently used. It will be well enough to get acquainted with as many as half a dozen of either. Here they are, with their names:

No. 19.



QUESTIONS.

1. What is said about 'mastery'?
2. Give the names of the lines and spaces within the treble staff.
3. Give those within the bass staff.
4. Give the names of the leger lines and spaces below the treble staff.
5. How are the two staffs related to each other, and what is the name of the place which is common to both?
6. Give upwards, then downwards the names of the added lines and spaces above the treble staff, and below the bass staff.

We will now give some exercises, in which the pupil will be required to put in practice all the foregoing instructions as to position of body, arms, wrists, hands, and fingers; movement, pitch, names and all else of which we have already treated.

FINGERING. There are two systems of figuring for the fingering, the American and the Foreign. Each is figured differently. Publishers and authors adopt one or the other for the figuring of their published works. It matters little which is used and we shall adopt the foreign figuring. The American is this—thumb x, first finger 1, second finger 2, third finger 3, fourth finger 4. The Foreign is figured thus; thumb 1, first finger 2, second finger 3, third finger 4, fourth finger 5.

Let the student now place his right hand over the keyboard as before explained, with the right thumb over the middle C, the other fingers on their respective keys in proper order. Now he is ready to start playing.

EXERCISE A.

Press down 1 [thumb,] and hold to the full end of four counts; then quickly lift the 1, and at the *same instant* press down 2 [1st finger] and hold to the full end of four counts; then quickly lift the 2, and at the *same instant* press down 3 or 2nd finger and hold to the full end of four counts; then quickly lift the 3, and at the *same instant* press down 4 or 3rd finger and hold to the full end of four counts; then quickly

lift the 4, and at the *same instant* press down 5, or 4th finger and hold to the full end of four counts. Thus has he played a tone of four counts with each finger.

EXERCISE B.

Now, invert the exercise A, starting with 5, and ending with 1, taking care each time to lift one finger and press the other at the same instant, and to keep four full counts.

This explanation may seem tedious, and no doubt many a smart young organist even at the beginning will be able to do it in less time than has been occupied in telling it; but it is in that very smartness that the danger lies; he will find himself able to do it so quickly that he will not care to do it correctly, and thus his whole future work will be vitiated. This very smartness which scorns fundamental details is the fruitful cause of the thousands of imperfect, immature, and unreliable players found all over the country. And it is this very danger and its miserable results that constitute our apology for what might seem to be mere verbosity. Therefore we must insist that our young students confine themselves to the exercise given and do it in the very manner prescribed for them.

Take again the same exercise, in the left hand.

Commence with the 5 [4th finger] on the C an octave below middle C; then 4 [3rd finger]; then 3 [2nd finger]; then 2 [1st finger]; then 1, or thumb, giving four counts to each as before. And again, inverting the order, play 1, 2, 3, 4, and 5. Now he is prepared to play from the figuring, thus:

Right hand, 1, 2, 3, 4, 5; 5, 4, 3, 2, 1.

Left hand, 1, 2, 3, 4, 5; 5, 4, 3, 2, 1.

Now take both hands together;

{ R. 1, 2, 3, 4, 5; 5, 4, 3, 2, 1.

{ L. 1, 2, 3, 4, 5; 5, 4, 3, 2, 1.

Practice the above many times over, taking care always to slowly count four to each tone, and to lift each finger the same instant as the other is pressed down.

Now he may add the following exercises:

{ R. 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, &c.

{ L. 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, &c.

{ R. 1, 2, 3, 1, 2, 3, 4, 2, 3, 4, 5

{ L. 1, 2, 3, 1, 2, 3, 4, 2, 3, 4, 5.

{ R. 5, 4, 3, 5, 4, 3, 2, 4, 3, 2, 1.

{ L. 5, 4, 3, 5, 4, 3, 2, 4, 3, 2, 1.

{ R. 1, 3, 2, 4, 3, 5, 4, 2.

{ L. 1, 3, 2, 4, 3, 5, 4, 2.

{ R. 1, 5, 4, 5, 3, 5, 2, 5.

{ L. 1, 5, 4, 5, 3, 5, 2, 5.

{ R. 1, 3, 5, 3, 2, 4, 5, 4.

{ L. 1, 3, 5, 3, 2, 4, 5, 4.

{ R. 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, &c.

{ L. 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, &c.

{ R. 5, 4, 3, 2, 1, 2, 3, 4.

{ L. 1, 2, 3, 4, 5, 4, 3, 2.

{ R. 1, 2, 3, 4, 2, 5, 4, 2, &c.

{ L. 5, 4, 3, 2, 4, 1, 2, 4, &c.

{ R. 1, 2, 3, 1, 2, 3, 4, 2, 3, 4, 5.

{ L. 5, 4, 3, 5, 4, 3, 2, 4, 3, 2, 1.

{ R. 5, 4, 3, 5, 4, 3, 2, 4, 3, 2, 1.

{ L. 1, 2, 3, 1, 2, 3, 4, 2, 3, 4, 5.

These exercises are sufficient to furnish work for a long time, and the faithful beginner cannot fail to profit greatly by them.

VIOLIN MANUAL Continued.

is, that the player, having once adopted a certain length of string, and accustomed himself to it, should *never change it*, for the most trifling variation in length of string, if he plays, [or stops, as it is called] as he has been accustomed to, and that on a different length of string, his whole playing will be untrue—out of tune. This is the reason why one player, even a good player is unable and hates to play on another player's instrument, if its strings be of a different length from those of his own.

STRINGS. Notice instructions under TONE. Get the best strings. The cheapest are not the best, neither as to quality nor durability. When you have been once satisfied with a string, always get the same kind. There is more importance in the E string, than in any other; and you should never use one that will not endure easily the strain necessary to bring it up to pitch at once. If it shows any signs of weakness, discard it at once. If it snaps, all the better that it should do so before you need to use it. It is a common habit to slacken the strings when the instrument is to be laid away. This should never be done, for two reasons; first, the strings which have held while unused are the most likely to hold when used; second, you have an amount of unnecessary tuning to do every time you take it up, and as likely as not it will be the harder to get your instrument to stand in tune while using it. A tin box is good to keep strings in, wrapped up in thin paper as dealers do. The box should be of a size convenient to carry in the violin case.

THE BOW. A good bow is a necessity to good playing. Good judgment is necessary in procuring it. It must be neither too short, too light, too heavy, too stiff, too supple, nor too crooked. When not in use, the hair should be slackened by the use of the screw in the nut, otherwise the bow will lose the tension in the back necessary to hold the hair tight. When unscrewed lay it away in its proper place in the violin case, to save it from warping.

HOLDING THE BOW. The manner of holding the bow is this: grasp the stick near the nut with the thumb between the hair and the wood and on the under side of the latter, and with four fingers close together on the upper side, opposite the thumb. Let them be so placed that the middle finger comes right opposite the thumb, which should not be bent. The four fingers always remain close together, except the little finger, which quite naturally moves away from the others when, in playing, the bow is 'up,' to balance the weight of the bow while the larger part of it is over the string. Correspondingly, when the bow is 'down,' and but little of its weight on the string, the fore finger presses gradually more and more as the bow comes down, and as the string is relieved of the weight of the bow. So the up stroke is made even by the counterpoise of the little finger, and the down stroke by the gradual pressure of the fore finger. This is a delicate operation which comes only with practice.

BOWING. Playing towards the left is called 'up bow' or 'POUSSE.' Playing towards the right is called 'down bow' or 'TIRE.' The bow should be used right across the strings, and perfectly parallel with the bridge. The young player will find this very difficult to do, on account of the tendency in the arm to describe a circle with the shoulder as centre. But let him not be discouraged. That tendency to describe a circle must be conquered; and it can be conquered only by a determination to draw the bow its *whole length and every time* right parallel with the bridge, until it becomes a habit.

THEORY MANUAL Continued.

The series of names for the tones of the scale last mentioned is called, as was said, the Tonic-Sol-Fa. Sol-Fa, as a name for a series of tone-names is very old, as old perhaps as the system of Guido Arezzo in the eleventh century, and continued to be in use for many centuries afterwards. The principle which underlies it is key-relationship—the fact that one principal tone in the series, in its very nature dominates all the others, and out of the chaos of possible tones, already explained, gathers around itself, each one in its proper relation, those suited to its purpose as the fundamental tone of the series called the scale. Hence, it is called, the Tonic, or principal tone. It is represented by C in the alphabetical series of names, when the scale is in that key only; by 1 in the numeral series in any key; and by Do in the Tonic Sol Fa series, also in any key. Thus it is called the "movable Do," considered as a place-name, but immovable considered as a tone name.

We have given the series as Do, Re, Mi, Fa, So, La, Ti, giving the vowels the continental pronunciation. We prefer this form of names to the Anglicised Doh, Ray, Me, Fah, Soh, Lah, Te,—a spelling which is neither in accordance with Latin usage nor necessary.

Next to the principal tone, or tonic, in importance and authority of nature among the series is the fifth tone counting from below. Both in melody and harmony this tone has a commanding, domineering character as related to the others for which reason it is called the dominant. Its name in the series is So. Next in importance and authority is the fourth, tone of the series, which, for the reason that it lies next below the dominant, as well as for being subordinate to it in the characteristics mentioned is called the sub-dominant, or Fa. Now we have the reason for the name Tonic-Sol-Fa—the commandant and his chief and vice-chief. In the numeral series the same thing might be expressed by the term 1-5-4 system: meaning in any case, a system based upon these three ruling tones of the series, the first, the fifth, and the fourth.

But above and beyond the importance of any names is that of the *thing itself*. Let the pupil not fail to get a clear conception in his mind of these seven tones, and of their relation one to another.

Thus they stand in all three notations, with the proviso already mentioned that the alphabetical series will not accommodate itself to a change of pitch.

8,	C.....	Do
7,	B.....	Ti
6,	A.....	La
5,	G.....	So
4,	F.....	Fa
3,	E.....	Mi
2,	D.....	Re
1,	C.....	Do

QUESTIONS.

1. What is the objection to the alphabetical series of names?
2. State the objection to the numeral series.
3. Give the principle which underlies the Tonic-Sol-Fa, and the reason of the name.
4. Which is the most important of the series? The next in importance? and the next?
5. What is more important than the name?

PLAYMATES.

AMERICAN MUSICAL TIMES EDITION,
D. O. EVANS.

By HARRY DACRE.

Andante moderato.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes. The piece concludes with a forte (*f*) dynamic and a 'FINE' marking.

The vocal line consists of a single staff with a treble clef and a key signature of one flat. The melody is simple and follows the rhythm of the lyrics.

1. Thro' the storms of life I've bat - tled, I have seen its dark - est side ;
 2. Ver - y well can I re - mem - ber, one young lad named Hen - ry Dare ;
 3. Some - times I have grown so wea - ry of the world and all its strife,
 4. This was some few years a - go, boys, yet re - mem - brance will not die,

The piano accompaniment for the first part of the lyrics is in 2/4 time, key of B-flat major. It features a mezzo-forte (*mf*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

The vocal line continues with a single staff in treble clef, B-flat major, 2/4 time.

For - tune has not deigned to hear me, tho' my lev - el best I've tried ;
 Bright - ly glad - some were his feat - ures, bright - ly gold - en was his hair ;
 Out of work and out of mon - ey, black and dis - mal seem'd this life.
 Nei - ther in the jail nor work - house have I yet been forced to lie ;

The piano accompaniment for the second part of the lyrics continues in 2/4 time, B-flat major, with a mezzo-forte (*mf*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

Some get but the milk and wa - ter, oth - ers get the rich - est cream,
 He was ev - 'ry bod - y's i - dol, soft - ened e'en the mas - ter's heart,
 One day by some chance I wan - dered past a man - sion in the "West,"
 But I've been in - side a work - house, I was sent for yes - ter - day,

rall.
 Off the mem - 'ries of my boy - hood, come back to me as a dream.
 When young Har - ry got in mis - chief, ev - 'ry bod - y took his part.
 "Doc - tor Jas - per" on the door - plate, on the steps I sank to rest.
 Some one dy - ing wished to see me, and I went with - out de - lay.

rall.

a tempo.
 All the trou - bles of those school - days cen - tered in the mas - ter's rule,
 Some few months a - go I met him, all his hair was turn - ing grey,
 Pres - ent - ly the door flew o - pen, could it be the Jack of yore?
 When I reached that wretch - ed bed - side, there lay, gasp - ing for his breath,

a tempo.

Playmates.

4



All we had to think or care for, were our les - sons and the school.
 When he saw me, with a shud - der he turned off an - oth - er way.
 John - ny Jas - per! don't you know me - your old play - mate? look once more!
 John - ny Jas - per! Doe - tor Jas - per! al - most at the gate of death!



Oft - times I do meet those play - mates, who once made this heart re - joice;
 Years a - go he robbed em - ploy - ers, been in pris - on as a thief!
 I am starv - ing, cold and home - less, help me! hear my pit - ous tale!"
 "Tom," he whis - pered, "I have fall - en from my wealth and grand es - tates—



Some are smil - ing, glad and heart - y, oth - ers sing with bro - ken voice—
 Sought in drink and dis - si - pa - tion, what he ne'er could find,—"re - lief!"
 "No!" said he, "I pay my tax - es! seek the work - house or the jail!"
 For my cou - el - ty, for - give me! don't say 'No,' we once were mates!"



Playmates.

Chorus.

mf *Tempo di Valse.*

Play - mates were we,..... Lit - tle we thought it then,.....

How we should change,..... When we should all be men, Ah!

Sweet boy - hood days,..... Free from all care and pain!.....

Play - mates! Play - mates! I wish we were boys a - gain!.....

rall. *f* *rall.* *D. S.*

WALSE.

AMERICAN MUSICAL TIMES EDITION,
D. O. EVANS.

FREDERIC CHOPIN.

Opus 70, No. 1. (Oeuvre posthume.)

Molto vivace. (♩ = 88.)

The musical score is presented in grand staff notation, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins with a dynamic marking of *f Brillante.* and a tempo of *Molto vivace.* with a quarter note equal to 88 beats per minute. The score is divided into four systems, each containing two measures. The first system includes a trill (tr) and a triplet. The second system features a trill and a triplet. The third system includes a trill and a triplet. The fourth system features a trill and a triplet. The score is marked with *Sva.* (Sustained) and *Ped.* (Pedal) markings, along with asterisks indicating specific pedal points. The piece concludes with a dynamic marking of *p* (piano).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with various ornaments and fingerings (1-5). Above the staff, there are two bracketed sections labeled "Sva." (Sustained Pedal). The lower staff contains a bass line with chords and single notes. Pedal markings "Ped." are placed below the bass staff, with asterisks indicating specific pedal points. A trill ornament "tr" is present in the upper staff.

Second system of musical notation, continuing the grand staff from the first system. It features similar melodic and bass line elements, with "Sva." markings and "Ped." instructions. The notation includes various rhythmic values and fingerings.

Third system of musical notation. It begins with the tempo marking "Meno mosso. (♩ = 96.)". The first measure is marked "Molto riten.". The second measure is marked "Cantabile. p". The notation includes complex chordal structures and fingerings in both staves. Pedal markings "Ped." are used throughout.

Fourth system of musical notation, continuing the piece with intricate chordal textures and melodic fragments. It includes detailed fingerings and "Ped." markings.

Fifth system of musical notation, the final system on the page. It concludes with complex harmonic structures and "Ped." markings.

Valse.

4

The first system of the piano score consists of two staves. The right hand (treble clef) plays a series of chords and single notes, with fingerings 4, 3, 4, 3, 4, 3, 5, 1, 5, 1, 5, 4. The left hand (bass clef) plays a simple accompaniment. Dynamics include *Ped.*, *cresc.*, *poco a poco*, and *poco*. There are asterisks under the first and last measures of both staves.

The second system continues the piece. The right hand has fingerings 5, 5, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. The left hand has fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *f*, *p*, and *Ped.*. There are asterisks under the first and last measures of both staves.

The third system features more complex right-hand passages with fingerings 5, 4, 4, 3, 4, 2, 3, 4, 3, 4, 3, 5, 4, 4, 3, 4, 2, 3. The left hand has fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *p* and *Ped.*. There are asterisks under the first and last measures of both staves.

The fourth system continues with right-hand fingerings 4, 3, 4, 2, 3, 4, 3, 4, 3, 5, 1, 5, 1, 5, 4. The left hand has fingerings 3, 4, 3, 3, 4, 3, 3, 4, 3, 3, 4, 3. Dynamics include *Ped.*, *cresc.*, *poco a poco*, and *poco*. There are asterisks under the first and last measures of both staves.

The fifth system features right-hand fingerings 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. The left hand has fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *f*, *p*, and *Ped.*. There are asterisks under the first and last measures of both staves.

Valse.

First system of musical notation. Treble and bass clefs. Includes fingerings (5, 4, 3, 2, 1), dynamics (*p*), and pedal markings (*Ped.*, asterisk).

Second system of musical notation. Treble and bass clefs. Includes fingerings, dynamics (*f brillante.*), and a tempo change marking (*Tempo 1.*). Includes a trill (*tr*) and a four-measure rest (*4*).

Third system of musical notation. Treble and bass clefs. Includes a *Sca.* marking, triplets, and a trill (*tr*). Includes a four-measure rest (*4*) and pedal markings.

Fourth system of musical notation. Treble and bass clefs. Includes a *Sca.* marking, triplets, a trill (*tr*), and a dynamic marking (*p*). Includes a four-measure rest (*4*) and pedal markings.

Fifth system of musical notation. Treble and bass clefs. Includes a *Sca.* marking, triplets, and a trill (*tr*). Includes a four-measure rest (*4*) and pedal markings.

SUMMER NIGHT.

SERENADE.

Words by T. C. EDWARDS.

Music by T. J. DAVIES.

♩ = 63.
Andante.

1st & 2d TENOR.

1. The e - ven - tide re - clines her head in sadness, To
2. The flow - ers weep their dew - y tears of sadness, And

1st & 2d BASS.

f

rest a - while in plac - id, in plac - id slum - ber sweet, While
humbly bow be - fore, be - fore the e - ven - tide, While

cres.

all night the hills a - dorned in ho - ly red - ness, Praise
ad - van - ces as a roy - al prin - cess, And

cres.

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THE COLLEGE EDITION.

THE COLLEGE EDITION OF METHODS, ETUDES, EXERCISES, WITH AMERICAN AND FOREIGN FINGERING WILL BE FOUND WELL ADAPTED TO SCHOOL WORK. IT CONTAINS ONLY THE BEST WORKS OF TEACHERS AND WRITERS, CONTAINING THE BEST VOCAL METHODS OF BONALDI, CONCONE, DAMOREAU, RICCI, LABLACHE, RANDEGGER, & C, PIANO METHODS OF BACH, CHOPIN, CZERNY, HELLER, KULLAK, LOESCHHORN, THALBERG; AND THE MODERN AMERICAN SCHOOL OF METHODS.

**The
And**

God, and a wor-ship at His feet.
with a shroud the world doth hide.

clouds to- geth-er swimming. With fan - cy gold-en ting - ing,
in the twilight ris - ing From peace - ful hearth's re - joic - ing,

The clouds to- geth-er swimming. With fancy gold-en ting - ing, And
And in the twilight ris - ing. From peaceful hearth's rejoic - ing, Are

night, good night. *p*

Through the summer's even-ing light, Breezes soft - ly say good night, And
sum - mer songs, with voi - ces light, Then the breez - es say good night, Are

night, good night.

ad lib. p

through the sum-mer's even-ing light, Breezes soft - ly say Good night.
sum - mer songs with voi - ces light, Then the breez - es say Good night.

WE WANT CANVASSERS.

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Think of it seriously, and see if you are not the person to win one of the finest pianos made by one of the most reliable houses. Our offer is genuine and no humbug. Similar offers, loosely worded, have sometimes been made by unscrupulous persons, and we have known them to be a cause of litigation. But our offer is made in all good faith. The number and description of the piano we propose to give can be found in the maker's catalogue. Let us hear from you, there is no time to be lost. Write the editor or the manager of
THE AMERICAN MUSICAL TIMES,

PERSONAL MENTION.

BARSTOW. Miss Grace Barstow of Oakland, Cal., has left for Berlin, Germany, where she will remain for a term of years. She is well provided with letters to the principal musicians and society people and will at once seek out her old friends the musical Morgan family. May she realize the rich promise of her future.

TARBEAUX. The popular general agent or travelling salesman Mr. A. A. Tarbeaux, making a tour of the states in the interest of the Mason & Hamlin Piano Co., of Boston, paid us a visit during the month. He is a genial gentleman, well calculated as to methods and sociability to further the interests of his firm. His visit was a very pleasant one to us; but he longed to get home.

RAE. "Rev. John Rae, Conductor," is the heading of a newspaper article referring to the excellent work of that gentleman as leader of a Sunday School orchestra. May his race be multiplied.

WOERNER. Mr. E. Woerner is at the head of the Euterpe Singing Society of Oakland, Cal., a society which is engaged in cantata and oratorio work.

HAUK. Minnie Hauk sang "Elsie's Dream from "Lohengrin," at the American concert in Brooklyn "in a manner that would have made Wagner's hair stand on end. It was the acme of absurdity." N. Y. Times. "Her voice has its old clearness, carrying quality and silvery finish, and she used it admirably in the lovely music of Elsie's Dream." Brooklyn Eagle.

CHASE. The many friends of Mr B. M. Chase, tenor at the First Church, Painesville will be grieved to learn that there is no hope for him recovering his lost eyesight, Mr. Chase being at present in New York city, whither he had gone to consult an eminent oculist with the above result.

LLOYD. Robert Lloyd is at the head of a flourishing glee club christened "The San Francisco Harmonic Choral Union," which meets every Thursday evening at the corner of Fell and Octavia streets. It is a decidedly thrifty infant, numbering fifty members and more in sight. Long life and prosperity attend it and its popular director.

SHERWOOD. Wm. Sherwood gives a series of piano recitals at the Chicago Conservatory, on Friday afternoons at 3 o'clock, January 23d, February 13th, March 6th, April 3rd and 6th, and May 8th and 29th, 1891. Each composition is introduced with remarks explanatory and instructive, thus making these recitals of special value to pupils.

BRAZIL, INDIANA.

The De Pauw Symphony Orchestra gave an excellent concert at McGregor Opera House on Friday March 20, 1891. This Orchestra of 40 pieces comprises the Faculty and members of "School of Music" connected with De Pauw University, Greencastle, Ind., Dean J. H. Howe, director. This entertainment was the dawning of a new era in the musical history of Brazil, the presentation of the following program, consisting of music of such high order being a rarity. The audience was not what it ought to be in numbers, but it included the greater part of our music loving people. The performances were highly appreciated and a few encores de-

manded. If we had entertainments of this nature frequently, the masses, ere long would learn to appreciate the best class of music. Let the good work go on. Here is the program as rendered;

1. OVERTURE—Golden Fleece (American Composition,
ORCHESTRA. Lavalee.
2. SOPRANO SOLO—The Mountaineer, Schubert.
FRAULEIN DAHL. (Acc. by Mr Recker.)
3. VIOLIN SOLO—Souvenir de Haydn, Leonard.
MISS MARQUIS.
4. SELECTION—Martha, Flotow.
ORCHESTRA.
5. CONTRALTO SOLO—My Heart at Thy Sweet Voice,
MISS HAMMOND. St. Saens.
6. VIOLONCELLO—Concerto in G minor—Adagio—Finale,
MR. RECKER. Golterman.
7. MARCHE MILITAIRE, Schubert.
(Transcribed for full orchestra by Director Howe.)
ORCHESTRA.
8. DUET—(From First Act, Opera of Martha,) Flotow.
FRAULEIN DAHL and MISS HAMMOND.
9. CLARINET SOLO—Divertissement. Beyer.
MR. HINSCHING.
10. } a. GAVOTTE, Schrappe.
} b. POLONAISE (Military,) (arranged for Orchestra,)
ORCHESTRA. Chopin.

HUMOROUS

MUSIC TEACHER. "How many kinds of time are there?"

BOY. "Two."

TEACHER. "What are they?"

BOY. "Day time and night time."

SHE. "What have you ever done to prove your love for me?"

HE. "Done! Why, I have done without my lunch every day for a week in order to take you to the opera last night."

—*Sparks.*

COMIC OPERA MANAGER. "So you wish to join the chorus, eh? What can you do?"

MISS GREEN, "Oh, I used to sing in the church choir in Squeehauket."

MANAGER, "Um—hum! I hardly think you would do. (Aside.) If she's been trained in a country choir, she'd have the whole company by the ears in a week." *Siftings.*

CONUNDRUM. Which is the most moral musical instrument? Ans. The *upright* piano.

Charles Lamb Kenney, the popular journalist, dining at the house of a friend, chanced to swallow a small piece of cork with his wine, the result being a severe fit of coughing.

"Take care my friend," said his next neighbor, with a feeble attempt at humor, "that's not the way for Cork." "No," gasped the irrepressible sufferer, "it's the way to kill Kenney." *London Truth.*

Young People Often Do.

Mrs. Cumso—How did Charlie and Mary get acquainted with each other?

Mrs. Fangle—They sang in the same church choir.

Mrs. Cumso—Oh, I see. They met by chants.

LOCAL NOTES.

PAINESVILLE, O.

The past month has been a noted one in music circles from the number of excellent entertainments with which the residents of our beautiful city have been regaled. First came the third concert of the Lake Erie Seminary course by the Philharmonic String Quartet, accompanied by Miss Lydia J. Champney in the following classic program, which was rendered in a highly artistic manner by this superb organization.

- | | | |
|--------------|---------------------------|--------------------|
| QUARTET. | Op. 18, C Minor, | Beethoven. |
| | Allegro ma non tanto, | |
| | Scherzo, | |
| | Minuetto, | |
| | Allegro. | |
| VIOLIN SOLO. | a. Reverie, | Vieuxtemps. |
| | b. Gavotte, Mignon, | Sarasate. |
| | c. Adagio non troppo, | Suite, Op. 34 Ries |
| | d. Perpetuum Mobile, | |
| | MR. JOHN MARQUARDT. | |
| QUARTET, | Andante Cantabile, | Tschaiskowsky. |
| 'CELLO SOLO. | Andante, Concerto, Op. 34 | Hans Sitt. |
| | Musette, | Lee. |
| | MR. CHAS. HEYDLER. | |
| QUARTET. | Op. 1. Andantino, | Svendsen. |
| | Finale, (allegro vivace). | |

The above was followed by a piano recital at the Seminary, by Mr. Constantin Sternberg. It is needless to say that the wonderful technique of this skilled artist was given full scope in a program of such varied excellence as the following, each and every number being rendered with the consummate skill and finish which characterizes the work of Mr. Sternberg.

CLASSIC:

GLUCK-ST. SAENS, Caprice [with fugue],—on airs from "Alceste."

DOM. SCARLATI, Sonata in E, [Pastorale, Allegro,]

ROMANTIC:

- | | |
|--------------|--|
| a. CHOPIN | Scherzo in B Minor, Op. 20. |
| b. " | Etude in F. Op. 25. No. 3. |
| c. JENSEN, | Nocturne in F sharp, Op. 78, No. 2. |
| d. SCHUMANN, | Andante con Variationi Scherzo. From the Concerto, Op. 14. |

CONTEMPORARIES:

- | | |
|------------------------------|------------------------------|
| a. RHEINBERGER [Munich] | Fugue in G Minor, Op. 5. |
| b. NICODE, [Dresden] | Phantasy, Op. 6, No. 2. |
| | (To the memory of Shumann.) |
| c. LEÉFSON, [Philadelphia] | Menuet a l'antique Op. 32. |
| | (Dedicated to C. Sternberg.) |
| d. W. F. BOOTHE, " | Concert Etudes in Octaves, |
| | (Dedicated to C. Sternberg.) |
| e. STERNBERG, [Philadelphia] | Barcorole Op. 22, No. 9. |
| f. " | Tarantella Op, 49, No. 2. |

POPULAR:

LISZT. Polonaise in E.

A large audience gathered at the M. E. Church on Wednesday evening March the 4, to enjoy the concert given under the auspices of the Epworth League by The High School Ladies' Chorus numbering 50 voices, Mr. J. Powell Jones, conductor; Mr. W. G. McCall, accompanist, and an orchestra under the direction of Mr. C. B. Holt. Dancla's selection

for two violins by the Misses Miller and George; the trio "Hear our Prayer," by the Misses Hickok and Ricket and Prof. Jones. and Ovide Musin's Mazurka, violin solo by Mrs. Holt are specially worthy of mention.

On March 14, the pupils at Lake Erie Seminary gave a Recital of vocal and instrumental music to invited friends, when the following program was rendered in a manner reflecting credit on those taking part:

- | | |
|---------------|--------------------------------|
| HELLER. | Etude, Op. 45, No. 24. |
| WAGNER-LISZT. | "O thou sublime evening star." |
| BACH J. S. | Invention [2 voiced] No. VIII. |
| VOLKMANN. | Tales of a Grandmother. |
| HELLER. | Etude. Op. 47. |
| MOREY. | The Hieland Laddie. |
| CHOPIN. | Prelude, Op. 28. No. 15. |
| HAYDN. | Symphony No. 11. Four hands. |
| | Menuet and Trio. |

The High School Ladies' Chorus, under the direction of Mr. J. Powell Jones, accompanied by Mr. McCall entertained the young ladies of the Seminary with a recital of six part songs for ladies' voices by Dr. Vincent, on Friday evening, March 30, the program exhibiting a variety of forms in part writing, and well calculated to display the degree of perfection in part singing which this excellent organization has attained under the baton of their teacher, Mr. Jones. It would be folly to discriminate where there was so much excellence, but we feel that special mention should be made of the exquisite rendering of "Lovely Rose," a part song with solo obligato, the solo being charmingly sung by Miss L. Grace Hickok. Precision of attack, purity of intonation; blending of voices and finished expression characterizing each number, the whole being heartily enjoyed by their fair hearers.

The Easter music in the Painesville churches was very fine. We regret we have no room for their programs.

LAKE ERIE SEMINARY.

THIRD CONCERT, Wednesday, Feb. 18, and FOURTH CONCERT, 25: given by the Philharmonic String Quartet and the eminent pianist Constantin Sternberg respectively were splendid displays of art and were well received.

SHARON, PA. ADVANCE OF MUSIC. The vocal musicians of Sharon organized a glee club on Sunday March 8, with sixteen members including the conductor and accompanist. The Orpheus Glee Club which was organized in this city some three years ago under the leadership of Prof. D. S. Davies for some reason has disbanded and the members of it being so much taken up in the work have re-organized under the name of The Mozart Glee Club. The following officers were appointed:—

- | | |
|----------------------------|------------------------------|
| President, | Mr. Thomas J. Hobbins. |
| Vice President..... | " Stephen Summers. |
| Secretary and Accompanist, | " John W. Jones, |
| Treasurer,..... | " Alfred Jones. |
| Conductor, | Prof. John Devereaux, |
| Business Committee, Messrs | John Evans, Thos. Barnes and |
| Wm. Evans. | |

Also, on March 1, was permanently organized a club called The Kimberly Glee Union, under the leadership of Prof. H. Baldwin. Accompanist Mr. Joe Fraxler. Success to the clubs, we say.

WILKESBARRE EISTEDDFOD, MARCH 17, 1891.

The Eisteddfod which was held in the Armory Hall, Wilkesbarre, on the above date was a grand success. The adjudicators were Dr. Clark and Prof. D. Gordon Thomas, both of Philadelphia and Prof. J. W. Parson Price of New York: Soloist of the Eisteddfod, Prof. Jas. Sauvage: Pianist, Tonzo Sauvage, son of the Professor. The prizes were awarded for singing as follows;—

MORNING SESSION.

Bass Solo. "The Skipper (W. H. Jude.) Seven competitors, Prize \$7.00 awarded to Mr. Richard Thomas, (Llew Herbert,) Scranton.

Soprano Solo. "The Beggar girl," (Dr. Parry) four competitors. Prize \$7.00 awarded to Miss Bronwen Joseph.

Tenor Solo and chorus, "Dear Friends of old" (Barns,) two parties competed and the prize was awarded to Mr. Daniel L. Davis and party, Scranton.

The event of the morning session was the contest for \$125 prize on the "Martyrs of the Arena" by a male party not exceeding forty in number. The following parties entered the contest;

"Pennsylvanians" from Hyde Park, conductor, Mr. Gwilym W. Evans:

"Scranton Glee Club," conductor, Mr. John T. Watkins

"Gwents," of Edwardsville, " Mr. Evan Davies:

"Calcotts" of Plymouth, " Mr. J. P. Thomas:

"The Hayden Glee Society" of Wilkesbarre, conductor, Mr. Oliver Rhydderch.

All sang well, but the laurel was carried by the "Gwents" of Edwardsville. This brought the morning session to a close.

AFTERNOON SESSION.

After a short address by the President, Ex-Postmaster-General Hon. T. L. James of New York, the meeting was opened by a song "Cambrian War Song" by Prof. D. Gordon Thomas, followed by competition on Alto Solo "The Old Street Lamp," Prize \$7.00. Fourteen entered the competition, and the prize was awarded to Mrs. Williams of Scranton.

By desire the old Welsh tune "Babel" was sung on the words "Bydd myrdd o ryfeddodau" led by G. M. Williams Esq. Mine Inspector, and fully 5000 people took part in the singing.

Tenor Solo. "His Salvation is nigh" (Bennet.) Thirteen competed. The prize was awarded to Mr. Richard Williams, Kingston.

Quartet competition, "Sleep my Darling," (Dr. Parry), Prize \$16. Four parties contested and the prize was divided between Mr. Morgan and party, of Hyde Park, and Mr. T. Williams (Eos Cynon) and party.

Song by Prof. Jas. Sauvage, "Victorious land of Wales," (Prof. Parsón Price.) His rich voice drew a loud applause, to which he responded by singing "Friars of Order Grey."

Competition on Baritone Solo, "Leaving yet Loving," three competing on the stage. The prize of \$7.00 was awarded to Mr. John Watkins of Scranton.

Competition on Chorus "O be joyful in God" (Dr. D. J. J. Mason.) Two choirs entered the competition, Rolling Mill Hill choir under the leadership of Mr. Rees D. Roderick

and the "Scranton Choral Society" under the leadership of Mr. Daniel Thomas.

The prize of \$150 and a gold medal value \$20 for the conductor, was awarded to the Scranton Choral Society.

EVENING SESSION.

This session was opened with the singing of "Hen Wlad by Nhadau" by Gwilym Eryri.

Competition on Soprano Solo "My lover's Bark is sailing home," (Dr. J. J. Mason.) 5 entered the competition and the prize \$7.00 was awarded to Miss Lizzie Hughes of Scranton.

Selection of Welsh Airs on the piano by Master Tonzo Sauvage. He was applauded, and he responded with another fine selection.

Following came Prof. J. Sauvage who sang "The Noble Boy of Truth." Its effect was such that a person could hear a pin drop on the floor and the audience were so touched that the tears were dropping from every eye in the vast multitude. Spell-bound to the singer Wilkesbarre will never forget the treat.

Competition on "Bridal of the Birds, (Brinley Richards.) This competition was by parties of twelve ladies, with a lady conductor. Four parties entered the competition: "Cor y Wig" from Hyde Park under the leadership of Mrs. John. "Cecilians" from Wilkesbarre, under the leadership of Mrs. J. H. P. Thomas, (Eos Tydvil:) "Sylvesters" of Plymouth under the leadership of Miss Minnie Williams and Miner's Mills party, under the leadership of Miss Edith Watkins. The prize of \$50 and a handsome Rocking Chair for the leader, was won amid applause by the "Cecilians" from Wilkesbarre under the leadership of Mrs. Thomas (Eos Tydvil,) who was called to the platform and greeted with another tumult of applause. The souvenir purse was put around her neck by Judge Rice, when Rev. T. C. Edwards (Cynon-fardd) took her by the hand and addressed her as follows:—

" I lead the leader to the chair
And let the news spread everywhere
That she conducted with full sway
In Wilkesbarre on St. Patrick's day;
And so it's only right and fair
That Eos Tydvil gets the chair."

Song by Prof. D. Gordon Thomas, "My Grandmother's Staff."

Prof. James Sauvage, again displayed his musical ability in an Italian song, and was loudly applauded. He responded by singing an Irish song, "I'm off to Philadelphia" in honor of St. Patrick.

After this the great event of the day came off. The grand competition of "Ye Nations," prize \$500 and a handsome chair value \$50 for the conductor.

Three choirs entered the competition, each numbering over 200 voices; Plymouth Choral Society, leader Mr. John P. Thomas; Wilkesbarre Choral Society, leader Mr. J. Ll. Evans; and "Cymrodorion Hyde Park," leader Dan Protheroe (Mus. Bac.) The prize was awarded the Cymrodorion, Hyde Park. This brought the great Eisteddfod to a close.

Gwilym Eryri announced that an Eisteddfod is to be held in connection with the World's Fair in Chicago, when there will be a prize of \$5000 for Choral competition.

Cor.

The pupils of Prof. T. J. Davies, Mus, Bac. made an excellent showing at the above meeting, every one of them gaining recognition as polished singers.

WHAT THEY SAY OF US

The second number is up to my expectation, and I expected not a little too. Not over six of any other musical magazine come to this city, and the subscribers of the 'TIMES' appreciate it and give it publicity all over the land. The anthem is simple-classical, easy-difficult, original-commonplace, and if rightly understood and sung as it should be sung, it is bound to produce very pleasing religious effects, and must become very popular. They are already preparing here to learn it. *W. H. Jones, Manhattan, Kansas.*

Mr. Editor,

In regard to your great venture and responsibility in your efforts to supply the wants of the musical instruction of the young and of singers generally, I wish to express myself right here. Your beautiful publication, THE AMERICAN MUSICAL TIMES is 'immense' in neatness of form, valuable in its instructions, quite proper in its lessons and well worthy of acceptance into the library of the most accurate and critical musicians and singers of the day. So I say, Excelsior! boys, Excelsior! *Giraldus Wyn, Newburgh, O.*

I have read the January and February numbers of the 'TIMES' with interest. I compliment you highly on the general appearance and excellence of your paper and trust that it will prove profitable in the same measure as it is bound to be useful. Yours very truly, *W. G. McCall, Painesville, O.*

Regarding the 'TIMES,' it is exceedingly good; and all who know anything about music acknowledge that it is up to the mark. *Prof. David Williams, Antrim, Pa.*

Your music in the January and February numbers is excellent. If you will continue to send as good in the future, (We propose to do it, and better. Ed.) we will say that your journal is the best in America.

Miss Ray Morgan.

Mr. James Parker.

" John Millward.

" Sam Thomson.

" Jacob Jones.

" Lad. Lodwick.

" John R. Lodwick, Newburgh, O.

I wish you and the AMERICAN MUSICAL TIMES the success which you so richly deserve. *Hayden Evans, Scranton, Pa.*

Very handsomely gotten up and contains a vast amount of matter of interest to all musicians aside from the music it contains. The music alone (in the first number) is worth more than the subscription price, \$1.50 a year. *Poultney Journal, Vt.*

This Journal is in the interest of music and musicians and will no doubt find its place in many homes of the Western Reserve where music is cultivated and loved. Typographically and musically it is a success. *Painesville Telegraph, O.*

Its contents are of an interesting character to all interested in music. It is replete with information furnished by competent writers and of instruction given in the several branches of music. It also includes many pages of fine music both vocal and instrumental. The 'Musical Times' was endorsed by the Eisteddfod held at the Opera house. *Telegram, Youngstown, O.*

BREVETTES.

--Interesting items.

--Let the new theatre chair come.

--Nordica is singing at Monte Carlo.

--The "Merry Monarch" pleases the Cincinnati folks.

--"It is too bad, that vibrato." Oakland (Cal.) Enquirer.

--Gounod has been sick for some time, and unable to work.

--It is bad to have duet singers hold different opinions as to time.

--Mrs. Louis A. Metzger, of Baltimore is winning laurels in that city.

--"But mark you, there was none of the abominable tremolo business."

--Pieces intended to be played in public should always be memorized.

--Joachim, the great violinist, is making a professional tour of Switzerland.

--There is some talk of a Festival to be held at Newark during the summer.

--Mr. John C. Freund has started a paper of his own in the interest of the music trades.

--Avoid unnecessary flourish of hands and arms at the piano, especially if you wear finger rings.

--The new fad, said to be very taking, is a morning musicale at the homes of musical ladies capable of managing it.

--Prof. Jenkin P. Jones, of Painesville, O., will adjudicate at the forthcoming Musical Festival at Middle Granville.

--Manhattan, Kan., it is said, has more musical people, according to its population, than any other city in the West.

--Next May the best May Festival ever given in Pittsburg will be under the direction of Carl Retter and Geo. C. Jenks.

--The Beethoven Society of Fort Wayne is rehearsing McFarren's "May Day" and Gounod's "Gallia," to be given in May.

--W. Rhys Herbert of Hazelton, Pa., is laying down a solid foundation for a successful teaching business. Success to the young Mus. Bac.

--It is seemingly a source of great gratification to the people of Boston that the Damrosch orchestra of New York will visit their city next season.

--The Auditorium of Chicago is the largest musical house in the world excepting the Royal Albert Hall of London and the Madison Square Garden of New York.

--Dr. Hugh A. Clarke of Philadelphia served as adjudicator with Prof. J. W. Parson Price, and Prof. D. Gordon Thomas at the late great Wilkesbarre Eisteddfod.

--"Mr.---who possesses the best bass voice in the city" of Manhattan, has been compelled to resign the leadership of the Choir. What an unfortunate result of booming him!

--The "Messiah" was lately given in Trenton, N. J. Miss Clementine de Vere, Miss Emily Winant, Mr. Leonard E. Auty and Mr. Franz Remmerts were the solo performers.

--True accompanying is much more difficult than even virtuoso playing, and yet many of those who can only give the common triad in the three positions think themselves capable of it.

--The First Congregational Sunday School of Oakland, Cal., has an orchestra, and gives concerts. About 2000 people attend them. Let there be more orchestras organized in the Sabbath Schools, and there will probably be less sabbath desecration.

LOCAL NOTES.

BALTIMORE, MD. Our correspondent sends us the following report from the 'Baltimore American' of a fine concert given at the Peabody Institute on Saturday March 7th, 1891. It was one of a series of excellent concerts given by that excellent school.

A Fine Concert. Works of Four Composers.

The Peabody concert programs are always fine, because all merely popular, catchy or trashy music is rigorously excluded. But the one last evening was of unusual excellence. There were four composers, covering a period of a century and a half in time, beginning with Gluck, of a hundred and fifty years ago, and ending with Burmeister's symphony poem in manuscript, and directed by its composer.

Gluck was that uneducated German who created the French school of Opera, and with it drove the Italian opera out of Paris. But one of his Operas has ever been produced in Baltimore; but all musical people will remember the great triumph of his "Orpheus," as brought out by Theodore Thomas and the American Opera Company with Hostreiter as Orpheus, with but three characters in the cast. The Opera produced a wonderful sensation, which will long be remembered. The simple and beautiful overture to the opera "Alceste," although a hundred years old, would be a feather in the cap of almost any modern composer. It was grandly played.

Berlioz very fitly followed Gluck as representing the same school, a hundred years later. Although overture in form and name, it is so large that it is in fact a symphonic poem on Shakspeare's tragedy. It is undoubtedly the best of all the Berlioz overtures, although some of the others are oftener performed. Mr. Hameric played the overture last year for Von Bulow and it gave him great delight, as he was not familiar with it, but was very favorably impressed by the way the orchestra played it.

Rubinstein's piano concerto in E flat major, No. 5, opus 94, was played for the first time in Baltimore at this concert by Mr. Harold Randolph. It is undoubtedly Rubinstein's best concerto, and received a magnificent rendition at the hands of Mr. Randolph. The first and last movements were given with great power and brilliancy, and the andante in fine contrast. The composition is in Rubinstein's own peculiar and original vein, and one that he has himself delighted in playing. Mr. Randolph caught the true spirit of the work, and his success was triumphant. He was heartily applauded after each movement and several times recalled.

Miss Emma Berger sang the Rubinstein concert air in excellent style. She is fond of dramatic music, and this work is exactly to her taste. It resembles the Beethoven "Ah, Perfido," and the Mendelssohn "Infelice," but is more dramatic and declamatory than either. Miss Berger was recalled after her excellent work.

Great interest was manifested in the last number on the program, Prof. Burmeister's new symphony poem. Like nearly everything in this concert, it was also dramatic in its composition. It was played with spirit and, although the last number to be heard, was greatly enjoyed, and Prof. Burmeister heartily recalled several times.

At the Academy of Music, Concert Hall, the Baltimore Symphony Orchestra are giving a second series of bi-monthly subscription concerts,

the sixth of which came off on Tuesday evening March 3, 1891, Ross Jungnickel, conductor, Mrs. Louis A. Metzger, contralto, and Mr. Paul Miersch, cellist. The night was very disagreeable, yet there was a good attendance. The symphony Orchestra are doing a great work, introducing the best works of modern masters, endeavoring to raise the tone of opera in the city, and to cultivate a taste for music of a high order. The following tasteful selection was the program of the sixth concert,

PRINCE IGOR.—(New Russian Opera.)
A, Borodine.

- a. March,
b. Overture.

ARIA. from the Opera Nadeshda.
G, Thomas.

Olga, the glory of our race.
MRS. LOUIS A. METZGER.

PRELUDE,—Maria Stuart, Op. 82
Fred. Brandeis.

CONCERTO, for Cello and Orchestra, Op. 33
R. Volkmann.

MR. PAUL MIERSCH,
SONGS.—a. Dedication R. Schumann.
b. The Asra A, Rubinstein.

MRS. LOUIS A. METZGER.
(Piano Accompaniment.)

ANDANTE CANTABILE, Op. 11
P. Tschaiakowsky.

STRING ORCHESTRA.
Overture.—Robespierre, Op. 55
H. Litolf.

Following the above on March 5th, as if to cater to the still popular desire to hear the older masters, Sig. Alfredo de Giorgio gave a fine concert of selections from the principal operas in Lehmann's Hall. All the performers are musicians of high standing in the city, and well worthy the best patronage, which they received. We append their program;

C. GOUNOD—"Meditation Sur le premier Prelude de S. Bach,

(For Violoncello, Organ and Piano.)

{ MR. J. J. WALSH,
MR. S. N. FRANK,
SIGNORA CONCEZIONE M. de' GIORGIO.

C. GOUNOD—"Medje" Canzone araba,
SIGNOR ALFREDO de' GIORGIO.

V. BELLINI—I. Puritani, "Qui la voce si soave,"

MISS BELLE BUMP.

G. VERNE—"Fantasia sull' Opera Aida," di G. Verdi.

(Violoncello and Piano.)

MR. J. J. WALSH.

(a.) F. P. TOSTI—La Serenata,
(b.) L. MILIOTTI—Povero Marinar.

MRS. THOMAS, J. SHROYCK

G. BIZET—Duetto from the Opera "Les Pecheurs des Perles,"

{ MR. LEE WALTER SUMNER.
SIGNOR ALFREDO de' GIORGIO.

(a.) F. P. TOSTI—Beauty's Eyes.
(b.) G. VERDI—Romanza dell' Opera Il Ballo in Maschera.

MRS. JOHN K. COWEN.

G. VERDI—Don Carlos, "Romanza Marchese di Posa,"

SIGNOR ALFREDO de' GIORGIO.

G. MEYERBEER—Dinorah, "Ombra leggiera,"
MISS ROSINA PIPITONE.

G. DONIZETTI—La Favorita, "Spirto gentile,"
MR. CARLOS N. SANCHEZ.

G. BIZET—Carmen, "Toreador,"
{ SIGNOR ALFREDO de' GIORGIA
and
CHORUS.

Mrs. Fannie Bloomfield-Zeisler ranks among the very first Pianists. Wherever she has played, she has been received with unbounded enthusiasm, spontaneous and genuine. She illustrates perfectly the falsity of the idea that it takes brute force to play the piano. It takes brains, temperament, and these she has in an eminent degree.

We have before us a large number of extracts from newspapers throughout the country which voice the general appreciation in which this great artist is held.

Assisted by Mrs. Louis A. Metzger, she gave the third of the four Piano recitals at Lehmann's Hall, Wednesday, March 4th. The following program indicates the high tone of these Recitals.

BACH-TAUSSIG. Toccata and Fugue.
BEETHOVEN. Sonata Appassionata, Op. 57.

ALLEGRO ASSAI.

ANDANTE CON MOTO.

ALLEGRO MA NON TROPPO.

GOUNOD. Queen of Sheba.
"More regal in his low estate."
MRS. LOUIS F. METZGER.

SCHUBERT. Impromptu,

MENDELSSOHN. Scherzo, E minor.

CHOPIN. Ballade, G minor, Op. 23.

LASSEN. { a. Spring Greeting.
{ b. I feel thy angel spirit.

GRIEG. c. Autumnal Gale.
MRS. LOUIS F. METZGER.

D'ALBERT. Gavotte.

LISZT. Tarantelle from Venezia e Napoli.

NEW YORK. May 5th, 1891, a concert will be given in the 13th Street church, for the benefit of Mr. Robert Roberts, 323 W. 17th Street. Mr. Roberts has been sick a long time, and is placed in charge of one of the most eminent physicians of the city. A prize of \$20 is offered for the best rendering of Dr. Parry's "The Tempest." We trust Mr. Roberts will have a rousing benefit.

YOUNGSTOWN. The Benefit concert of Mr. Wm. Lodwick, which came off on the 19th of March was quite a success both musically and pecuniarily. Miss Annie Aubrey sang some elegant selections in her cultured style, and Mr. B. B. Phillips was highly applauded for his baritone songs. Both received deafening recalls, to which they responded. Miss Maggie Edwards sang nicely Gwent's "When Snowdrop Buds" from the 'TIMES,' accompanied by Miss Anna Williams, and was also encored. Gwent's fine duet "He shall feed His flock" was well rendered by Miss Mattie Canfield and Mr. Llewelyn, and Mr. Daniel Evans sang a nice tenor song in his usual good style, except that a cold caused a break or two in his upper notes, which was a great pity, for it marred what might otherwise have been very fair singing. Miss McElevy, an accomplished pianist gave two selections on the piano with fine but quiet effect, and she was deservedly recalled. The cutest thing in the evening's performance was a violin solo by little Jonnie Jones, accompanied by his little mite of a sister, who simply rested against the stool, and played standing. But she made that piano rattle all the same. What these little promising buds of musicians

need is a thorough, complete training for the profession. They have the material for it. Miss Celia Davis sang "A bird in hand" in a cunning manner, and was recalled. Prof. Young and party also gave a male quartet to the great satisfaction of the boys.

Mention must be made of the Plymouth church choir, under the direction of Mr. Phillips, who gave very tastily the opening and closing selections, "The Last Rose"—that "thing of beauty" which is a "joy forever," and Dr. Parry's fine anthem "How Amiable." The accompanists for the evening were Prof. Hodges, who is recognized as having fine taste and ability as an accompanist, and Prof. Rowlands, the organist of Plymouth church, who accompanied very finely several of the numbers. Mr. Lewis Davies made quite a happy chairman.

Prof. Leibman's Orchestra was down for the opening number, but by some misunderstanding did not put in an appearance. There was a fine, appreciative audience, and a good round sum realized.

CLIPPINGS From The Golden Gate.

OAKLAND CAL. WANTED—A CRITIC.

This town is ripe for some fearless, honest, capable music criticism, such as may only properly come from a journal specially devoted to the interests of the art. And such a publication is among the probabilities of an early day. The authors of such criticism shall be nameless, so that their pens may be untrammelled. The facts are patent. A young singer or instrument player, petted and praised at home, and flattered abroad in private and church musicales, is given the heartiest applause from motives of friendship or policy and from the general ignorance of what constitutes correct art. Having had but little or no instruction, your home idol next appears as an "artist" in a concert program, and friendly claggers keep the ball a rolling. A virulent attack of "big head" follows which duly finds heroic treatment in the crushing humiliation of an ignominious defeat at the first assumption of legitimate lines. Teachers without conscience and friends without sense are the parties at fault.

YOUNG LADIES OF CALVARY CHURCH ACT FOR CHARITY.

The Semper Fidelis Society of Calvary Presbyterian Church gave lately a very good entertainment in Irving Hall. The Semper Fidelis is a charitable society and the proceeds of the entertainment will be devoted to good works.

The first part of the program included a short concert under the direction of Miss H. Hefron. The Dolores Club, consisting of O. Ellinghouse, D. McLaughlin, H. Gendar and W. Halletts, gave a quartet with two mandolins, a zither and a guitar. This was followed by a baritone solo by Prof. G. C. Munson and a piano solo by Miss Hefron. Little Master Hazel Barter won applause by his violin solo. Miss Lizzie Batchelor played the accompaniment. Miss Kelleher's recitation, "Echo in the Ferry," deserves special praise. Miss Hefron rendered the "Aria Semiramide" in an artistic manner. Professor Munson concluded the concert with a flute solo, accompanied by Prof. Gustav Scott.

The second part of the program included the performance of a beautiful allegorical play, "The Tournament of Idylcourt." The Tournament consists of a contest between Primeva, the goddess of nature, and Genia, the goddess of art, before Justitia, as to which should be considered the greater Justitia bids them win the heart of Poesie and let her decide. Primeva calls to her aid Flora and a host of nymphs, while Genia summons Painting, Sculpture and Music. Poesie decides that nature and art must work in unison, as they cannot be separated.

Portland, Or. ST. DAVID'S DAY.

The CAMBRIAN CHORAL SOCIETY of Portland and East Portland gave a grand concert at the Masonic Hall, Third and Alder Sts., on Monday evening March 2, 1891, under the able leadership of Mr. T. J. Jones of East Portland, Architect.

Miss Oda Hunt presided at the piano. Much credit is due this young lady. Being so young, and this being her first public appearance, her friends were naturally well pleased with her brilliant success. Following is the program, with friendly notes thereon:—

PART I.

No. 1—Song and Chorus "Beauteous Wales," by Mr. T. J. Jones, in alternate Welsh and English stanzas.

No. 2—Fifteen minutes address by the chairman Mr. T. W. Jenkins, which contained a great deal of information about St. David and his times. It seems that the course of true love did not "run smooth" in his time any more than it does in ours.

No. 3—Temperance Glee, "Shatter the Bonds" by John Thomas Blaenannerch. This glee was sung pretty well considering it was the first choral number on the program and that the singers were on a platform that was strange to them.

No. 4—Recitation "Regulus to the Carthaginians," by Mr. Brady. This gentleman is at home on the stage, and the audience were delighted with his recitation.

No. 5—Piano Solo "March of the Men of Harlech" with variations, by Brinley Richards. Master Hopkin Jenkins did very well with this very difficult piece and the audience were delighted.

No. 6—"Let the Hills resound," Brinley Richards, sung by a party from the choir and was exceedingly well rendered.

No. 7—"The Noble Boy of Truth," Dr. Parry, sung by Mr. L. D. Morris, whose voice was not in very good trim. It is a pity Mr. Morris did not select a song more suitable to his voice; but for all that he did it exceedingly well.

No. 8—Zyther Duet "Hunter's Joy Waltz." The playing of these young gentlemen took the audience by storm, and resulted in an encore. Every one was delighted with it.

No. 9—Solo "Ash Grove," sung by Miss Mwynwen Jones in Welsh, which the audience highly appreciated, and in responding to an encore she gave the ever acceptable "Dawn of Day." Miss Jones has a fine voice, but needs cultivation.

No. 10—Recitation, "Saint David's Day," written in Welsh for the occasion by Mr. Trevor Jones, and recited by Miss Lulu Jones, who is from seven to eight years old. Miss Jones' reciting was excellently done, and deserved the unanimous encore which she had. She responded with one stanza in English.

No. 11—Trio "Fair Flora decks," sung splendidly by a party of six from the choir.

No. 12—Glee, "Hail! Smiling Morn," by the choir, was a decided improvement on their previous effort, and ended the first part of the program with every one well pleased.

PART 2.

No. 1—Part second opened with an address, by Mr. Trevor Jones, who labored rather under a disadvantage on account of the chairman having gone over the same ground he intended to, but Mr. Jones was equal to the occasion and to the oft asked question of "Where is Wales anyhow? Is it way up North where they catch whales?" informed the audience that it was situated in the western part of Great Britain called the "Isle of the sea" and proceeded to describe geographically the location of Wales as seen on the map of the World.

No. 2—Song and Chorus. "Hob y deri dando." Mr. Trevor Jones and Mr. H. M. Thomas sang stanzas in Welsh and Mr. Richard Parcell in English. Chorus by the choir. It is needless to say that the audience were pleased with the singing of the piece. It was something new to most of them.

No. 3—Recitation. "Lochinvar" Mr. Morris, recitation of this piece received great applause.

No. 4—Solo. "Teddy Jones," sung by Mr. T. J. Jones, Teddy Jones proved without a doubt to his Uncle Rees that \$60 a month would keep him and his Laura, and the audience were satisfied for Mr. Jones had to come back and sing the Bells of Aberdovey to their great delight.

No. 5—Glee. "Awake Æolian Lyre." This piece was still an improvement on the other pieces sung by the choir.

No. 6—Solo. "The gentle Bird." Miss Anwyl-ed Jones, a younger sister of Miss Mwynwen Jones, sang in Welsh, which was well appreciated especially for one so young. She sang a stanza of the same as an encore.

No. 7—Recitation. "Too late for the Train." Miss Nellie Rogers is well known as a reciter and is a favorite at most entertainments. This was a very laughable piece which kept the audience in roars of laughter, responding to an encore she recited "How Jimmy tended the baby." We have no hesitation in saying that Jimmy was a very bad boy, else he would not have blacked the baby with his sister's shoe polish.

No. 8—Glee "Fair nature comes." This gem written by J. Thomas Blaenannerch, was sung by a party from the choir to English words by Prof. John Rogers. This was decidedly the gem of the evening as party singing.

No. 9—Solo. "Let me dream again" sung by Miss Thompson. This was the climax of solo singing, being the last and the best. Miss Thompson is an accomplished singer, with a fine voice. We can't say too much in her praise. She responded to an encore and sang "The Kerry Dance" amidst great applause and cries of encore.

No. 10—Glee. "The Tempest" by Dr. Parry. This was the crowning effort and a fitting climax to the whole of the choir's singing. It was grandly done.

No. 11—Last but not least, "Land of my Fathers." Song and chorus, the solo sung by Mr. T. J. Jones, one stanza in Welsh and one in English, the choir and audience joining in the chorus. This brought to a close a most enjoyable evening and also the close of the first concert given by the Cambrian Choral Society, everything was satisfactory to all and each one we meet who attended wants to know when we shall have another concert they seem so delighted and pleased.

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