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My Fiddle.

MY fiddle? Well, I kind o' keep her handy, don't you know? [bow
Though I ain't so much inclined to tromp the strings and switch the
As I was before the timber of my elbows got so dry,
And fingers were more limber like and caperish and spry.
Yet I can plunk and plunk and plink,
And tune her up and play,
And jest lean back and laugh and wink
At every rainy day.

My playin's only middlin—tunes I picked up when a boy—
The kind o' sort o' fiddlin that the folks call corduroy;
"The Old Fat Gal" and "Ryestraw" and "My Sailor's on the Sea,"
Is the cowntillions that I saw when the ch'ice is left to me.
And so I plunk and plunk and plink,
And rosum up my bow,
And play the tunes that make you think
The devil's in your toe!

* * * * *

That's how this here old fiddle's won my heart's indurin' love!
From the strings across the middle to the schreechin' up above—
From her apern, over bridge, and to the ribbon round the throat.
She's a wooin', cooin' pigeon, singin' "Love me" every note!

And so I pat her neck, and plink
Her strings with lovin' hands,
And list'nin' clost, I sometimes think
She kind o' understands!

—James Whitcomb Riley.

GLUCK, one of the most celebrated of German composers, for a time, earned his living teaching and playing the violin in different villages; he often took his pay in eggs, which he exchanged for bread. As a man, Gluck was pure and quiet in manner; but he was addicted to strong drink. His wife, who knew his weakness, also knew how prejudicial strong drinks were to his health, and kept careful watch over him. But one day, when a friend came to dine with Gluck, coffee and liquors were served after the repast. The master, who had been deprived of such things for a long time, took advantage of a moment when his wife turned her back, seized the decanter of brandy and swallowed the contents at once. This imprudence was immediately followed by a fit of apoplexy, which carried off the illustrious musician. Gluck delighted to compose out of doors in the bright sunshine. —
Presto.

"I examined the relations of music to poetry, and came to the conclusion that the extreme limits of one mark the exact point at which the sphere of the other begins, and that it is, therefore, a close union of both which affords us the means of expressing, with the utmost truth and clearness, what separately and individually they cannot express."—
Richard Wagner.

Obituary—Gwilym Gwent, aged 56, of Wilkesbarre, an eminent Welsh composer, died suddenly at Plymouth Saturday, July 4th, from the effects of a ruptured blood vessel.

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QUESTION BOX.

MR. EDITOR—Is the Metronome time to be taken on "Andante?" If not, how many quarter notes are to be played per minute for the "Andante?"
WILLIAM MANN.

ANS.—If we rightly understand your question you want to know whether the marked metronome time is obligatory. If not, you want us to fix another time, which, by the way, would have no more authority back of it than the present marked metronomical time, nor even as much, since we are not the composer of the piece, the time of which is in dispute.

Unfortunately, time marks, such as Largo, Andante, Allegro, Presto, have no definite rate of movement assigned to them by a common consensus of musicians. Every composer marks his "Andante" to suit himself. We have seen "Andante" 75, up to "Andante" 125, or thereabouts, showing that composers' conceptions of the time value of the term differed largely. There being no definite rate of movement for the term, agreed upon by those who need to use it, the whole matter is left open to the taste or no taste, judgment or no judgment of the performer. Truly, the four terms already referred to form a series of time marks, which, as related to one another grow in quickness of movement; but how much movement, as marked by a time-instrument each one shall have, is still an open question.

There is no inexorable law to compel a man to stick by the metronome marks. They may, or they may not be the best for the movement of the piece. Thousands of them are disregarded every day and not without reason. They were given as a general hint to a class of people, at a certain time, under certain circumstances people, time, and circumstances change. Marks become obsolete, useless, and new indications of time appear in subsequent editions of the same works in conformity with this law of change.

In justice to the composer, if he has marked the time by the metronome, that mark should be followed. Nevertheless, since the marking was only an expression of personal opinion, there is nothing but regard to the composer that makes that mark obligatory. On broader or more general grounds, there is no reason in the world why the marked time should be followed, since it is quite possible that substantial reasons, of which even the composer himself was not cognizant, might be given for using a different movement, or time. Thus we find plenty of evidence that time and place and force enter largely as factors into the fixing the rate of any time character, "Andante" among them. In proof of this, it may be remarked that large, unwieldy choruses require slower time, and small, light companies a quicker time to the same piece. The heavy ponderous chorals of older countries and larger congregations can not become popular in our country, for the reason that we are a scattered people, and meet usually in small bodies. Hence the reason for the light style used in congregational worship. Heavy bands, with plenty of sustaining force may well play the overture, sonata, and symphony; but small country bands will ever be content with the waltz, quadrille, gavotte, and gallop. Even the same band or choir, performing in a large pavillion will instinctively feel the need of a slower movement, than they will in a small, crowded place. Thus circumstances, in a large measure, indicate the need of varying the pace of a piece, and the need will always seek its gratification. Thus it can be seen, that while we have hero-worship just enough to respectfully regard the wishes of the

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composer, as marked by his metronomical characters, we would by no means hang a man for using his own judgment. But since it may, or may not be more just than that of the composer, he is, of course, taking his risks with those who, like himself, may possess an opinion on the matter. We mean, he is still amenable to the common sense of the musical world round about him, by whose dictum he will either stand or fall, which is the legitimate consequence of this liberty granted him. Metronome marks are mere hints, given with a view to the proper conception of the movement of time, and are not obligatory except in so far as they shall be found the best adapted to the best rendition of the piece. No man has, and we had almost said, no man can fix the rate for these time indications, any more than he can for the exact amount of power to be used in the force indications, pp. p. f. ff. What is forte to one is only piano to another; what is allegro to one is only andante to another, and vice versa. The definition of the term given by Ebenezer Prout in Grove's Dictionary of music and musicians is this "From the Italian verb *andare*, —to go. Going, moving along at a moderate pace. In modern music this word is chiefly used to designate a rather slow rate of movement; formerly however it was used more generally in its literal sense. Thus in Handel's music we frequently find the indication 'andante allegro,' a contradiction in terms in the modern sense of the words, but by which is simply meant 'moving briskly.' Andante is a quicker rate of movement than larghetto, but on the other hand is slower than allegretto. As with most other time indications it is frequently modified in meaning by the addition of other words, e. g., 'andante sostenuto' would be a little slower, and 'andante un poco allegretto' or 'andante con moto' a trifle faster, than 'andante' alone. Like *idagio*, *largo*, etc., this word is also used as the name of a piece of music (e. g. Beethoven's 'Andante in F') or as the name of a slow movement of a symphony, sonata, etc."

Trade Chat

Henry Kroeger is traveling among his western agents.

Mr. Horace Waters, who has been quite ill, is now slowly recovering.

A Mason & Hamlin American organ is now in Rathoen church.—*London Times*.

Behr Bros. pianos are represented in Springfield, Mass., by the Taylor Music House.

Mr. H. M. Brainard, of Cleveland, has just returned from a week's visit to New York.

Cornish & Co., of Washington, N. J., are manufacturing pianos, their first being very desirable.

The Chickering piano will be exclusively used in the Cincinnati college of music in the future.

A. Hurd, of Corry, Pa., piano dealer, will make the Chickering piano his leading instrument.

W. W. Kimball & Co., Chicago, are having excellent success with their New Scale Kimball pianos.

Mr. Thomas Groggan, of Thomas Groggan & Bro., Galveston, Texas, has been elected a member of the city council.

Ceruelas, the Spanish virtuoso, charmed the Bostonians with his exquisite playing on a Henry F. Miller Artist's Grand.

B. Dreher's Sons, of Cleveland, are pushing the Haines Bros. pianos, having sold over 100 of these instruments since last August.

Peek & Son, New York, manufacturers of "The Opera" piano, make a very beautiful, unique and durable piano. Mr. Albert Nyvall, the advertising manager, is a genial gentleman.

The music and piano rooms of the H. M. Brainard Co., in Cleveland, are situated on the corner of Euclid avenue and Erie street in that city, and are without doubt the handsomest and most conveniently arranged in the state. They do a very prosperous business and are at the head of the trade in northern Ohio.

John D. Pease, of the Pease Piano Co., says: "Last year we did an exceptionally large business and see no reason why we cannot do as well this year. Certainly, we are behind a little, corresponding with this time last year, but there has been an almost general depression in the trade since January, and if the prospect for the future business is any criterion, it will more than square itself by the time the fall trade is over."—*Music Trades*.

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OUR PRIZE.

Adjudication of Sacred Song by D. J. J. Mason,
Mus. Doc., Wilkesbarre, Pa.

To the Editor American Musical Times:

In the competition for the prize given by your journal I have eight compositions. They have given me some little trouble, especially in deciding which was the best. It was a much easier matter to mark the best musician than to tell which was the best composition of the eight. All have some experience musically and as composers. All have more or less knowledge of harmony and part-writing, and the poorest displays some independence in the accompaniment. Although form, as far as plan is concerned, is on the whole, good, yet key-tonality does not bear so good an average. On the other hand few have modern tendencies, and fewer still study modern compositions. Some are antiquated. Chromatic harmony is little understood, and when this is indulged in, it weakens the composition rather than strengthens. Originality again is a weak point in all. Even the best of them is deficient in this as well as in creative power. One or two are stronger in the creative element though weak in originality and woefully weak in the treatment of chromatic harmony and in key-tonality.

*“Musicus” has a good composition in many respects. His is the most musician-like of all. He is more modern in experience, in ideas, and in the clothing of them. He is also superior in form and key-tonality. The recitative and motif in accompaniment are good and effective, and what is strange, this part is the best of the work. The melody lacks broadness, and there is a feeling of stiffness and monotony at times, though clothed in varied and florid accompaniment. This accompaniment is also at times crowded and heavy, and in the second movement, B flat, the MS. is hard to read. The refrain, “Deliverance,” is rather effective, but the return to E flat from the second movement is strained. A part of a familiar hymn, “Palms of Victory,” is introduced to close the song. Musicus reminds you of Wagner in his introduction, but of Cowen in the melody and accompaniment. The song is entitled “The Traveler.”

* Send name and address and secure prize.

“Viola” has an aria for soprano or tenor in the key of G entitled “I Waited Patiently for the Lord.” This composer has some creative power. His melody is flowing and very singable, and some phrases are very pretty. He has a good idea of form, for the song is well planned. On the other hand he is weak in originality. Some of his opening phrases remind me very strongly of a Sunday school tune sang when I was a child. Then again, his harmony is weak and thin, so also his accompaniment. He is weak in the relationship of chords and at times in the resolution of discords. Simplicity combined with strength and knowledge is a good thing, but combined with weakness in almost every other element, makes the whole of little value.

A twin sister or brother of the above is a song by “Augustus,” entitled “God is a Spirit.” Both, I believe, are from the same pen and brain. My remarks on Viola are applicable to Augustus. We have the same merits and demerits. Plan is good; melody is simple, pretty and flowing; originality weak, reminding you often of Bennett; harmony and accompaniment also weak and thin; lack of certainty in ideas. An example of weakness in this composer is to be seen in the introduction to this song. It actually ends in the ninth bar, when the melody begins. But leading into the seventh bar is a full cadence. Not satisfied with this, thinking, perhaps, that the rhythm was not square enough, he adds a tail of nothing but tonic, sub-dominant, dominant, and tonic, making another real cadence without any apparent meaning or point. In the whole song, thirteen cadences in the tonic key are to be found.

†“Llew Monmouth” has a song in A flat, entitled “Like as a Father.” Llew is not ferocious this time. He has a melody that is easy, plain, flowing and singable. His harmony, on the whole, is good. Here and there, though, he is a little radical, especially in the resolution of discords, and the use of passing notes. It is true that rules are gleaned for us from the compositions of masters. If we deviate from and break these, there should be purpose, point and good effect. Llew’s accompaniment is also flowing and interesting. There is weakness here and there, but the interest is kept, generally to the end. I cannot commend as effective though, his scale passages with the sustained chords, towards the end. The hand cannot sustain the chord and play the scale, and if you use the pedal on the piano, then the effect of the passing notes sustained will be very unpleasant. This, of course, is applicable to the piano or organ. In writing for the orchestra the figures could be used successfully. Llew is a student of Mendelssohn. This song is strongly Mendelssohnian in character and often reminds you of the same composer.

“Trib” has a little, very small song in D flat entitled, “He Wipes the Tear From Every Eye.” There is not much to say, for the little song is harmless. Though not very original, yet I like it. There is sweetness, pathos and adaptability. It is generally correct. One or two places could be mended. There are two verses repeated to the same music. Fact is Trib sings well and sweetly, and I believe his song would be popular. Trib should do more.

“Hugh Conway’s” effusion is in A, entitled, “I Will Exalt Thee.” Conway has considerable knowledge and experience, he writes con spirito. There is fire and animation, and decided interest to the end. The accompaniment

† Send name and address and secure prize.

is busy and well adapted albeit thin here and there. There are a few mistakes easily mended, but on the whole very correct. The form is good and the modulations very effective. There are a few phrases, especially the sequence on the fourth page of the MS., very strong and almost out of place in the song. But the style I do not like. It is somewhat antiquated, and again not very original, reminding you often of Costa. Conway is ambitious and I would advise him therefore, to diverge and enter another channel for his studies. If he feeds himself—musically of course—on more solid food, I am sure he will, in the near future, do well.

“Arno” writes on “My Shepherd and Friend,” in the key of C. The creative element in Arno is very weak. Still in this again we have a fairly good idea of plan. His modulations are frivolous and unsatisfactory, and he ends off very abruptly with hardly a feeling of tonic key. This is caused by the constant changes of keys in the last movement, after the return to the first subject, there being, altogether, two or three bass in the tonic key. Young composers should not forget that it is somewhat difficult to re-establish the tonic after wandering on the sub-dominant. On this account also the tonality at the end of this song is left in a doubtful state. In the use of chromatic harmony Arno is also very crude. What modern theorists term the tonic and super-tonic chromatic chords are very excellent when used properly, and with a purpose; but when, as in this composition, they continually loom up like a spectre, improperly used and without any apparent meaning, they most decidedly weaken the work. Rhythmically this composer is also inferior. His two bar sentences soon become monotonous.

“Alpheus” and Arno I believe to be the same composer, in the “Burden Bearer,” though he has been more successful. There is more grip; (don't be frightened at the word) his ideas being more continuous and stronger. His form is again good, and he is less unmeaningly chromatic. He has managed this time also to be a little out of the ordinary. The introduction has a four bar phrase. The beginning of song has two five bar phrases. Then again from bar phrases until the return of the first subject, when we have the repetition of the five bar phrases, after which square again to the end. The key is E minor. The second movement is in E major. We have the return of the first subject in the tonic key and then a change to G and ending in this key. Why in G? The change from E minor to E major, and from 4-4 to 3-4 is good and effective. There is considerable knowledge of harmony, but the creative power is decidedly weak.

Briefly I have commented on the eight compositions. Much more could be said had I the time to spare.

I have not used the conventional plan of classifying them, but there are of course, as you perceive, degrees. We have the usual good, better best. Before announcing the verdict I would say this to these composers, applicable to most of them at any rate—read, play, sing and hear better music. This is needed, perhaps, as much as anything. A few, very evidently, are acquainted with Mendelssohn, Cowen, Sullivan and a little of Wagner. These are good, but there is still a much broader field. It is necessary to know good music to be able to compose well, and even to be original.

Musicus is, probably, not as singable as some of the others, but he is more learned, more varied and more solid in thought, and he has the most musician-like composition of the eight. He is, therefore, I consider, the best.

Ellew Monmouth is, perhaps, more singable than Musicus but inferior generally, in other respects. Yet he is superior to the other six competitors. Him I consider the second best.

Were there a third prize I would give it to Trib. Perhaps, Mr. Editor, you will forgive me the suggestion of having the eight compositions appear in THE TIMES. Four of them you will find to need much overhauling. It any rate I would recommend the publication of Trib's composition, with the two best. Yours sincerely,

D. J. J. MASON.

ONE THOUSAND DOLLARS!

PRIZE COMPETITION.

THE music committee for the 27th Saengerfest of the North American Saenger Bund, to be held in Cleveland, Ohio, in 1893, issues, in conformity to a resolution adopted by the executive board, the following circular for a prize competition:

1. For an effective massed chorus, (male choruses) with grand orchestral accompaniment, in the form of a cantata ballade, secular oratorio, dramatic scene, or a broadly devised and intimately connected series of male choruses.

2. The use of eventual solo parts, (soprano, alto, tenor, baritone or bass) is left wholly to the free choice of the composer.

3. The compositions that are submitted, must be entirely original, must never have appeared in print, or have been duplicated by any other process.

4. The compositions to be submitted for the prize competition must have nothing on its first page, except a plainly written motto, an exact copy of which is to appear upon a sealed envelope in which the name and address of the composer is to be forwarded.

5. The prize for the best composition, that is, for that composition which is considered to be the best by the votes of the judges, shall be one thousand dollars, (about 4,000 Marka.)

6. In consideration of this award the executive board of the 26th North American Saengerfest will become the sole owner of this prize composition.

7. All compositions must be submitted in complete score, and this plainly written.

8. The choice of the subject and the material is left wholly to the composer.

9. The competition is an International one, consequently open to the world, but all the compositions entered for the competition must have a German text.

10. The time required for the rendition of the work must not exceed forty minutes.

11. The compositions must be in the hands of the music committee by the 1st of February, 1892.

12. The prize is to be awarded by three prize judges, whose names will be announced at the proper time.

13. The prize fee will be paid to the composer at the close of the 27th Saengerfest of the North American Saenger Bund.

14. All the other compositions will be returned to the

respective composers, postage paid, and the music committee agrees to make no disposition of such compositions whatever.

EMIL RING,

General Conductor.

NOTICE—The music committee contemplates offering another prize for a chorus of welcome for mixed chorus, with German text, (with or without solo) and orchestral accompaniment, and for which the conditions are to be arranged at a subsequent meeting. Only composers living in America are allowed to compete for this prize.

Tonic Sol-Fa Jubilee Meetings.

[London Musical Times.]

THE arrangements for the metropolitan gatherings to be held in connection with the tonic sol-fa jubilee are now fairly complete. The meeting will be fitly inaugurated on Tuesday, July 7, at 7 p. m., by a festival service in St. Paul's cathedral. It is expected that the vast building will be filled by a congregation able to sing by note. A book containing the music to be sung is being printed in the tonic sol-fa notation for the use of all who attend. The collection includes Tallis's Responses, "O clap your hands" (Stainer), King's Service in F, and the "Hallelujah" chorus (Handel). Dr. Martin will conduct and Mr. Hodge will be at the organ. The preacher will be Bishop Mitchinson, who, when Bishop of Barbadoes, trained a choir of colored singers on the tonic sol-fa system for his cathedral. On Saturday, July 11, there will be an In Memoriam visit to the grave of John Curwen (the founder of the system) at Ilford cemetery. On Tuesday, July 14, there will be a *Conversazione* of the Curwen club in Exeter Hall. On Wednesday, the 15, there will be a soiree at the same place, organized by the association of tonic sol-fa choirs. On Thursday, the 16th, in the afternoon, choral competitions will be held between selected choirs from London day schools again at Exeter Hall, and on the evening of the same day there will be an invitation reception by the president of the tonic sol-fa college, Mr. J. S. Curwen, at the galleries of the Royal Society of British Artists, Pall Mall. On Friday, July 17, at 3 p. m., there will be a conference, and in the evening of the same day a great public meeting, at Exeter Hall, at which His Honor Judge Lushington, will preside. Choirs from Swansea and Sheffield will perform, and a portrait and address will be presented to Mr. Griffiths, the veteran secretary of the college. The culminating point will be reached on Saturday, July 18, when, at the crystal palace, choral competitions will be adjudicated by Sir John Stainer, and four great concerts will be given: a morning concert by 5,000 juveniles, including a juvenile orchestra, conducted by Mr. A. L. Cowley; an afternoon concert by 5,000 adult members of provincial choirs from all parts of the kingdom, conducted by Mr. L. C. Venables; an evening concert by united metropolitan choirs, conducted by Mr. W. G. McNaught; and a mass concert by visitors and choir combined. The afternoon program will include "The Song of Victory," by Hiller; and the evening program, "The Song of Miriam," by Schubert; "By Babylon's Wave," by Gounod; and the march from "Tannhauser," by Wagner. At both these concerts the elaborate setting of the prize ode, "The Spirit of Song," composed by Mr. A. L. Cowley, will also be performed. The mass concert will consist of national airs. Truly tonic sol-faists will be very much in evidence during this busy time.

The World of Music.

Patti is at her home in Wales.

Miss Amy Fay has sailed for Europe.

Mr. Walter Emerson has returned to Boston.

Miss Liliene Standiford will visit Philadelphia and Boston.

Prof. Liebman will remain in the city teaching all summer.

Prof. S. H. Lightner will officiate at the Trumbull county Institute to be held at Warren, Ohio, July 27th.

Mrs. D. M. Wilson will take much needed rest at Cambridge, returning in September to resume her teaching.

Mrs. E. Williams will remain in the city hard at work, as the majority of her pupils desire to study all through the summer.

Miss Harriet E. Thorn will recreate at Cambridge for a week, visiting friends at Toledo and returning after a trip up the lake.

Miss Belle Wilson, of Newton Falls, Ohio, is in the city taking a conservatory course in vocal culture with Mrs. Tavalaw Evans.

Miss Ottilie Fisher has just returned from New England Conservatory of Music, Boston, where she has been studying music for the past year.

Miss F. Hirschberg will leave for New York City July 20th. She will take a thorough course of instruction on the violin, her favorite instrument.

D. Prothere, Mus. Bac., sailed June 24th on a trip through England and Wales. Will report the National Eisteddfod to THE AMERICAN MUSICAL TIMES. He is visiting Patti at her home, Craig-y-Castle.

Miss Helen C. Livingstone, Baltimore, sailed June 17th on the Dresden, North German Loyd, accompanied by her sister, Miss Carrie. They will travel extensively in Germany and Switzerland, visiting Bayreuth for the festival.

The sixth annual examination of the American College of Musicians commenced Tuesday, June 30th at 9:30 a. m., at the University of the City of New York. The annual meeting for the election of officers, etc., will be held on Friday evening July 3. Mr. Bowman, of Newark, N. J., is president of the college.

In our account of the Sauvage concert held in Shenandoah, Pa., on May 27th, the name of Miss Jannet Bevan was unintentionally omitted. Miss Bevan has a very sweet soprano voice, and sang "When the Midnight Moon is Shining" very effectively at the concert. She has gone on a visiting tour to Europe for the season, and we hope she will derive all the enjoyment possible from the trip.

Mrs. Anna Mooney Burch, soprano, and Dr. Carl Martin, bass, were the soloists at the Roseville avenue Presbyterian church in Newark, N. J., Sunday, June 22, where they sang: "Fear Not Ye, O Israel," D. Buck; "Lord, Remember Me," Danks; "Praise the Lord," Rupes, and "Savior Like a Shepherd Lead Us." Mr. Dencklee played "Andante," from D minor sonata, Merkel, and "Allegretto," from Opus. 63 Volkmann.



The Music Trades.

Albert Weber returned to New York June 26th, from his European trip, enjoying excellent health.

C. F. Briggs & Co., Boston, Mass., have issued a handsome sixteen page piano catalogue in embossed covers.

Mr. Pease, of the Pease Piano Company, New York, is preparing a new scale for his piano and anticipates having it in full readiness for the fall trade.

The Miller Organ Co., of Lebanon, Pa., are making excellent organs, using none but the very best materials and skilled workmanship, hence enjoying a very satisfactory trade.

Century Piano Company make an elegant line of pianos in oak, mahogany and Circasian walnut. Minneapolis factory Main, Bank and Prince streets. New York factory Nos. 451-457 West Fortieth street.

The Oliver Ditson Company have purchased the sheet music plates and stock of the Newhall & Evans Company, Cincinnati. The same will be transferred to headquarters in Boston, at once and all orders for such will be promptly filled.

Messrs. Lyon, Potter & Co., and the Mason & Hamlin Organ and Piano Co., of Chicago, through Manager J. H. Reardon, have offered organs as prizes at the picnic to be held in aid of the Chicago Waif's Mission and Training school.

The sale of Steinway pianos in Cleveland and northern Ohio is larger this year than ever known before. The territory is controlled by the H. M. Brainard Co., of Cleveland, with sub-agencies in nearly all the important northern Ohio towns. Youngstown and Mahoning county is under their supervision.

H. Haltzman & Sons, Pittsburg, Pa., manufacture the finest line of piano covers in this country. We wish to call special attention to their novelties—a variety of knotted fringe fronts and ends in plush, velour and silk draperies. Their striped rubber covers are without doubt the most unique and beautiful in the market.

The manufacture of the Albrecht piano will cease on January 1, and Blasius & Sons, the manufacturers, will devote all their time and attention to the Blasius & Sons piano, which will by that time be made in quantities of at least thirty-five a week for which in retail in Philadelphia and wholesale all over the country will have ample outlet.

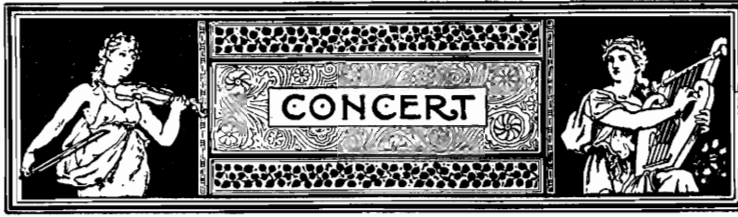
Blasius & Sons have developed unusual energy in their piano manufacturing business and are creating a demand for the Blasius piano among the best elements of Philadelphia and Pennsylvania society. The Albrecht piano has just been taken by Mellor & Hoene, of Pittsburg.—*Exchange*.

In the House of Lords, after a discussion on the Copyright bill on the 11th ult., Lord Monkswell asked their lordships to allow the bill to be read a second time on the understanding that it should not be further proceeded with this session.—*London Musical Times*.

Since Mr. Otto L. Braumuller returned from his western trip he has had to tax his facilities to fill his orders in time. He increased the number of his employes fully fifty per cent., and yet he has to work hard to satisfy his customers. During his trip he established several excellent agencies. He is much pleased with the reports he heard of his pianos, all of which were in their favor. Many of the orders taken while on his trip have since been duplicated, and from the appearance of things the future is auspicious for the Braumuller piano.—*Music Trade Free Press*.

One of the most important improvements made in the piano is the Mason & Hamlin Screw Stringer. It is ten years since the company added the manufacture of pianos to that of organs. During that period they have added many improvements to their instruments, which are in every respect strictly first-class. Few stringing devices have proved successful, but the Mason & Hamlin screw stringer has been praised for its efficiency both at home and abroad. The characteristics of the house of Mason & Hamlin are that everything they do is strictly thorough and first-class. They have unusually good manufacturing facilities, of which they make the very best use.

At the International Exhibition, just closed, at Kingston, Jamaica, the Mason & Hamlin piano forte received the diploma of honor, the highest possible award, and conferred only for superlative excellence. Several makers received gold or silver medals,—firms from America, England, Germany and Canada being in competition,—but Messrs. Mason & Hamlin were the only piano manufacturers to receive the diploma of honor. The Mason & Hamlin piano has now received the highest possible award at three great world's exhibitions, as follows: Amsterdam, 1883; New Orleans, 1885; Jamaica, 1891; and has not been exhibited elsewhere.



PARTICULARLY PLEASING

Was the Institute Orchestral and Band Concert Given by Prof. Dana.

[Warren, O. Chronicle, June 10, 1891.]

THE annual concert of Dana's Musical Institute, at the Opera House, was entirely enjoyable, and the presentation of flowers by the admirers of the players and the conferring of medals for proficiency lent a suggestiveness of commencement to the occasion that was highly pleasurable. There were no graduates from the Institute this year.

The program presented was arranged to contain something that would please everybody, and the variety of compositions presented in solo, orchestra and band numbers certainly accomplished what was intended in the way of suiting the taste of a general audience.

Part first was given over to the soloists and orchestra. As Prof. Dana appeared, to conduct the opening number, he was received with applause, and the audience had frequent occasion during the evening to give similar expression as the program progressed. The orchestral work was noticeably smooth, and had that nicety of shading and precision of movement that makes, and the lack of which mars, ensemble playing. The musicians did not show a disposition to lag, but alertly responded to every movement of Prof. Dana's baton. The solo work was introduced by Miss Belle Palmer, whose selection was the difficult Rondo, from Beethoven's concerto in C major. Her piano playing has the strength of confidence, and yet has a delicacy of touch that everywhere marked her artistic interpretation of the composer.

Mr. Farrar's choice for cornet was a Spanish fantasia, and it was one of the most agreeable things of the evening. Perfect ease distinguished his playing, and for sweetness and roundness of tone little further could be desired.

The grand fantasia for clarinet, by Brepsant, was intelligently rendered by Mr. J. D. Cook, and it was excellently given. His instrumentation was good, and the mellowness of his tones was particularly observable.

Mr. E. K. Heyser was the only soloist to be given a recall. He sang "The Wolf," with pleasing effect, and with a vigor of expression fairly dramatic. For an encore he gave the same selection.

Mr. W. W. Leffingwell's spirited violin playing commanded attention. De Beriot's intricate second concerto was his number, and it was given with a boldness and fluency that characterizes his work.

With the mass of the audience the band part of the program was especially taking. The fine military band, which has delighted citizens with public concerts in the park and deservedly popularized itself, was under the directorship of Mr. Farrar. The numbers were all applauded to the echo, and the band fairly surpassed itself in general proficiency.

Following the "fetching" "Darkey's Dream," which the

audience insisted on having repeated, Messrs. Cook and Slissman had a duet for clarionettes that was nicely given.

Before the concluding number, Prof. Dana briefly addressed the audience and returned thanks to the citizens for patronage extended to the school. Announcements of the awards of silver and bronze medals, for high standing in examinations, was then made and Prof. Dana ended by stating that the present—the twenty-second—year of the Institute has been the most prosperous one in its history.

Preceding "The Midnight Alarm," a descriptive composition that is familiar to the repertoires of large bands, Prof. Dana gave an explanatory statement of what might be expected. Musically, and with all the embellishments known to stage art, "The Midnight Alarm" was then rendered, with a vividness and faithfulness to details that left but little to be supplied by the imagination of the beholder.

AN EXCELLENT CONCERT.

The First Public Appearance of the Rome Harmonics.

[Rome, N. Y., Sentinel, June 10, 1891.]

THE Rome Harmonics gave their first public concert at Association Hall, and scored a success. The audience was large and thoroughly appreciative. The entertainment opened with the huntsman's chorus, "The Joyous Morn is Drawing Nigh," by the Rome Harmonics. The chorus contained twenty-eight voices and the different parts were well balanced. The number was heartily applauded. E. R. Evans, of Utica, a pupil of Prof. Williams, sang the tenor solo, "Blodwen," by Parry, with good effect and was encored. Miss Besley played the piano solo "Impromptu," by Schubert, in an artistic manner. The audience manifested its appreciation of the effort with liberal applause. "My fanwy," by Parry, was sung by the Rome Harmonics and was well received. F. B. Hodges sang Shelley's beautiful composition, "Love's Sorrow." This number was one of the choicest on the program. Mr. Hodges' full, rich baritone voice was well suited to the selection. The rendition took the audience by storm. Mr. Hodges was recalled and sang with good effect "The Kissing Gate." "Listen Lovely Maid," by Evans, was sung by a double quartet composed of W. A. Aland, S. H. Beach, J. W. Kittrel, F. B. Hodges, J. P. Williams, Horace Westwood, S. O. Evans and Alexander Potter. The number was encored. The baritone solo, "In Old Madrid," by Trotere, was sung by J. P. Williams, of Utica, and well received by the audience. In response to an encore Mr. Williams sang "Long Ago" with equally good effect. The bass solo, "The Admiral's Broom," by Bevan, was sung by S. H. Beach. This gentleman, who never fails to please an audience before which he appears, was at his best. His solo was admirably rendered, and was appreciated by the audience. In response to an encore Mr. Beach sang "The Song of the Old Church Bell." The duet, "Where Flows the Cavari," by Hughes, was artistically rendered by E. R. Evans and J. P. Williams. The tenor solo, "Only Once More," by Moir, was rendered by George McAdam in good voice and suitable expression. Mr. McAdam's reputation as a pleasing tenor singer was enhanced by this effort. He responded to an encore with the song, "My Pretty Jane." The entertainment closed with a serenade, by the Rome Harmonics, which was well received. The accompanists

were: Miss Besley for the Rome Harmonic chorus and Mr. Williams; Miss Helmer for Mr. Hodges; Miss Cornish for Mr. Beach, and Miss McAdam for Mr. McAdam.

The concert was one of the best ever given by home talent in this city, and would not suffer from comparison with many of the companies which have visited here. Prof. Williams, of Utica, the director of the Rome Harmonics, deserves much credit for the excellent work he has done with the organization.

Musicale and Contest at Taylor University.

[Ft. Wayne, Ind., Journal.]

THE musical contest and the musicale at the Taylor University June 8, attracted a very large audience. Harmony, in the realms of music delighted the critical audience in attendance. President Dr. Stemen presided. The following program was very entertainingly rendered:

PROGRAM.

Song—Selected.....	Gwilym Miles	
"The Seasons".....	Franz Abt	
Spring.....	Miss Anna Rogall.	
Summer.....	Mrs. Celia M. Fisher.	
Autumn.....	Miss Martha Jones.	
Winter.....	Miss Emma Fisher.	
Chorus—Bells of St. Michael's Tower.....	Beethoven Society	
Recitation.....	Mrs. Steadman McCann	
Contest Solo—Children's Home.....	Cowen	
Martha Jones,	J. P. Jones,	Harriet F. Stemen,
Leo Long,	Emma Fisher,	Celia M. Fisher.
Song.....	Miss Anna Rogall	
Finale { Peace on the Deep.....	Parson Rice }	Beethoven Society
{ Calm be Thy Slumbers.....	Bishop }	

One of the features of the exercises was the magnificent chorus work of the Beethoven society. There is no perceptible discord, their voices blend harmoniously. The choir is under the direction of Prof. Miles, and its artistic work is a testimonial of his ability as a musical instructor. Two of the principal members are the Misses Anna Rogall and Leo Long, whose sweet voices have so often charmed Ft. Wayne audiences and who have no superiors as singers in local circles. The following is the personnel of the choir: Director, Prof. Miles, pianist, Miss Rose Rodabaugh; soprano, Misses Anna Rogall, Leo Long, Phoebe Selle, Hattie Stemen, Mrs. Celia M. Fisher and the Misses Buck, Conover and Cairn; alto, Mrs. R. S. Taylor and the Misses Martha Jones and Gertrude Gilbert; tenor, Messrs. E. Stafford, Darwin Root, Miller and Wolfe; bass, R. S. Taylor, Will Mahin, J. P. Jones, S. L. Gants, Will Conover and Mr. Nonamaker.

THE RESULT OF THE CONTEST.

The musicale and contest at the Taylor University was all that could be desired by the large audience that gathered in the upper chapel. The music pupils under the tuition of Prof. Miles, assisted by the Beethoven society, rendered several selections, such as "The Bells of St. Michaels," and the "Seasons," with credit to themselves and to their instructor. The rendering of the "Seasons" by four ladies, and Millard's "Waiting Song," by Miss Anna Rogall, were especially delightful. The event which excited the greatest interest on the part of the many present was the "Musical Contest." The competitors were Misses Hattie Stemen, Martha Jones, Emma Fisher, Celia M. Fisher and Leo Long. The song was the "Children's Home." It was difficult for those in the audience to decide which of the singers excelled. The judges, Messrs. S. R. Taylor, D. S. Griffith and Prof. Miles, awarded the prize, a beautiful gold medal, to Miss Martha Jones. On closing this year of his work at the University the worthy professor can look back over it with gratification. He has commended himself highly by his work as one of the best instructors of vocal music this city has known for many years. We congratulate him, and wish him yet greater success in his future work.

Pipe Organ Items.

At a special meeting of the stockholders, the name of the Moline Pipe Organ Company was changed to the Lancashire & Marshall Pipe Organ Company.

W. B. Colson, Jr., Cleveland, Ohio, has lately taken the position of organist and director of music at the First Presbyterian (old stone) church.

TO PLAY IN NEW YORK. E. M. Bowman, of the Peddie Memorial church, will play the principal organ solos at the twenty-fifth anniversary of Dr. Messiter's services as organist and choir master of Trinity church, New York, which will be observed on Thursday morning next. At the age of 17 Mr. Bowman was deputy organist of the church, a position that he secured at that time in competition with fifteen organists.

S. W. Bartlett and L. D. Morris are in the city setting up a two manual organ for the Disciple church on Wood street. The organ is manufactured by J. W. Steere & Sons, Springfield, Massachusetts. Mr. Bartlett has been in the organ business twenty-five years. Mr. Morris has been in the employ of Steere & Sons for thirteen years. The gentlemen are artists, doing the best work possible. Will publish the specification in the August number of THE TIMES.

WHAT COMMON PEOPLE WANT. An incident that occurred at one of the free organ recitals, in Carnegie hall, not many Saturdays ago, neatly illustrates the falsity of the supposition that the common people want nothing but common music at all times and in all places. The organist was playing a medley of "popular" tunes. As he struck up "Listen to my Tale of Woe," a big, hulking chap in the gallery began to snicker quietly to himself. With the progress of the tune the merriment increased, until it finally caused a gentleman in the next seat in front to turn around and look at the perpetrator. Whereupon the latter blurted out: "Well, stranger, I suppose I don't know anything about it; but it strikes me that's durned funny kind of music to play on a great big pipe organ. I'm used to hearing it at the Academy, but it sounds goldurned funny here, all the same. Now, don't it?" The gentleman thus addressed could only respond that it did. And they were quite right.—*Pittsburg Dispatch.*

Mr. Wenham Smith's concert study for the organ on "Home, Sweet Home," has just been published in the *Organist's Journal*. It is an exceedingly interesting and at the same time very difficult composition. Its importance is to be regarded more from the point of a pedal study than as abstract music. It is in three movements, the first having the melody in the tenor, the pedal being played staccato, and the right hand having an elaborate accompaniment of runs in eighth and sixteenth notes. Then comes a pedal duet, which is, as far as we know, an entire novelty, and which with judicious registration ought to be very effective. In the finale the two hands carry the melody in staccato full chords, while both feet are employed in triplet pedal figures. This is invaluable as a study for loosening the ankle joints, as no one who aspires to be a good pedalist can do so better than by learning to trill with the toe and heel of each foot. Mr. Smith has played this piece several times in Newark, always evoking much admiration.—*Newark, N. J. Sunday Call.*

SAVE THE BOY.

SOPRANO  OR TENOR.

AMERICAN MUSICAL TIMES EDITION,
D. O. EVANS.

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

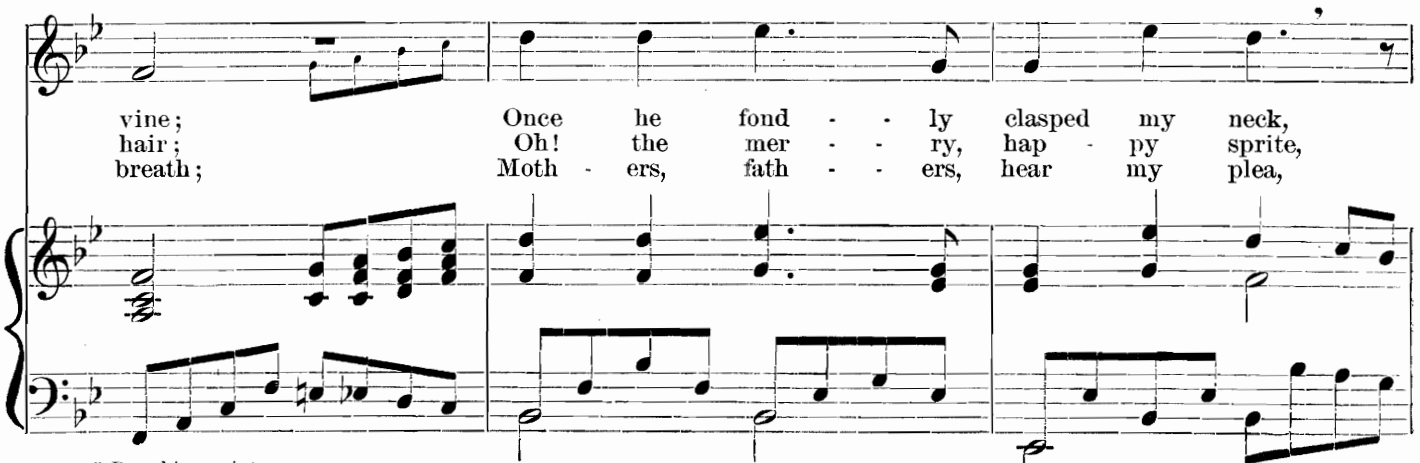
Moderato.



1. Once he sat up - on my knee, Looked from sweet eyes in - to mine,
2. Once his laugh with mer - ry ring, Filled our house with mu - sic rare,
3. Oh, this curse that spoiled my boy, Led him down and down to death,



mp *dim.* *mf*
Ques - tioned me so won - drous - ly, Of the mys - ter - ies di -
And his lov - ing hands would bring Wreaths of blos - soms for my
Robbed me of my rar - est joy, Made a pang of ev - 'ry



vine;
hair;
breath;
Once he fond - - ly clasped my neck,
Oh! the mer - - ry, hap - py sprite,
Moth - ers, fath - - ers, hear my plea,

* Breathing point.

cres. *dim.*

Pressed my cheek with kisses sweet; Oh, my heart! we
 Con - stant, cease - less scourge of joy; But to - night, oh
 Let your plead - ings pierce the sky; Pray and work most

cres. *dim.* *rall.*

lit - tle thought; Where may rove the pre - cious feet.
 God! to - night; Where, oh, where's the my wand - 'ring boy?
 earn - est - ly; Let us save our boys or die.

Chorus.

f *cres.* *p*

Save the boy; oh, save the boy! To the res - cue quick - ly come; Oh, come;

f *cres.* *rall.*

Save the boy! oh! save the boy! Save him from the curse of rum.

MARCH. *

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

XAVER SCHARWENKA. Op. 62, No. 1.

Moderato.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato' and begins with a piano (p) dynamic. The second system includes 'ten.' (tension) markings. The third system includes 'p.' (piano) and 'ten.' markings. The fourth system includes 'ten.' markings. The score features various fingerings, accents, and dynamic markings throughout.

* A soft yet none the less resolute Marcato must be observed in the performance of this unique March. Observe the dynamic expression, with averages between Piano and Pianissimo. Make the natural accents conspicuous, sufficiently so to preserve the martial character. The Trio should be played in a more Cantabile and graceful style, yet in exact tempo. The opportunity afforded for refined tone-shading should be embraced in a sincere manner.

(2 pp.)

Copyright, 1891, by D. O. EVANS.

The first system of musical notation consists of two staves, treble and bass clef. It begins with a series of chords in the bass clef. The treble clef contains a melodic line with a triplet of eighth notes, followed by a series of chords and a descending scale. Fingerings are indicated with numbers 1-5. Dynamics include *p* and *pp*.

The second system continues the piece with more complex chordal textures in the bass clef and a melodic line in the treble clef. It features a triplet of eighth notes and a descending scale. Fingerings are indicated with numbers 1-5. Dynamics include *p* and *pp*.

The third system features a melodic line in the treble clef with a triplet of eighth notes and a descending scale. The bass clef contains chords. Dynamics include *p* and *ten.* (tension).

The fourth system continues with a melodic line in the treble clef and chords in the bass clef. Dynamics include *ten.* and *p*.

The fifth system concludes the piece with a melodic line in the treble clef and chords in the bass clef. Dynamics include *sf*, *cres.*, and *f*. Fingerings are indicated with numbers 1-5.

CHILDHOOD DAYS SO SWEET.

SOPRANO  OR TENOR.

AMERICAN MUSICAL TIMES EDITION,
D. O. EVANS.

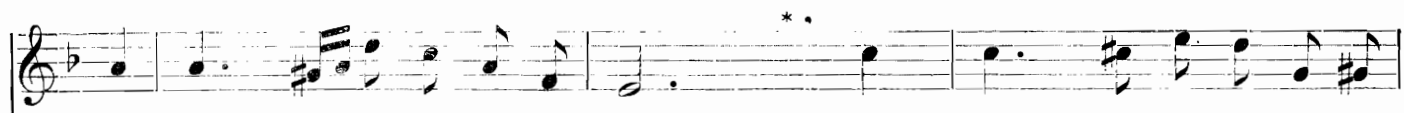
Words by WARREN BEEBE.

BEEBE. — EVANS.

Andante amabile. *Sva.....loco.* *Sva.....*



loco. *f* *cres.* *dim.* *rit.*

1. Where is the heart that does not keep, Some fond re-membrance hid-den
 2. The mind will in its worst de - spair, Still take you back to time that's

Sva.....loco.



* Breathing Point.
(3 pp.)

4

there, Of by - gone child - hood days so sweet,..... And
 past, Of pleas - ures oft with friends we'd share,..... Have

Sra..... loco.

p *dim.* *cres.*

of a moth - er's care? And now my heart is
 passed a - way at last, I have no moth - er,

p

filled with pain, As through this world a - lone I roam,..... Could
 She is dead, De - part - ing, left me here a - lone,..... The

rit.

rit.

I but see the loved ones a - gain, Now I'm with - out a
 loved ones too, they all have part - ed, And I'm with - out a

Valse Lente.

Home, Home, Home Sweet home. How I love to sing, of

dear ones at home, Where Sis - ter, Broth - er, Fath - er,

Moth - er, Were al - to - geth - er in Home, Sweet Home.

ad lib.

colla voce.

rall.

No. 10.

OCTAVO CHORUSES.

Price 15 cts.

SOLDIERS' CHORUS.

MARCH, BOYS, MARCH.

Words by GEORGE CORONWAY.

Music by WM. A. WILLIAMS. (OP. 98.)

Andante marcato. m m ♩ = 86.

Counter Tenor.

Tenor.

Baritone.

Bass.

Musical notation for the first system, including vocal staves and piano accompaniment.

Musical notation and lyrics for the second system.

Musical notation for the first vocal part: *f* March, boys, march, boys, on-ward we go; *ff* On-ward we go; *f* on-ward we go; Fear not the foe, boys,

Musical notation for the second vocal part: *f* ward we go, *f* Onward we go, *ff* onward we go, . . .

Musical notation for the piano accompaniment: *f* March, boys, march, boys, onward we go; on-ward we go, march, on-ward we go.

Musical notation and lyrics for the third system.

Musical notation for the first vocal part: on-ward we go. on-ward we go, Broth-ers in arms, comrades in fight,

Musical notation for the second vocal part: on-ward we go; march, Fear not the foe, boys, on-ward we go, Broth-ers in arms, comrades in fight,

Musical notation for the piano accompaniment: on-ward we go; march, Fear not the foe, boys, on-ward we go, Broth-ers in arms, comrades in fight,

Musical notation and lyrics for the fourth system.

Musical notation for the first vocal part: Stand by the flag and battle for the right; Brothers in arms, comrades in fight, Stand by the flag and

Musical notation for the second vocal part: Stand by the flag and battle for the right; Stand by the flag, Stand by the flag and

Musical notation for the piano accompaniment: Stand by the flag and battle for the right; Brothers in arms, comrades in fight, Stand by the flag and

comrades in arms, Stand by the flag and battle for the

SOLDIERS' CHORUS. MARCH. BOYS' MARCH.

ff ad lib.

bat-tle for the right. Soldiers, be brave, with honor in view, Be va-liant in war, most gallant and true.

bat-tle for the right. Soldiers, be brave, with honor in view, Be va-liant in war, most gallant and true.

right, for the right.

f Allegro. con brio. m. 72.

Vie - to - ry, vic - to - ry be our cry, glo - ry be our aim; The sol-dier's life is the

glo - ry, glo - ry be our aim;

Vie - to - ry, vic - to - ry be our cry, glo - ry be our aim; The sol-dier's life is the

f

life for me. Tra la la la la la la . . . Vie - to - ry, vic - to - ry be our cry,

life for me. Tra la la la la la la . . . Vie - to - ry, vic - to - ry be our cry,

p

Glo - ry be our aim, The sol-dier's life is the life for me. Tra la la la la la la.

Glo - ry be our aim, The sol-dier's life is the life for me. Tra la la la la la la.

4

SOLDIERS' CHORUS. MARCH, BOYS, MARCH.

f
Tra la la la . . . la la, tra la la la . . . la la la, Tra la la la . . .
Tra la la la la la la la la, tra la la la la la la la, Tra la la
Tra la la la, tra la la la la la la la,
Tra la la la, Tra la la la, Tra la la,

mf
. . . la la, tra la la la . . . la la la, Sol-dier's life is the life for me
la la la la la la la, tra la la la la la la la, Sol-dier's life is the life for me.
tra la la la, tra la la la la la la la, Sol-dier's life is the life for me.
tra la la la, tra la la la, tra la la, Sol-dier's life is the life for me.

f *ff*
Tra la la la la la la la la la la, Tra la la la, Tra la la la,
Tra la la la la la la la la la la, Tra la la la, Tra la la la,

ff *mf*
The sol - dier's life for me. Vic - to - ry, vic - to - ry be our cry,
Vic - to - ry be our cry,
The sol - dier's life for me. be our cry,

SOLDIERS' CHORUS. MARCH, BOYS, MARCH.

glo - ry be our aim, . . . The sol - dier's life . . . is the life for

glo - ry be our aim, . . . The sol - dier's life . . . is the life for

is the life for

me. Tra la la . . . la la la la la la, Vic - to - ry, vic - to - ry

Tra la la, la la la la, la la la la, Vic - to - ry, vic - to - ry

me. Tra la la . . . la la la la la la, Vic - to - ry, vic - to - ry

me. Tra la la

be our cry. The sol - dier's life is the life for me,

be our cry, glo - ry be our aim. . . . The sol - dier's life is the life for me,

Tra la la la, Tra la la la, The sol - dier's life for me. . .

Tra la la la, Tra la la la, The sol - dier's life for me. . .

THE WORLD'S FAIR.

International Eisteddfod — The "National Call" 1893
—Grand Prizes, Etc.

MR. EDITOR.

Towering above all and every other musical interest to us, the Welsh people, is doubtless, the great Eisteddfod of 1893, when we expect Wales and America, and indeed, the whole Welsh world, to join hands in exhibiting before the other whole world what no other nation can, the Eisteddfod.

The National Cymrodorion Society, I assure you, after perfecting their organization, and incorporating under the laws of the state of Illinois, have done all in their power so far, to move the immense machinery.

After being so signally honored by the invitation, virtually by the United States government, to hold the Eisteddfod as part of the literary and musical program of the great fair, the first important step was to issue a "National and Eisteddfodic Call and Invitation" to the people of Wales, in order to have a truly international *gwybodaeth* for once. This invitation is now in press, and will be mailed soon—10,000 copies of it, to all we can think of in Wales and America. Any of the subscribers to THE AMERICAN MUSICAL TIMES who will kindly send us a few names and addresses to P. O. drawer 138, Chicago, Ill., we will mail copies of the illustrated pamphlet to the same. Mr. Editor, allow the "call" to appear in your musical journal, on behalf of the Cymrodorion, and for promotion and publicity. Here is the English version:

—
"THE TRUTH AGAINST THE WORLD."

"GOD, AND ALL GOOD."

— "HEART TO HEART."

THE WELSH PEOPLE OF AMERICA TO THE WELSH
OF THEIR FATHERLAND :

GREETING :

Across the Atlantic, with one voice from continent to continent, the

NATIONAL CYMRADORION SOCIETY,

in the name of the Welsh people of the New World, send their most earnest invitation to the Welsh people of Great Britain, and especially to the managers and promoters of the

NATIONAL EISTEDDFOD,

to come to their aid, and co-operate with them in holding conjointly, on an imposing scale, with bardic and musical dignity worthy of the antiquity, literature, and music of the Cymry, a

GRAND INTERNATIONAL EISTEDDFOD.

in Chicago in 1893, during the

WORLD'S COLUMBIAN EXPOSITION.

This exposition will be the celebration of the discovery of America, four centuries ago, by Christopher Columbus. It is already a certainty that the civilized nations of the world will all participate in exhibiting their natural products, their mechanical skill, and their literary and musical characteristics.

Will the Welsh people neglect this grandest and most exceptional opportunity of exhibiting their literary and musical characteristics? "They will not!" is the united voice of the Cymry of America and their descendants, and we pray that the same will be the voice of Gwalia.

No other nationality than the Welsh can bring to the

exposition a literary institution so ancient, unique, and characteristic as the

NATIONAL EISTEDDFOD.

"Bring your Eisteddfod to Chicago in 1893, as an exhibition of the world-renowned literary and musical accomplishments of the Welsh," is the earnest and complimentary request of the

BOARD OF DIRECTORS,

"and we will grant *special days* for your festival, to be known as the

WELSH DAYS OF THE WORLD'S FAIR."

The Hon. George R. Davis, an energetic and brilliant Cymro of the purest Keltic blood, is the

DIRECTOR-GENERAL OF THE EXPOSITION,

and his request to the Welsh of America, the Eisteddfod Society in Wales, the society of Davydd Ap Gwilym, the London Cymrodorion, etc., is: "Let us have the ancient National Festival held in Chicago in 1893; make the Eisteddfod one of the leading literary and musical attractions of the exposition, that the Welsh name may be honored and magnified in the presence of the whole world."

WELSHMEN OF OUR FATHERLAND,

this once in the history of our nation, and on *this* most conspicuous and fitting occasion ever presented to our people, accept the

HEARTY INVITATION OF THE WELSH OF AMERICA,

to hold conjointly in Chicago, in 1893, a

GRAND INTERNATIONAL AND BARDIC EISTEDDFOD.

From off the platform of the National Eisteddfod of Wales, at Swansea, during the autumn of this year (1891,) we hope and pray that the reply will be such as will enhance and strengthen the nationalism of Welsh hearts on two continents.

Finally, we extend the most affectionate invitation to the parents, and the sons and daughters of Wales, to make good the exceptional opportunities of the year 1893, in visiting their children and relatives in their new homes in the "Land of the Setting Sun," and to enjoy the educational advantages of the

WORLD'S COLUMBIAN EXPOSITION,

which is destined to be the greatest that has ever been devised by the genius of man.

Our brethren and sisters in Gwalia will surely answer in the affirmative. The occasion to visit America will be the most favorable that will ever present itself. Besides, the grand prizes will be an additional inducement to some of the great choral societies of the Annual National Eisteddfod. It behooves the Welsh choirs to look to their laurels, because other nationalities are inquiring into the condition of the grand choral contests.

Please allow me to state what the National Cymrodorion intend doing. We have already commenced a financial scheme by which a guarantee fund of from \$20,000 to \$30,000 is secured, and that a year in advance of the Eisteddfod. Some would-be poet the other day enthused himself wonderfully over the matter, and, in the dead of night, he was heard to murmur :

Oh! what will be the sizes, of the Eisteddfodic prizes?
Will the Cymrodorion tips, drive all others to "eclipse?"

Will the corau from old Cymru, come and make us lick the Lymru?
Now, old fellow, paid a boddro, they will never lick Dan Prothero.

And so forth, until 2 o'clock in the morning. But, to the

GRAND PRIZES OF 1893.

Here is what the Cymrodorion propose :

FIRST GRAND CHORAL CONTEST.—Choirs to number from 250 to 300—First grand prize, \$5,000; second grand prize,

\$1,000; also a World's Fair Eisteddfod gold medal to the leader of first and second best choirs. What are the choruses to be? Time enough for that.

SECOND GRAND CHORAL CONTEST, MALE VOICES.—Choirs to number from forty to fifty.—First grand prize, \$1,000; second grand prize, \$500, with a gold medal to conductors of the winning choirs. Again, for we must not neglect the poets, or woe be unto us,

THE BARDIC CHAIR ALLITERATIVE ODE, AWDL Y GADAIR.—The awdl must not exceed four thousand lines. Subject—"Iesu o Nazareth." (Jesus of Nazareth.)—Grand prize, \$500, and the carved oak Bardic chair, with a gold medal, besides the honor of being proclaimed Chief Bard, and chaired according to the old grand ceremony, and that in the only International Eisteddfod ever held.

The executive committee of the World's Fair Welsh Festival will take no vacation this summer. Already they have formally asked the board of directors, through our fellow Welshman, the Director-General, Col. George R. Davies, for an Eisteddfod week in August, 1893. The suggestion has come from one of the leading officials, so pleased are they over the prospect of having the ancient Eisteddfod among the attractions, that those special days shall be called

WELSH DAYS OF THE WORLD'S FAIR.

It is proposed that a national song and chorus be written for the occasion, commencing, "We Are the People," etc. Gwilym Eryri sweals by every locomotive of the Chicago, Milwaukee & St. Paul railroad, that every mouth of all nationalities, during that week, shall shout "Bendigedig! Gogoniant! Cymry am Byth!"

We trust that grand choirs will commence organizing at once. There is no true and permanent success without system. Let all Welsh hearts in America hope, that at the Swansea Eisteddfod, the promoters and managers, and the people of the Eisteddfod will hearken to our Macedonian call—"Come over and help us."

W. APMDOC, Secretary.

A Chattel Mortgage Case.

[From Presto, June 25, 1891.]

The rank injustice of the present Illinois chattel mortgage law had an ample proof this week. One of the largest houses in the city is due the sum of \$130 on a piano by a tradesman in this city, and he having failed a few days ago the piano has been taken possession of by the assignee as one of the man's assets, and the piano house will feel lucky if they get even a quarter of what is due them.

If it were not for the farcial law requiring both the signature of husband and wife to a chattel mortgage, there would be a lien on the instrument and the piano house be secure.

We would suggest to the trade of the state of Illinois that they only sell pianos on installments under a written agreement that the title to the property shall not pass until the whole amount be paid, which would in reality be only renting the piano at so much a month until a certain amount of money had been paid.

While we have consulted no legal authorities on this point we believe such an agreement would be binding in law.

Phunny Philosophy.

The sausage man is always able to make both ends meat.

Tom—A miss is as good as a mile. Jack—Yes a great deal better. You can't hug a mile.

Earth has no other joy like unto that of the woman who has made eighteen calls and found everybody out.

A contemporary starts the query, why do shoes squeak? For the same reason that opera singers do—because of the music in their soles.

New York—How did you like Gilmore's band at the beach? Boston—Couldn't hear it, the bathing dresses were so loud.—Lowell Citizen.

The ordinary watch gives 116,144,000 ticks during a year. This information is furnished to save people the trouble of counting the ticks.

The man who will complain that a twenty-minute sermon is too long will sit half a day watching a couple of chess players making two moves.

WHY HE WAS NETTLED. "I was dreadfully nettled at Miss Jinks last night." "Couldn't you induce her to sing?" "I couldn't induce her to stop."

Coburger—He's clever enough, but a man of misdirected effort. Brown—I should say so. He wound an eight-day clock up every night for five years.—Brooklyn Life.

OUT OF WHAT? "I must say, Joe, that you are the most awkward bean I ever had." "It's because I am so desperately in love with you, Fanny. I'll grow out of it after we are married."

A SAD VIEW OF IT. Gilhooly—This world is full of misery. The happiest man is the one who is never born. Hostetter McGinnis—Yes, but there isn't one in a million that has such a streak of luck.—Texas Siftings.

"Do brutes have a language?" asked the president of the Midville Literary Circle at a recent meeting. "Do they?" replied the secretary, "you ought to hear my husband when he loses a collar button.—" New York Recorder.

"How did the young woman you wrote the poem for like it?" asked one of his friends of Willie Washington. "She didn't say anything," said Willie, "except that I ought to send it to a chiropodist and have its feet attended to."—Exchange.

Flossy is a little girl whose ideas are yet crude, but she is very curious. "Is all of us made out of dust mamma?" she asked the other day. "Yes, Flossy." "Little babies, too?" "Yes," She was silent for a moment. "Mamma," she said, "Heaven must be a drefful dusty place."—Detroit Free Press.

NO REDUCTION. Mr. Bookkeep—I have now been, Mr. Duste, in your employ exactly three years. I have worked industriously, and have taken a lively interest in my work. My salary now is— Mr. Duste—Have no fear, Mr. Bookkeep, if you continue in the same path, your salary will not be reduced.

Johnny (looking up from newspaper)—Mamma, what does consume mean? Johnny's Ma—You ought to know better than to ask such a simple question, Johnny. It means to burn. Johnny—Then the people in New York City burned nearly 500,000,000 pounds of ice last summer. What did they want to do that for, mamma?

EDITORIAL AMENITIES. "You dress that dog of yours too loudly," observed the exchange editor, scowling at the animal. "You mean, I suppose," answered the financial editor fiercely, "that he ought not to have that brass band around his neck." "No, I don't," rejoined the exchange editor, waving his shears defiantly, "I mean that I can hear his pants."—Chicago Tribune.

"That new reporter spells 'victuals' 'v-i-t-a-l-s,'" said the intelligent compositor. "Yes, he's fresh; make'r right and dump'r in here—want to get to press in just three minutes," responded the foreman. And this is what the public read when the paper was issued: "The verdict of the coroner's jury was that the deceased came to his death from the effect of a gunshot wound in the victuals."—Clipper.

A Harrisburg, Pa., correspondent writes: "We have a few rural legislators here who can scarcely take care of themselves let alone looking after the interests of their constituents. Only yesterday a gentleman from one of our neighboring counties who had just received his order for stamps went to the city postoffice to get them. 'What denomination?' inquired the clerk. 'Lutheran,' said the member modestly."—Housekeeper.

Correspondence.

CHICAGO, ILL.

PRICE'S FIRST EFFORT.

We had anticipated rich results from the engagement of Prof. Rees Price (Ap Mawrth) as music director of the Winter street M. E. church, Chicago, and we were not disappointed. The initial concert on May 26, was of exceptional merit, the result of the professor's careful training of the united choirs of Winter street and Western avenue M. E. churches, which, with the Arvonian male chorus, and the assistance of the pipe organ, was truly magnificent. We adopt a friendly criticism from The Chicago Sun: "The concert at the Winter street M. E. church was largely attended. A charming program was exquisitely executed, and the largest anticipations of the most enthusiastic admirers of good music and song abundantly realized. From 7 till 8 o'clock there was a steady flow of intelligent, well dressed men and women, and when the Winter street and Western avenue M. E. church choirs took their places upon the platform they gazed upon an audience that filled the spacious auditorium. The first number by the united choirs, "I Will Look Unto the Hills," was sung with an abandon that augured well for the rest of the choruses, and gave the sympathetic and delighted listeners a foretaste of the feast of melody yet to follow. Mr. J. Roberts' sympathetic voice had a marvelous compass, and a strain of tender pathos through it like the sobbing of a little child, enchantingly fascinating. And at the close of his selection he was heartily encored, and responded with a single ballad that sounded like an echo from the hills of his native land. Miss Henrietta Olson, a stately, beautiful young woman, with the eyes, hair and graceful carriage of ancient Egypt's famous queen, captured her audience with her quaint and forcible rendition of "The Joiners." And she also charmingly responded to an enthusiastic encore.

The Arvonian Male Chorus, numbering a score or more of voices, sang "Comrades in Arms" with much feeling and expression. The most fastidious critic must have confessed himself conquered by the delightful balancing and perfect blending of their voices which gave evidence of long and thoughtful study, and intense enthusiasm and love of song for herself alone.

Miss Lizzie Guest then sang "Goodby," Her classical face, soft brown eyes and ebon locks, and the rich, mellow cadences of her voice were constantly recalling Homer's picture of Helen of Troy. She seemed a little timid at first and her voice at times a trifle uncertain, but its marvelous possibilities were evident to a tyro in music, and she is destined ere long to fill an enviable position in the empire of song.

The euphonium solo by Mr. Malcom W. McGregor was something new, but the rich, deep, mellow, matchless strains, were not to be resisted, and the perfect mastery of the performance won for Mr. McGregor thunderous applause.

The ladies' chorus "Come away" was rendered by eighteen ladies of the Winter street choir, and was, in the judgment of many, the crowning achievement of the evening. It is a lovely selection, and the subtle, exquisite strains like the silvery chiming of bells in the distance, now loud and sweet, and then gradually, softly dying away in the distance like the gentle sighing of summer

zephyrs, and was indescribably ravishing and enchanting.

But to a devotional mind the choruses were most attractive, and there are moments and moods in the history of every human soul when it surrenders itself only to that which can lead it into the "sanctum sanctorum" of God himself. And the magnificent "Gloria" from Mozart's twelfth mass, and the grand chorus, "Worthy is the Lamb," from Handel's Messiah, were simply irresistible. Prof. Price has our hearty congratulation on the successful issue of his first attempt, and we trust he will try again in the near future. We are proud of the musical abilities of the young people of Lake and would express our thanks to the church, and its generous supporters, who made such a concert possible."

MANSFIELD VALLEY, PA.

EDITOR MUSICAL TIMES.

Mansfield Valley is situated eight miles southwest of Pittsburg, and it is near enough to the metropolis to be enterprising, thrifty and prosperous; and while busying itself after silver and gold, iron and steel, coal and lumber, and gas and oil, yet the lively inhabitants find leisure time to study and practice music, poesy, and other fine arts. During the time when the Pittsburgers were entertained with the May festival, and the famous Gilmore's band performers, with their array of stars, the Mansfieldians, at their own home, were treated to an enjoyable feast of song and verse. At School Hall, Tuesday, May 19, the Mansfield Glee Club gave a very entertaining concert, and the club was assisted by the following artists: Miss Bertha Kaderly, Mrs. R. W. Jones, Miss Logan, Miss Newton, Dr. W. T. English, Mr. D. W. Davis, (violinist), and Messrs. Reese, Orris, Ford, and Gunter. The choir, under the smooth and careful directorship of Mr. T. L. Reese, rendered the following glees quite commendably: "The Hills and Vales Resound," "The Bells of St. Michael's Tower," "The Belfry Tower," and "Carnovale," and a double quartet song, "The Tar Song," with a good quantity of vim and enthusiasm. Miss Bertha Kaderley is one of Pittsburg's leading sopranos, and her numbers, "Dreams," (Sterleski) and "Goodbye," (Tosti), were excellently rendered. Her flexible, resonant voice filled the hall with pure melody; and her intelligent expressions and refined pathos sparkled with brilliancy. Dr. English is a well-known Pittsburg tenor, and he sang, "O, Promise Me," (DeKoven) and other numbers with a powerful, musical voice, displaying tromolands in large quantities. "Wilt Thou Tempt the Wave With Me," (Gwent) was given with a very good taste by Prof. Reese and Mrs. R. W. Jones. Their voices blended happily, and their musical voyage, though not very eventful, was quite entertaining, and they returned to port with sweet accents of harmony, refreshed by balmy breezes, and anointed with ambrosial perfume. The musical duet, "When We Were Boys Together," (Gwent) was well sung by Messrs. Ford and E. Gunter. Both hail from the land of song, Gwyllt Walia, and this was their initiation into Columbia's musical circles. They are good readers, with good voices, and we can expect them to make a shining mark in the near future. Mr. Ford is a qualified cornetist, and versed in orchestration. Mr. Davies, the blind violinist, was as popular as usual, making his fond instrument bring forth exquisite musical ideas; and in some of the pianissimo passages

we thought the violin to be in secret conversation with some celebrity or other in the audience. The Misses Logan and Newton gave an admirable piano selection; and Miss Annie Hardy, the accompanist, performed her different parts with that smoothness, sympathy and finish that will always betray the true artist. Misses Nixon, Cole, Pascoe, McMillen, McCoy; and Messrs. Orris, Evans (Ternorrd Avan), Palmer, Perkins, Beddell, and Glenn, are valuable singers and rendered substantial help. The concert was a rare treat and grand success. To the Glee Club we beg leave to suggest the following: Aim for a higher standard, select better music, rehearse and practice vocal exercises until you will have a faultless intonation, and above all court inspiration, so that your expression and shading may dissolve all lights into their fullest beauty, and harmonize all colors. Also study stage etiquette. Good appearance is an accomplishment as well as ethical duty. Beware of tromolo; only a few of the best artists can use it to good advantage. Do not be too extravagant with gestures.

Will this choir make a favorable mark at St. Davids next Eisteddfod? MURMUR AWEN.

NEW YORK.

Several of our leading musicians attended the opening of the Carnegie Music Hall. The acoustic properties of the new hall are fine and is a fitting home for music. The second night the New York Oratorio society gave Mendelssohn's "Elijah," assisted by the Symphony orchestra, and the artists of the Metropolitan Opera House. Mr. Walter Damrosch conducted. The chorus numbered five hundred voices. The alto part was superb, though the other parts were only fair, and the chorus singing on some of the best numbers was rather disappointing and lacked power and expression, the only exception being "He, Watching Over Israel" which was beautifully sung. The artists, with the exception of Fisher the basso, fairly butchered the English text, and it is greatly to be regretted the management did not engage some of the fine singers for oratorio work that are in New York, and who are thoroughly conversant with the English language, to sing the parts intelligibly. The great attraction of the festival was the presence of the great Russian composer, P. Tschaiakowsky, who was engaged expressly to conduct his own works. The most popular of them was the Suite No. 3 for orchestra. It is in four movements and is a continual crescendo of beautiful motives and themes from the first movement to the last. The composer conducted in fine style; his personal magnetism and enthusiasm was conveyed to the players who played with rare fervor and expression. At the close the composer received a tremendous ovation amounting almost to a triumph, and lasting several minutes. It was a treat long to be remembered.

ALLIANCE, O.

At the concert held at the Congregational church, the beautiful cantata "The Lord is My Shepherd," by D. Protheroe, Mus. Bac., was given by a large choir under the leadership of Mr. David Mathews, and so perfect did each one sustain his particular part that to particularize would be to mention all. The music was indeed charming. Mr. T. R. Rogers, Sr. presided.

The recitation by little Miss Maggie Mathews was encored, and she responded with "Miss Jones and the Burglar." The following is the complete program:

CANTATA.

Chorus—Oh, Come let us Sing.
Solo—The Lord is my Portion.
Trio—How Excellent.
Solo—The Lord is my Shepherd.
Quintette—I Will Extol Thee Oh Lord.
Chorus—I Cried Unto the Lord.

MISCELLANEOUS.

Recitation—Too Late for the Train. Miss Mary Evans.
Song—Arm, Arm Ye Brave. Fred Thomas
Song—He Holds the Pearly Gates Ajar. Maggie Miles.
Quartet—May Day. Simon Roberts and party
Song—Once More With Solemn Tread. Gwin Montgomery.
Song—Good Company. John Morgan
Recitation—A Bit of Shopping. Mabel James
Song—The Children's Home. Mary Ann Jones
Rec—The Bald-headed Man. Maggie Matthews
Song—A Warrior Bold. Simon Roberts
Song—A Shoe Upon the Shore. Keese Bevan
Anthem—Put in Remembrance. Choir

SHARON, PA.

The concert given in the Opera House June 13th for the benefit of Mrs. Chas. Hughes, was a grand success musically and financially. This fact alone tends to show with what esteem and friendship Mrs. Hughes is regarded by the Sharon people. She is a very fine soprano and has rendered her services cheerfully at all times to each and all, in the past years. Prof. E. O. Davis, of Butler, Pa., was accompanist for the evening, and played in his usual artistic manner. The following program was rendered:

PART FIRST.

1. Glee—"Yachting Chorus," - White Mozart Glee Club.
2. Solo—"Will My Robin Come Again?" Skelly Miss Maggie Edwards.
3. Solo—"D. Mona," - Adams Mr. D. S. Davis.
4. Duet—"We Were Boys Together," - Gwent Messrs. Evans and Hughes.
5. Comic Song—"Dot Schentleman de Drummer" Mr. Test.
7. Solo—"The Noble Boy of Truth," Dr. Parry Prof. Wm. D. Davis.
8. Violin solo—"The Harp that Once Through Tara's Hall," Prof. John Franklin.
9. Solo—"White Squall," - Barker Mr. S. Summers.
10. Solo—"Where the White Sails Come and Go," - Keynton Mr. L. A. Burrell.

PART SECOND.

11. Piano solo—Hungarian Rhapsodie. - Liszt Prof. E. O. Davis.
12. Glee—Drum March - Krugh Mozart Glee Club.
13. Duet—"Wilt Thou Tempt the Waves With Me?" Gwent Miss Annie Collins and Mr. Mansell.
14. Solo—Selection, - Mrs. E. O. Davis.
15. Solo—"The Accents of Liberty," - Evans Prof. Wm. D. Davis.
16. Duet—"As I Sat Upon My Dear Old Mother's Knee," - Miss Clara and Mr. John Franklin.
18. Comic Song— Mr. Test.
19. Solo—"Janet's Choice," - Claribel Miss Maggie Edwards.
20. Duet—"How Sleep the Brave," - Messrs. Mansell and Davis.
21. Glee—"Away to the Fields," - White Mozart Glee Club.

Poetry.

IN THE CLOVER.

Butterfly,
Flutter by.
Over the clover,
Under the sky,
Sail and falter and fail,
And cling to the fragrant spray.
Shift and shirk,
No weather for work,
Falls on a summer day.

Bumblebee,
Tumble free,
Into the bloom of the tulip tree,
Cease your bustle and boom,
Swing on a stamen and slug,
Or clutch a flagon frail and fine,
And drowsily drink the wine,
And rest your rumbling wing.

Meadowlark,
Glow like a spark
That will set the field afire,
Tenderly whistle
On top of a thistle
A "turtle" to your mate up higher
In a dusky locust-tree,
There! There!
Away goes care,
And a dream comes over me.

A boy tired out with play,
On a summer holiday,
In the grass so cool and deep,
Let me lie and sleep,
While the butterfly goes fluttering over,
Between the blue sky and purple clover,
And the bumblebee bumbles,
And whirls and tumbles,
Where the meadowlarks nest
And her golden breast
Have clover
All over
For cover.

—Maurice Thompson in July St. Nicholas.

AS YOU GO THROUGH LIFE.

Don't look for the flaws as you go through life,
And even when you find them
It is wise and kind to be somewhat blind
And look for the virtue behind them.
For the cloudiest night has a hint of light
Somewhere in its shadows hiding,
It is better by far to hunt for a star
Than the spots on the sun abiding.

The current of life runs ever away
To the bosom of God's great ocean.
Don't set your force against the river's course
And think to alter it's motion.
Don't waste a curse on the universe—
Remember it lived before you.
Don't butt at the storm with your puny form—
But bend and let it go over you.

The world will never adjust itself
To suit your whims to the letter.
Some things must go wrong your whole life long,
And the sooner you know it the better.
It is folly to fight with the Infinite,
And go under at last in the wreath.
The wisest man shapes into God's plan
As the water shapes into a vessel. L. A.

She talks with tears about her mates and quotes from ancient lore.

She says the Past is left behind, the Future is before,
Her gown is simply stunning but her manner's very sad.
Oh, what an awful humbug is the Sweet Girl Grad!
—Herald.

"There is plenty of room at the top,"
So the well-known saying ran,
And the summer thermometer hotly said,
"I will get there if I can." G. N.

Patents.

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

MAY 5, 1891.

- 451,662—A. H. Stuart, assignor to C. C. Briggs & Co., Boston, Mass., piano action.
451,667—I. F. Gilmore, Bloomington, Ill., musical instrument.
451,770—T. R. Pixton, Lancaster, Pa., bell.
451,763—F. M. Hurley, Bennington, Ohio, music leaf turner.
451,744—C. F. Albert, Philadelphia, Pa., violin rest.
451,782—Smith & Fritz, Butler, N. J., banjo.
451,863—A. Springer, Cincinnati, Ohio, violin.

MAY 12, 1891.

- 451,976—Hugo Nothhaas, Munich, Germany, music leaf turner.
452,006—George Steck, New York, N. Y., piano.
452,166—Moses G. Crane, Newton, Mass., bell striker.
452,193—Joseph F. Pizzuti, Columbus, Ohio, musical instrument.
452,203—Wm. A. Webber, Meridian, Conn., assignor to Aeolian Organ and Music Co., New York, music sheet for mechanical musical instruments.

Weiller & Sons, New York, N. Y., trade mark for harmonicas No. 19,508, the word "Monitor."

Louis Lowenthal, Berlin, Germany, trade mark for musical instrument No. 19,466, letter "L" inclosed by representation of two branches of laurel.

MAY 19, 1891.

- 452,361—John Charva, New York, N. Y., tail-piece for zithers.
452,448—George W. Conover, Philadelphia, Pa., mouthpiece for wind instruments.
452,465—Frank E. Cole, Boston, Mass., mandolin.
452,683—Simeon T. Walker, Olathe, Kansas, music holder.

MAY 26, 1891.

- 452,835—Fred W. Crandall, Elkland, Pa., toy musical instrument.
452,995—James Dodd, Boston, Mass., music chart.

J. W. Williams & Sons, Centerville, Iowa, trade mark for organs, No. 19,604, the word "Epworth."

JUNE 2, 1891.

- 453,462—Aurion V. Chevers, Providence, R. I., musical instruments.
453,603—August F. S. Austerberg, Boston, Mass., assignor to Osterberg & Hutchins, piano action.

Charles Meisel, New York, N. Y., trade mark for musical instruments, No. 19,635, representation of a hunter's horn on a globe.

JUNE 9, 1891.

- 453,938—Samuel R. Perry, Scranton, Pa., piano-forte action.

JUNE 19, 1891.

- 454,204—George Caddick, Allegheny, Pa., piano-forte.

JUNE 23, 1891.

- 454,713—George C. Class, Philadelphia, Pa., piano pedal attachment.
454,728—Hershel Fenton, New York City, assignor to John H. Buckbee, banjo tail piece.

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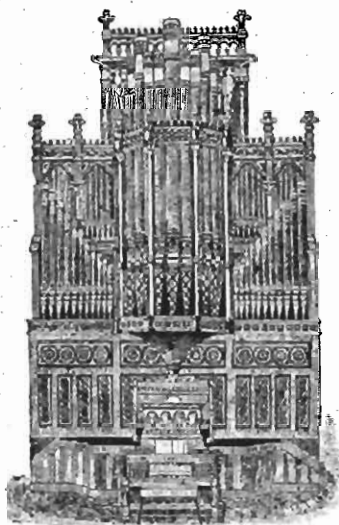
PATENTS FOR INVENTIONS.

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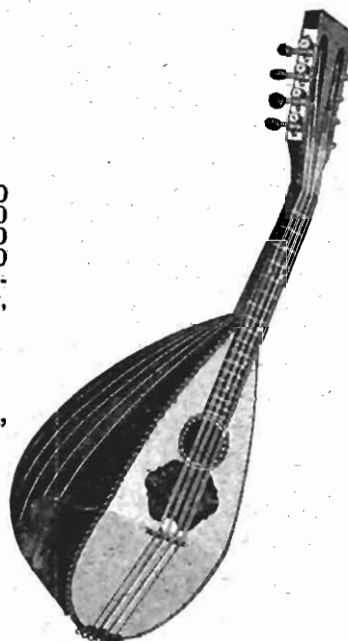
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