

YOUNGSTOWN, O.  
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## Poetry.

### MY PHILOSOPHY.

I ain't ner don't p'tend to be  
Much posted on philosophy;  
But there is times, when all alone,  
I work out ideas of my own.  
And of these same there is a few  
I'd like to jest refer to you,  
Pervidin' that you don't object  
To listen clos't and rickollect.

I allus argy that a man  
Who does about the best he can,  
Is plenty good enough to suit  
This lower mundane institute  
No matter ef his daily Walk  
Is sub'ect for his neighbor's talk,  
And critic minds of ev'ry whim  
Jest all git up and go for him.

I knowed a feller onc't that had  
The yaller janders mighty bad,  
And each and ev'ry friend he'd meet  
Would stop and give him some receet  
For curin' of em. But he'd say  
He kind o' thout they'd go away  
Without no mer'icene, and boast  
That he'd get well without one doste.

He kep' a yallerin' on, and they  
Perdictin' that he'd die some day  
Before he knowed it! Tuck his bed  
The feller did, and lost his head,  
And wandered in his mind a spell,  
Then rallied, and at last got well;  
But ev'ry friend that said he'd die  
Went back on him eternally.

It's nachural enough, I guess,  
When some gits more and some gits less,  
For them'uns on the slimmed side  
To claim it ai'nt a fair divide;  
And I've knowed some to lay and wait  
And git up soon and set up late,  
To ketch some fellow they could hate  
Fer goin' at a faster gait.

The signs is bad when folks commence  
A findin' fault with Providence,  
And balkin' cause the world do'nt shake  
At ev'ry prancin' step they take.

No man is great till he can see  
How less than little he would be  
Ef stripped to self, and stark and bare  
He hung his sign out anywhere.  
My docteren is to lay aside  
Contentions and be satisfied:

Just do your best, and praise er blame  
That follers that counts just the same.  
I've allus no i'ed great success  
Is mixed with troubles, more or less,  
And it's the man who does the best  
That gits more kicks than all the rest.

JAMES WHITCOMB RILEY

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INTRO. *Presto.*

MARCH OF THE MEN OF HARLECH  
*Molto animato*

RUDDLAN MARSH  
*Piu lento*

CAERPHILLY MARCH  
*Con spirito*

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SPECIMEN PAGE OF THE DRUM & FIFE CORPS  
SELECTIONS IN COMPETITION AT THE  
— WORLDS FAIR EISTEDDFOD. —

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Modern music is the last great legacy which Rome has  
left to the world.—*H. wets.*

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## Ideal Music.

## Practical and Artistic Value of a Knowledge of Musical Theory.—Concluded.

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

Thirdly, The value of a thoroughly educated musician will be seen in his influence on other members of the profession. In self-defense, and to keep pace with him, if for no higher motive, his professional brethren will fortify their theoretical weak points; the proportion of well educated musicians to the illy-educated will be increased; knowledge diffused creates the demand for a still higher standard, and, as the attainments of each individual gradually ascend to a higher plane of excellence the capacity and understanding of the whole body will be correspondingly improved.

A fourth and very important result of superior theoretical education will be realized in the influence exerted on publishers of music. A high standard of knowledge demands the publication of high grade of music. Educated musicians have created the demand for musicianly compositions, correctly annotated editions, a better musical literature, and last, but by no means least, superior musical instruments.

Knowing the value of a theoretical education yourself, you will, as soon as practicable, induct your pupils into at least the elementary principles of theory, so that you may not only give them a good foundation but hasten their progress by means of the abbreviated forms of expression which are possible when both teacher and pupil understand the language of theory. Reading at sight, rapidly, depends entirely on the fundamental principle of musical theory, namely, classification. All music is composed of chords, arpeggios and scales or fragments and combinations thereof. In a *prima vista* performance, the skillful theorist instantly recognizes each thought presented to him as derived from some form with which he is already familiar. At a single glance he takes in the entire chord or musical thought as a unit, just as one reads an entire word or clause in a book or news paper. As children we faltered at each single step. After awhile we learn to combine letters into syllables and short words, and later on, into longer words and expressions, any one of which the eye of an expert reader will instantly take in as a single thing instead of a composite. This is as good an illustration as I can give of the difference between the singer or player who has never studied musical theory and one who has mastered it. The first is still struggling, by the A B C process, while the other grasps, at a single glance, the entire vocal score, or, in the case of a player, all that he can cover with his ten fingers, or, as an orchestral and choral conductor, the score of a composition for a complete modern orchestra and chorus. The one crawls while the other flies; one putters while the other performs. They are very like the two classes of pioneers to be found in every new country; one class as gone there to make homes, to develop the country, to identify themselves with its permanent interests; the other is there for the pickings. The first are settlers; the others are squatters. The Lord deliver us from musical squatter!

With a summary of the points which make theoretical knowledge of value to one who loves music and wishes to understand it from the highest point of view, and a homely analogy suggested by the prevalent neglect of students to avail themselves of its advantages, I will bring my remarks to a close.

The possession, then, of a sound theoretical education establishes a musician on a solid foundation; gives him confidence,

self-reliance and self-respect, commands the admiration and subordination of his pupils; challenges the respect of his fellows; enlists the good will of the community and endows him with the power to do and to influence.

As a teacher, student or artist, it invests him with the power to take an intelligent bird's-eye view of a musical composition or its performance, and enables him to grasp the details thereof by combinations instead of by items. The laws of musical perspective are revealed to him, and the relative importance of each rhythmic, melodic and harmonic item is presented to him in a manner which enables him to analyze, comprehend, read at sight, memorize, teach and reproduce with an intellectual and emotional force which, other things being equal, far transcends the ability of any mere performer.

So much for a summary of the possessions and advantages enjoyed by him who has a developed musical sight and hearing—of him who, in the highest sense, sees and hears music.

What analogy is suggested by his antitype—the superficially educated, the *Quasi* blind and deaf?

With such advantages to be secured by proper effort, it seems to me that a singer or instrumentalist who, duly informed, carelessly or triflingly continues in his ignorance, content to grasp only the one note or chord immediately before him, failing to properly consider its relation to what has preceded or to what is to follow, who therefore has no adequate power of analysis, no idea, as whole or in parts, of his own or anyone else's work, such a person, I repeat, is to my mind the analogy of that type of stupid awkwardness, the do mesticated American "Thanksgiving eagle" in the act of picking up a solitary kernel of corn. His turkeyship, clear-eyed and block-headed, sees only that particular grain in front of him: he remembers nothing about the peck, more or less, that he has just eaten, apparently knows nothing of the rest scattered about, but gobble the one particular kernel before his narrow vision, and, as empty and unsatisfied as ever, cranes his neck for the next. It never occurs to him that corn comes in any other way than in kernels. Such a thing as ears of corn with kernels in orderly rows, enwrapped in glistening silk, green sheathed and tasseled; acres of corn with drawn sabres and waving plumes; plantations and boundless prairies of corn, wind-swept, and by it attuned into giant æolian harps, a refuge for the timorous bird, a reservoir of commercial wealth, a thing of living beauty and symphonic grandeur; of the hidden beauty in these expressions of order, of form, of relation, of harmony; in one word—OF MUSIC—he has and can have no conception.

## SOUND, NOISE, TONE.

Sound may be produced by any kind of motion that has a certain suddenness and energy. If such motions are irregular they produce *noise*, which may have great variety, according to the nature of the exciting cause, and are scarcely capable of analysis. But when the motions of the sounding body are repeated regularly and similarly at exactly equal and very small intervals of time, the effect loses the indefinite noisy character, and becomes more uniform and agreeable, forming what is known as a musical sound (or rather a *tone*).—*Pole*.

Perfection should be the aim of every true artist.—*Beethoven*.

Ripans Tabules relieve headache.

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## RATES FOR ADVERTISING.

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THE greatest opponents to the Wagner school of opera have generally allowed that the great innovator was right in theory as to the absurdity of a singer expressing "I love you" in a cavatina of a hundred bars or more, and sympathised with his attempts to make the vocal parts more in accordance with the speeches of a drama, though they miss the many beautiful vocal numbers, such as his predecessors were wont to indulge us with. But now Rubinstein attacks the theory as well as the practice in the following manner: "The exclusion from an opera of the arias and ensembles is psychologically incorrect; the aria in the opera is the same thing as the monologue in the drama. The mood of a person before or after certain occurrences, or the ensemble of moods of several persons—how can they be excluded? A love duet without a moment of common ensoulment (singing together)—how can it be true? The orchestra in his opera is too much of a good thing, it lessens the interest for the vocal part and although, according to his intentions, it expresses what goes on in the hearts of the acting personages—since they themselves do not utter what goes on within them—still this important role is an evil, for it makes singing on the stage almost unnecessary; one is often tempted to stop the orchestra in order to listen to the singers.

Ex.

## He's a Jolly Good Fellow.

ORIGIN OF A TUNE ASSOCIATED WITH A POPULAR SONG.

The tune to which this song is sung is "Marlbrouck," which was once a national air in France. In "Marlbrouck" the death and burial of Queen Anne's great captain are burlesqued, and, in what some French critics have considered its scathing satire, the disasters of Blenheim and Ramilies are believed to have been avenged. But the fact is really the reverse, for if read appreciatively "Marlbrouck" expresses the widespread terror occasioned by the mere name of Blenheim's hero, and the exultation of the French when they heard of his death. The "complainte" is supposed to have come from the Walloon country, and it was unknown in the French capital until fifty years after Marlborough's death, when a Picardy peasant woman, coming up to Versailles to nurse the baby dauphin, brought it with her and sang her little baby charge to sleep with the old jingling rhyme. From this "Marlbrouck" became popular in Paris and ultimately it reached these shores. The tune being a catchy one, we discarded the French words and wedded it once and for all to our bacchanalian chant of "For he's a jolly good fellow," and so a song written in savage ridicule of England and one of her greatest generals became one of the most popular airs to which the latter's countrymen pledge jovial cups.

# Words of Wisdom.

Always play as if a master heard you.—*Shumann.*

The sole aim of the Composer should be the progress of his art.—*Gluck.*

The mind conquers everything; it even gives strength to the body.—*Ovid.*

Harmony is a beautiful problem of which melody is the solution.—*Gretry.*

Any fool can play fast, but it takes a good musician to play slowly.—*Anon.*

A taste for art is as natural to man as the instinct of self-preservation.—*Vernon.*

Intelligence, not feeling, is the chief requirement in expression.—*Christiani.*

Music is the only one of all the arts that does not corrupt the mind.—*Montesquien.*

Faith in his subject is an indispensable requisite in the work of an artist.—*Mendelssohn.*

Experience has taught that the united voice of the people is almost always just.—*Weber.*

We soon grow weary of mere imitation, because it affords no food for our intellect.—*Vernon.*

If by your art you cannot please all, content the few. To please the multitude is bad.—*Shiller.*

True art endures forever, and the true artist delights in the works of great minds.—*Beethoven.*

The Realistic is the truth, a closer copy of nature. The Ideal is what a man wishes were true.—*Van Cleve.*

Music resembles chess. The queen (melody) has the most power, but the king (harmony) turns the scale.—*Schuman.*

Music speaks the most universal of languages, one by means of which the soul is freely yet vaguely implied.—*Shumann.*

If we look around in modern music, we will find that we have a terrible deal of mind and astonishingly few ideas.—*Ambrose.*

The greatest beauties of melody and harmony become faults and imperfections, when they are not in their proper places.—*Gluck.*

Be what nature intended you for, and you will succeed. Be anything else and you will be ten thousand times worse than nothing.—*Sydney Smith.*

To the true artist, music should be a necessity and not merely an occupation; he should not manufacture music, he should live in it.—*Robert Franz.*

A Critic is justified in seeking and in pronouncing the truth without reserve; it is not his duty to consider whom he pleases or offends by his cander.—*Ambros.*

In a composition which is full of merit, a critic should point out the faults; in another which is full of faults, he should look for the redeeming features.—*Hauptmann.*

Thousands of willing and receptive hearers enjoy, and are moved by music and poetry, but not one in a thousand understands the form and spirit of the works he hears.—*A. B. Mary.*

# VOICE MANUAL.

## Advice to Singers.

By a Singer.

**I**N some way or other every great artist is always nervous; were it not so, the essence of their power would vanish. Persons of cold and phlegmatic temperament lack the very life-breath of art; and though they may train themselves into fair imitations of some great artists, they will generally be detected with ease, by any hearer of true sensibility, as imitations, not the real thing. Therefore do not be ashamed to admit that you are nervous, if it be so. Nerves are a cruel master, but a splendid servant; instead of letting them overcome you, force them to do your bidding; and instead of "nervousness" meaning "fear," you will find that it means courage and power to do your best.

**PRONUNCIATION.**—Study correctness of pronunciation and propriety of emphasis quite apart from singing. Remember that in speaking or singing in a large space and to a number of persons, every sound must have not only additional force, but additional volume. And that comes to mean that every vowel-sound in the words sung must be intensified, and every consonant be delivered with more accuracy than is necessary in ordinary speaking. If you were to pronounce the syllable "die" (for instance), in singing, *exactly* as you do in speaking, you would produce on the notes or note to which that word belonged a thinness of tone which would be very ugly, and probably would not "carry" far. And the same with any vowel sound—even "Ah," or "Oh,"—which, though not producing a thin tone, would certainly produce a course one, if sung exactly as spoken in ordinary conversation.

**VOWEL-SOUNDS.**—The reason of the need of this slight change is as follows. Every vowel-sound, like every musical sound (for vowel-sounds are nothing less than musical sounds) is composed of *two* sounds. Combined with the prominent and chief sound which first attracts the ear is a second, which, though not prominent, lends point and force to the other. Thus our English vowel-sound "A" is really *Eh-e*; "E" is *E-e*, "I" is *Ah-e*; "O" is *O-oo* or even *Aw-oo*; "U" is *Ee-oo*. Of course, I do not mean to say that those absurd-looking syllables really express exactly the sounds which we produce in speaking the vowels, for no combination of letters can do that, or can bring within reach of the eye the subtleties of sound in human speech; but if you attempt to pronounce those syllables, you will find that you are really pronouncing the vowels from which I "translated" them.

Now, in conversation or rapid speaking, the subordinate sound of the vowel is scarcely noticeable, while the more prominent sound is heard for the short interval of time required. But in singing or public speaking, where the production of one is more deliberate, the space to be filled with sound larger, or, in other words, the column of air to be set vibrating is greater and heavier, the *complex* sound of the vowel must not be ignored. It is impossible to lay down any set of rules by which the student may overcome this difficulty; but every one, by bearing in mind the absolute necessity of attention to this point, may easily accustom himself to the slight change of pronunciation (as it will first appear) which is required to give vowel-sounds when sung, or spoken "*ore rotundo*," the same tone,

to the hearer's ear, as they have in ordinary speaking. As a general rule this is done by keeping the throat more open, the larynx (or "Adam's apple") as low down as possible, and the root of the tongue flat, depressed, even hollowed like the bowl of a spoon. The truth of all this may easily be tested by singing any short passage deliberately and distinctly, with the exact pronunciation of ordinary speaking, and then repeating it with attention to the above hints. In the first instance the result will be meagre, hard to be heard at a moderate distance, and very likely extremely ludicrous to the hearer. In the second, you will find that the tone of the note gains in roundness and fullness, while the words are clearly heard in every part of the room with the exact effect belonging to them. I purposely refrain from attempting to write down the difference discernible in any words so sung, because, as I have already said, *letters* cannot accurately express distinctions so delicate, yet so all important to the singer, speaker, and hearer.

**CONSONANTS.**—In pronouncing consonants, be careful to give each its due value, but without exaggeration. Be especially particular to sound the *last* letter of each word distinctly. But take care to avoid adding a slight sound (as of an *e* mute) after the final letter: for instance, do not say "When other-*e* lips," &c., or "bright-*e* days," and so on. Do not over-aspirate the letter "H," "N," "L," "M," "B," "P," and "V," are all letters requiring care in firm pronunciation.

Avoid prefixing a slight sound of "N" to the first word of a song or passage in singing. It is a common trick with beginners to do this, and they frequently do it without being in the least conscious of it. It is produced by a kind of nervous feeling of the teeth with the tongue, as if to make sure that all is right for the start! I have heard an aspiring youth actually begin a well-known song thus:—"Nwaft her Rangels Nthrough the sky," &c.

**ENGLISH WORDS.**—The English language is not the most suitable one under the sun for singing purposes; nevertheless, it is not nearly so intolerable and unfavorable an one as it is the fashion to make out. The grand old Scripture passages which Handel, Mendelssohn, and others have set to music testify to this. Yet musical care *is* needed when singing English words, and especially in pronouncing the "sibilants" as *S*, &c. These "sibilants," must never be enunciated rapidly, or their ill affects will soon be found in a series of *hssings*. Let it be your study, then, to avoid this ill affect in singing English words, and to utter such sounds slowly and carefully, with the endeavor to produce a soft and agreeable effect; for it is, indeed, unpardonable to hear an English singer unable to render perfectly the words (if not the music) of his native country's songs and ballads.

**EMPHASIS.**—Having accustomed yourself to carefulness over each letter in your pronunciation, the next thing is to study correctness of emphasis, &c. All this is apart from the strictly musical portion of your studies, and, while you can work at this without music, you will certainly spoil the effect of your singing (however good your voice and voice production may be), unless you do so study your "words."

(To be Continued.)

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. Insuitable connection with exercise, it is necessary to keep body and soul in health.

# Correspondence.

## CHICAGO.

MR. EDITOR—In Welsh circles, the latest event was the matrimonial visit of Prof. Dan Protheroe and bride, of Scranton, Pa; also the Hon. T Solomon Griffiths and Richard R Roberts Esq. of Ulica—the three were accorded hearty welcome at the Hebrew Church, May 2nd.

Mr. David Rosser, the veteran choral conductor of South Wales, has settled down in Chicago, in partnership in Real Estate matters with Mr. Links No. 66 E. Washington St. Mr. Rosser seems to have a liking for Music, Law, and Land.

The Bohemian Juvenile Choral Association—200 strong, conducted by Apmadoc, gave a public rehearsal lately, before a large audience, at the Bethlehem Church, reading music at sight a specialty.

Miss G. Jones was united in marriage to Mr. Henry Taylor, April, 19th, the venerable Dr. Harris giving the bride away; all three, Bride, Bridegroom, and giver away, looking perfectly lovely.

Mr. Arthur Nikirch's Boston Symphony Orchestra conquered Chicago completely, and has easily won the position of the first and best in the land; though Theodore Thomas and his boys are here. "The Orchestra stands to day," says the Tribune "the product of over a decade of severe discipline rigid technical drill, and constant practice under gifted and thorough directors, and it is to his "Nikisch" long and careful training that it in a large measure owes its position to-day as the first Orchestra of America, and one whose equals in Europe are but few." One need not wonder if Chicago would try and secure this grand array of artists for the World's Fair, because they intend securing the best of everything. Thomas must hurry upward.

The Cymrodorion Committees have completed the 1893 program, they having modified general condition No 3, which called for Essay to be type-written. It calls for type-writing or, if pen-written, it should be done in a round, clear, style, with proper distance between the lines. It is well known that some Essayists are abominable penmen.

Prof. Ap Mawrth had a sick spell lately, but is all right again, and is up to something or other, to astonish the musical nations.

SCIPIO.

## Musical Notes from England and Wales.

The principal features during the Easter Holidays in South Wales, were the Eisteddfodau and Musical Festivals.

An Eisteddfod on a large scale was given at Abergavenny. Three prizes of the respective value of £ 70, £ 20, and £ 10. were offered; but only two choirs entered the competition viz:—The Dowlais Harmonic Society, conducted by Mr. John Davies, brother to Mr. Dan Davies, and The Tredegar and Sirhowy United Choir, conducted by Mr. W. A. Davies. The test piece was "Hark! the deep tremendous Voice." After a close competition, the Dowlais Choir was awarded first prize.

Another important competition was that of the Brass Bands. Five bands entered, with the result that the first prize was awarded to the Morrision Band—conducted by Mr. J. Hanney; Second prize to Blaina Lancaster Brass Band; Third prize to the

Tredegar Volunteer Band. The unsuccessful bands were from Blaenavon and from Pentre. Seven choirs also entered to sing the male voice piece "The Soldier's Chorus" from Gounod's Faust, viz:—Cardiff Excelsior; Cambrian Glee Society, Ebbw Vale; Young Musicians, Rhymney; Glamorgan Party, Tredegar; Garnfach and Blaina Party. Prize given to Cambrian Glee Society, Ebbw Vale, conducted by Mr. J. H. Lewis.

Eisteddfodau were also held on Easter Monday in Porth, Abercarn, Mountain Ash, Knighton, Neath, Llandudno and many other places.

An interesting biographical sketch of John Ambrose Lloyd musical composer, is given in the "Cerddor" for May, by the Editor Mr. D. Emlyn Evans. Where is there a Cymro who has not heard "Y B'odeuyn Olaf" (The Last Rose) Glee; or the Anthem, "Teyrnasoedd Y Ddaer"? (Arise All Ye Nations) Other works of almost equal importance are "Mawlam Erys Di yn Seion" (Praise awaiteth thee in heaven) "Deffro, gwsg O fraich yr Arglwydd: "(Awake Put on thy Strength) "A bydd yn y dyddiau diweddaf;" "Ac mi Glywais lais o'r nef," (I heard a voice from heaven) Anthem; and numerous other sacred pieces besides Hymn Tunes of which the best are the well known "Groeswen; Alaue; Eifionydd, Rhyll, and Wyddgrug. His most important work however, is the cantata "Gweddi Habacuc" (Habacuc's prayer." His published Secular Compositions are only a few in number, but of a high character. These are "Dwg gadwo ein Breahines"—A national hymn; (Y Wenynen) "The Bee," and "Y Blodeuyn Olaf" "The Last Rose" Glee; which is published I believe, by the publisher of American Musical Times. There is nothing more beautiful composed by a Cymro, and it will live for a long time to come. A Ms of a cantata entitled "Cymru" is left us, although not yet published. It was performed once, under the direction of Dr. Joseph Parry at Aberystwyth.

John Ambrose Lloyd was born at Wyddgrug June 14th, 1815. His father was a Baptist Minister. The family removed to Warrington in 1831, where the father had charge of the English Baptist Church. The oldest son, Isaac was a schoolmaster, and on his undertaking a school in Liverpool, sent for his brother John to assist him. In 1838, John received an engagement as Master in the Mechanics Institute, where he was very successful. The state of his health however, after 11 years in this capacity, compelled him to give it up. Afterwards he started the business of a Lithographer, which however, did not prove successful. Then, as Commercial Traveler, until 1871, when he had to give this up also on account of ill health. About this time he went to reside with his family to Conway, afterwards to Rhyll, where he lived until his death which occurred in 1874. As a man, he was beloved by all who knew him. He leaves two sons who are excellent musicians viz: Mr. J. A. Lloyd and Mr. C. F. Lloyd Mus. Bac., the latter being one of the Adjudicators of the coming Rhyll National Eisteddfod.

The following is the programme of the Cardiff Musical Festival to be held September 20, 21, 22, and 23. There will be Seven performances altogether, three morning, and four evening. The festival will open with the National Anthem, followed by the "Elijah" and closing with the "Messiah".

### PROGRAMME

#### TUESDAY EVENING.

Elijah.....Mendelssohn  
Madame Nordica, Miss Hilda Wilson,  
Mr. Edward Lloyd, Mr. Watkin Mills.

#### WEDNESDAY MORNING.

Overture "In Memoriam".....Sullivan  
Stabat Mater.....Dvorak  
Miss Anna Williams, Miss Eleanor Rees,  
Mr. Ben Davis, and Mr. Ludwig.

The Revenge.....Standford  
Symphony 5.....Beethoven  
Vocal Selection.....Mr. Watkin Mills

#### WEDNESDAY EVENING.

Golden Legend.....Sullivan  
Madame Nordica, Miss Hilda Willson,  
Mr. Edward Lloyd, Mr. Watkin Mills;  
Symphony.....Shumann  
Two Vocal Selections,  
Mr. Ben Davies and Madame Nordica.

#### THURSDAY MORNING.

Blest Pair of Sirens.....Dr. Hubert Parry  
Dream of Jubal.....Mackenzie  
Hymn of praise.....Mendelssohn  
Madame Nordica, Mr. Edward Lloyd, Mr. Watkin Mills—Meistersinger's Overture "Wagner"

#### THURSDAY EVENING.

Saul of Tarsus.....Joseph Parry  
Miss Anna Williams, Mr. Ben Davis, Mr. Ludwig.

#### FRIDAY MORNING

Faust.....Berlioz  
Miss Anna Williams, Mr. Ben Davis, Mr. Ludwig.

#### FRIDAY EVENING.

Messiah.....Handel  
Madame Nordica, Miss Hilda Willson, Mr. Edward Lloyd, Mr. Watkin Mills.

This is a tempting programme enough and as varied as the time will well permit.

On the 21st inst. the share holders of the Tonic Sol-fa College London, will elect members of the Council for the current year. There are six Welsh Candidates for membership, viz:—Rev. E. Cynffig Davies, M.A., Menai Bridge; D. Pryse Jones, G. Newborough, Anglesey; D. Jenkins, Mus Bac. Aberystwyth; D. W. Lewis, F. T. S. C. Brynman; W. T. Samuel G. Swansea; M. O. Jones G. Treherbert; and we sincerely hope to see the six selected, so that Wales may have a fair representation on the council.

D. Pfrancoon Davis, the famous Cymro baritone has been engaged by Sir Augustus Harris for his season of Italian Opera.

Sir Arthur Sullivan has just celebrated his fiftieth birthday. We are glad to say that he is gradually recovering from his serious illness, and we hope he will be able to conduct his "Golden Legend" at the Cardiff Festival.

The talented and accomplished flutist, Mr. Frederick Griffith, a young Cymro from Swansea, gave a recital at the Steinway Hall, London, on Tuesday, April 10th, assisted by the famous Contralto singer, Miss Hannah Jones, also of Swansea, Mr. Arthur Oswald and Mr. Septimus Webbe. Mr. Griffith performed a "Suite for the flute" expressly composed for him, by his friend Mr. Edward German "Mr. Edward Jones" the young Cymro Composer, whose incidental "Music to Henry the Eighth" and other productions at the Lyceum Theatre have gained him a high reputation in the musical world. The suite consists of a Valse Gracieuse, a souvenir, and a Gypsy Dance. The performance was an excellent one; the composer accompanying on the pianoforte. Needless to say that the performance was vociferously encored, and the last movement was repeated.

A new operetta will be brought out in Cardiff during the summer, from the pen of Mr. J. Hadn Parry, the eldest son of Dr. Joseph Parry.

GWYNNE.



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IF I WERE A STAR.

POWELL JONES.

JOSEPH PARRY.

1. Oh! that I could glisten, Could glisten and gleam in yon heaven; I'd circle the earth, the  
 2. Would I were a planet, A planet to flash in it's orbit, From sun to far sun; from  
 3. I could tell each wonder, Ex - isting 'tween heav'n and earth yonder; Of vastness above, and

moon for my guide, If I were a star, a beautiful star  
 each distant world, Or, a comet so bright, a comet so bright. The blue sky o'er head,.... Would  
 beauties below, If I were a star, a beautiful star. The blue sky o'er head, o'er head, Would

then.... be my zone,.... Soft ra - - diance I'd shed,.... On earth from God's  
 then, would then be my zone, my zone, Soft radiance, soft radiance I'd shed, I'd shed, On earth, from God's

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IF I WERE A STAR. Concluded.

Ritard. Tempo.  
 throne for aye..... Oh! that I could glis - ten, could glisten and gleam in yon  
 throne for aye..... Oh! that I could glis - ten, could glisten and gleam in yon

heav - en; I'd cir - cle the earth,..... the moon for my  
 heav - en; I'd cir - cle the earth, the earth, the moon for my

guide, .... If I were a star, .. a beau - ti - ful star...  
 guide, my guide, If I were a star, .. a beauti - ful star...

SPECIMEN PAGES FROM OUR COLLECTION OF SUNDAY SCHOOL SONGS.

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# Sing Unto the Lord.

(Chorus.)

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

*Allegro Marcato.*

GWILYM GWENT. (Posthumous.)  
Accompaniment by D. O. Evans.

Soprano *f* Sing, Sing, Sing unto the Lord.

Alto *f* Sing, Sing, Sing unto the Lord.

Tenor *f* Sing, Sing, Sing unto the Lord.

Bass *f* Sing, Sing, Sing unto the Lord.

Piano *f* 92 =

Sing, Sing, Sing un - to the Lord, For He hath

Sing, Sing, Sing un - to the Lord, For He hath

Sing, Sing, Sing un - to the Lord, For He hath

Sing, Sing, Sing un - to the Lord, For He hath

2

SING UNTO THE LORD. Continued.

done ex-cel-lent things, For He hath done ex - cel-lent things.

done ex-cel-lent things, For He hath done ex - cel-lent things.

done ex-cel-lent things, For He hath done ex - cel-lent things.

done ex-cel-lent things, For He hath done ex - cel-lent things.

M. 120 =

This is known in all... the earth.

This is known, This is known in all the earth... is known... in all the earth, in all the

This is known in all the earth... in all... the earth... This is known in all the

M. 120 =

SING UNTO THE LORD. Continued.

This is known in all the earth.... in all..... the earth, This is known in  
 earth. This is... known in all.. the earth. This is known in  
 earth. This is... known, This is known in all the earth, in all....  
 This is known in all the earth,.... in all the earth, is known.. in all....

all the earth. Sing, Sing, Sing unto the  
 all the earth. Sing, Sing, Sing unto the  
 ..... the earth. Sing, Sing, Sing unto the  
 ..... in all the earth. Sing, Sing, Sing unto the

*cres.* *f*

4

SING UNTO THE LORD. Continued.

Lord, Sing, Sing, Sing un - to the Lord, For

Lord, Sing, Sing, Sing un - to the Lord,

Lord, Sing, Sing, Sing un - to the Lord, For

Lord, Sing, Sing, Sing un - to the Lord,

He hath done ex - cel-lent things. For He hath done

For He hath done ex - cel-lent things. For He hath

He hath done ex - cel-lent things. For He hath done

For He hath done ex - cel-lent things For He hath



6

SING UNTO THE LORD. Continued.

things, ex - cel-lent things, ex - cel-lent things.  
things, ex - cel-lent things, ex - cel-lent things.  
things, ex - cel-lent things, ex - cel-lent things.  
things, ex - cel-lent things, ex - cel-lent things.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated across the four vocal staves. The piano accompaniment features a rhythmic pattern with triplets and accents.

*Piu Allegro Con Brio.* M. 144 = ♩

Cry out and shout, Cry out and  
Cry out and shout, Cry out and shout, Cry out and shout, Thou in -  
Cry out and shout, Thou in-hab-it - ant of Zi..... on. For great..... is the Ho....

M. 144 = ♩

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The tempo is marked 'Piu Allegro Con Brio' and the time signature is 3/4. The lyrics are: 'Cry out and shout, Cry out and shout, Cry out and shout, Thou in - Cry out and shout, Thou in-hab-it - ant of Zi..... on. For great..... is the Ho....'. The piano accompaniment includes a section starting at measure 144, marked with a repeat sign and a common time signature.

SING UNTO THE LORD. Continued.

7

shout, Cry out and shout, Thou in-hab - it - ant of Zi..... on  
 - hab - it - ant of Zi..... on. For great..... is the Ho..... ly one of Is - ra-el  
 ..... ly one of Is - ra-el Cry out and shout, Cry out and

For great... is the Ho..... ly One of Is - ra-el.  
 Cry out and shout, Cry out and shout, Cry out and shout, Thou in-  
 shout. Cry out and shout, Cry out and shout, Thou inhab-it-ant of  
 Cry out and shout, Thou in-hab - it - ant of Zi..... on.



8

SING UNTO THE LORD. Continued.

*f*  
Cry out and shout, Cry out and  
hab - it - ant of Zi..... on. Cry out and shout, For great  
Zi..... on, For great, ..For great.... is the Ho..... ly one of Is - ra-el.  
Cry out and shout, Thou in - hab - it - ant of Zi..... on.

shout, Thou in - hab - it - ant of Zi..... on. Cry out and  
..... is the Ho..... ly one of Is - ra-el.  
Cry out and shout, Cry out and shout, Thou inhab - it - ant of Zi..... on.  
Cry out and shout, Thou inhabit - ant of Zi - on.

SING UNTO THE LORD. Continued.

shout, Cry out and shout,  
 Cry out and shout, thou in-hab- it- ant of Zi..... on. For great... is the Ho..... ly one of  
 For great... is the Ho..... ly one of Is - ra-el. Cry out and shout, thou inhab - it - ant of  
 Cry out and shout, Cry out and shout,

Cry out and shout, For great is the Holy one, the  
 Is - ra-el. Cry out and shout, In the midst of  
 Zi..... on. For great... is the Ho..... ly one of Is - ra-el. For great is the Holy  
 Cry out and shout, thou in-hab- it - ant of Zi..... on. For great is the  
 Sing Unto the Lord. (16 pp.)

10

SING UNTO THE LORD. Continued.

Ho-ly one of Is-ra-el, For great is the Holy one, In the midst of thee, In the  
 thee, In the midst of thee, The Ho-ly one of Is-ra-el, For  
 One, The Ho-ly one of Is-ra-el, For great is the Holy one, The Ho-ly one of Is-ra-el, For  
 One, The Ho-ly one of Is-ra-el, For great is the Holy one, The Ho-ly one of

midst of thee. For great is the Holy one, The  
 great is the Holy one, The Ho-ly one of Is-ra-el. For great is the Holy  
 great is the Holy one, The Ho-ly one of Is-ra-el. For great is the Holy  
 Isra-el, The Ho-ly one of Isra-el. In the midst

SING UNTO THE LORD. Continued.

Ho - ly one of Isra-el, For great is the Holy one, In the midst of thee.

one, The Ho - ly one of Isra-el, For great is the Holy one, In the midst of thee.

one, The Ho - ly one of Isra-el, For great is the Holy one, In the midst of thee.

of thee, In the midst of thee, of thee.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cry out and shout, Cry out and shout, Thou in-hab- it- ant of Zi - on.

Cry out and shout, Cry out and shout, Cry out and

Cry out and shout, Cry out and shout, Thou in-hab- it- ant of Zi - on.

Cry out and shout, Cry out and shout,.....

This system continues the musical score with four vocal staves and piano accompaniment. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The piano accompaniment has a more active eighth-note pattern in the right hand.

12

SING UNTO THE LORD. Continued.

Cry out and shout, Cry out and shout,  
shout, Thou inhabit-ant of Zi-on. Cry out and shout, Thou in- hab-it-ant of  
Cry out and shout, Thou inhabit-ant of Zi - on. Cry out and shout, Thou in -  
..... Thou in-habit-ant of Zi - on.

This system contains the first four staves of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one flat and a 4/4 time signature. Dynamics include accents and piano (*p*).

Cry out and shout, Thou in-  
Zi - on, Thou inhabitant of Zi.....on. Cry out and shout, Thou inhab-it-ant of  
habit-ant of Zi - on, Thou inhabitant of Zi - on. Cry out and shout, Thou in-  
Cry out and shout, Thou inhabit-ant of

This system contains the next four staves of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include crescendo (*cres.*) and forte (*f*).

SING UNTO THE LORD. Continued.

hab - it - ant of Zi - on. *cres.* Cry out and shout, Cry out and  
 Zi - on. *cres.* Cry out and shout, Thou in - hab - it - ant of Zi..... on, For great..  
 - hab - it - ant, For great... is the Ho..... ly one of Is - ra-el.  
 Zi - on. Cry out and shout,

shout, Thou in- hab - it - ant of Zi..... on.  
 .... is the Ho..... ly one of Is - ra-el.  
 Cry out and shout, Cry out and shout, Cry out and shout, . Thou in -  
 Cry out and shout, Thou in - hab - it - ant of

14

SING UNTO THE LORD. Continued.

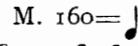
Thou in - hab - it - ant of Zi..... on, For  
Cry out and shout, Thou in - hab - it - ant of Zi..... on, 'hab - it - ant of Zi - on,  
hab - it - ant of Zi..... on, Thou in - hab - it - ant of Zi ..... on,  
Zi..... on, Thou in - hab - it - ant,

This system contains the first four staves of music. The first staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth and sixth staves are a piano accompaniment.

great is the Holy one, The Ho - ly one of Is - ra - el, For great is the Ho - ly one, The  
For great is the Holy one, The Ho - ly one of Is - ra - el, For great is the Ho - ly  
For great is the Ho - ly one, The Ho - ly one, of Is - ra - el, For great is the Holy  
In the midst of thee,

This system contains the next four staves of music. The first staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth and sixth staves are a piano accompaniment.

SING UNTO THE LORD. Continued.

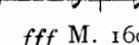
M. 160 = 

*fff* Ho - ly one of Is - ra - el, For great is the Ho - ly one, The Ho - ly one of

*fff* one, the Holy one of Is - ra - el, For great is the Ho - ly one, The Ho - ly one of

*fff* one of Is - ra - el, For great is the Ho - ly one, The Ho - ly one of

*fff* of Is - ra - el, For great is the Ho - ly one, The Ho - ly one of

*fff* M. 160 = 



Is - ra - el, For great is the Ho - ly one, The Ho - ly one of Is - ra - el, For

Is - ra - el, For great is the Ho - ly one, The Ho - ly one of Is - ra - el, For

Is - ra - el, For great is the Ho - ly one, The Ho - ly one of Is - ra - el, For

Is - ra - el, For great is the Ho - ly one, The Ho - ly one of Is - ra - el, For







# INTERNATIONAL EISTEDDFOD

— OF —

## 1893 THE WORLD'S FAIR, 1893.

— UNDER THE AUSPICES OF —

### THE NATIONAL CYMRODORION SOCIETY.

**SUBJECTS:**

**ESSAYS (TRAETHODAU), &c.**

1. Essay, "Keltic Contributions to England's Fame and Power,"—In English.....Prize \$300 00
2. Essay, "The Extraction and Career of Welshmen who have distinguished themselves in the various fields of Learning,"—In English or Welsh—Hand-book form.....Prize 300 00
3. Essay, "Welshmen as Civil, Political and Moral factors in the formation and development of the United States Republic."—In English..... 200 00
4. Llawlyfr, Cymraeg neu Saesneg, Hanesyddol o'r prif Eisteddfodau, o Eisteddfod Caerfyrddin, dan nawdd Gruffydd ap Nicolas yn y 15fed ganrif, hyd y flwyddyn 1892, gyda chofnodiad cryno o'u defodau, beirdd, llenorion, cerddorion, telynorion, prif destynau, beirniaid a buddugwyr"—(Dysgwylir Llawlyfr oddeutu maintioli "Gorchestion Beirdd Cymru." Cynddelw)... Gwobr 100 00
5. Llawlyfr, Cymraeg neu Saesneg, Byr-fywgraffol a Byr-feirniadol o'r Beirdd ymreig a'u Barddoniaeth, o William Lleyan (1560 o. c.) hyd at Gwilym Hiraethog, gyda dyfyniadau byrion a nodweddiadol o gynrychion y prif-feirdd yn unig"—(Dysgwylir Llawlyfr oddeutu maintioli "Gorchestion Beirdd Cymru." Cynddelw)... Gwobr 100 00
6. Novel, In English, "Representing Welsh mode of thought and feeling, as reflected in the customs and manners of their country"—(A book similar in size to "Rhys Lewis").....Prize 300 00

**TRANSLATIONS (CYFIEITHIADAU).**

1. I'r Cymraeg, "Locksley Hall" (Tennyson).....Gwobr 25 00
2. I'r Saesneg (Enwir y darn mewn rhifyn dyfodol).....Gwobr 25 00

**POETRY (BARDDONIAETH).**

1. Awdl y Gadair, "Iesu of Nazareth, heb fod droës 3,000 o linellau. Cadair Dderw Werthfawr, Bathodyn Awdla.....Gwobr 500 00
2. Arwrgerdd y Goron, "George Washington," heb fod dros 3,000 o linellau. Coron Aur a.....Gwobr 200 00
3. Pryddest, "Christopher Columbus" (Cymraeg neu Saesneg), heb fod dros 2,000 o linellau. Tlws, "Eryr Arian" i'w wisgo ar y fynwes, a.....Gwobr 150 00
4. Cywydd, "Ardderchog lu y Merthyri," heb fod dros 300 linell.....Gwobr 50 00
5. Gosteg o Englynion, Cydwybod,.....Gwobr 25 00
6. Chwch Hir a Thoddaid (6 linell), "Ffair y Byd".....Gwobr 25 00
7. Rhiangerdd, "Evangeline," heb fod dros 1,500 o linellau.....Gwobr 50 00
8. Myfyrdraith (Reverie), "Y Bardd ar Farddoniaeth," heb fod dros 200 linell.....Gwobr 25 00
9. Can, "Celf" (Art). Deuddeg penill 8 linell—odlau unill a chyfansawdd. Yr odl-eiriau cyfansawdd i odli yn ddwysilllog. Double Rhyme.....Gwobr 25 00
10. Dau Hir a Thoddaid (Beddargraff), "Y Parch. Lewis Meredith (Lewis Glyn Dyfi)" Gwobr gan aelodau Cymrodorol.... 15 00
11. English Sonnet (Epitaph), "Rev. Lewis Meredith (Lewis Glyn Dyfi)." Prize donated by Rev. Ellis Roberts, Chicago..... 15 00
12. Operatic Libretto, Welsh or English, "Owain Glyndwr" Gwobr 100 00

**MUSIC (CERDDORIAETH).**

1. Choral Competition (Mixed Voices)—[a] "I Wrestle and Pray"—Doubt Chorus—Bach. [b] "Now the Impetuous Torrents Rise"—D. Jenkins. [c]—To be announced. Choirs to number not less than 250, nor over 300..... 5000 00  
Second ..... 1000 00  
With Gold Medals to successful conductors.
2. Choral Competition (Male Voices)—[a] "Cambria's Song of Freedom"—T. J. Davies. [b] "The Pilgrims"—Dr. Joseph Parry. Choirs to number not less than 50, nor over 60 voices..... 1000 00  
Second ..... 500 00  
With Gold Medals to successful conductors.
3. Choral Competition (Ladies Voices)—[a] "The Lord is my Shepherd"—Schubert, [b]—To be announced. Choirs to number not less than 40, nor over 50 voices..... 300 00  
Second ..... 150 00  
With Gold Medals to successful lady conductors.
4. Welsh Anthem Competition—[a] "Pa Fodd y Cwmpodd y

Cedryn?"—D. Emlyn Evans. [b] "Bendigedig fyddo Arglwydd Dduw Israel"—John Thomas. Choirs to number not less than 70, nor over 80 voices..... 300 00  
With Gold Medal to conductor.

5. The Gwilym Gwent Glee Competition, in Welsh—[a] "Y Gwanwyn." [b] "Yr Haf"—Th. D. O. Evans edition. Choirs to number not less than 50, nor over 60 voices..... 200 00  
With Gold Medal to conductor.

**CONDITION.**—This contest will take place in Friday evening's Grand Gymanfa concert. If more than seven choirs enter, a preliminary contest will be called for the previous Thursday morning, and the best seven choirs chosen to compete Friday evening.

6. Part-Song Competition, Welsh or English words—[a] "Peace on the Deep," (Hedd ar y Dyfnder)—Parson Price. [b] "Rising of the Sun" (Codiad yr Haul)—John Thomas (Pencerdd Gwalia). Partics of 16 voices..... 50 00
7. Quintet, "God be Merciful"—Dr. D. J. J. Mason..... 25 00
8. Quartet, "Glory and Honor"—Costa's "Naaman"..... 25 00
9. Duet, "Lle Treigla'r Caveri"—R. S. Hughes..... 20 00
10. Song, Soprano, "O, Loving Heart," key F.—Gottschalk..... 20 00
11. Recit. and Aria. Contralto, "Life without my Euridice," key C—Gluck..... 20 00
12. Song, Tenor, "Lend me Thine Aid"—Gounod..... 20 00
13. Song, Baritone, "Where the Linden Bloom," key A flat—Dudley Buck..... 20 00
14. Composition—Cantata for four voices, with pianoforte accompaniments; to words chosen from the Psalms. A composition that can be performed in 40 minutes..... 150 00
15. Instrumental—Pencil Harp Competition, "Bugeilio'r Gwenith Gwyn" (The Blooming Wheat)—Arranged by John Thomas (Pencerdd Gwalia), London..... 50 00
16. Drum and Pife Band Competition—30 pieces—Composition of parts to be announced later on. Welsh Melodies—"Harlech," "Llwyn Onn," and "Caerphili" Expressly arranged for the International Eisteddfod of 1893, by James Peters, and published by B. Parry, Oxford St., Swansea, South Wales, G. B..... 300 00
17. Brass and Reed Band Competition—40 pieces. The Overture to Verdi's "Nebuchadnezer"..... 400 00

**ART (Celf).**

1. Oil Painting, "Caractacus before the Emperor of Rome," size 36x24..... 100 00
2. Landscape Pencil Sketch, open to ladies only, size 18x24..... 50 00
3. Water-color Drawing of any castle in Wales. Drawn expressly and originally for this competition, size 30x22..... 50 00
4. Bardic Chair of Carved Oak, emblemized with the "Three Feathers of Wales" (I'air Puen Cymru), "The Red Dragon" (Y Ddraig Goch), "The American Coat of Arms" and the Cymrodorion Motto: "Y Gwir yn Erbyn y Byd"..... 150 00
5. Welsh (Triple) Harp. Prize Gold Medal.
6. Pencil drawing of "The Grant Monument," at Lincoln Park. Open only to pupils of Chicago High Schools, 1892-93. First prize, Gold Medal Second prize, Silver Medal.

**REMARKS:**—Conditions of all competitions, with full particulars, will be published soon in an illustrated pamphlet program. A number of Adjudicators on Essays and Poetry have already been secured.

The Cymrodorion Board of Directors and Executive Committee of the International Eisteddfod Association of 1893, desire to state to the public, that their financial status is already so favorable that they feel justified in announcing the above extraordinary prizes, and, furthermore, that they are seriously considering that a number of the prizes should be materially increased, should the "ways and means" justify such action. In the meantime, we trust that every WELSH PATRIOT in America and Great Britain will take a share or shares—only \$10 a share—in the capital stock of this grandest and most patriotic undertaking of the Welsh people. Representative committees are now in process of organization all over the land.

In behalf of the board and committee.

W. APMADOC, Sec'y. SAMUEL JOB, President.  
P. O. Drawer 138. Chicago, Ill., U. S. A.



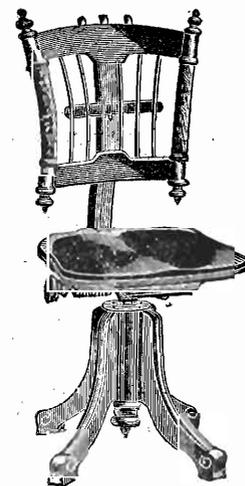
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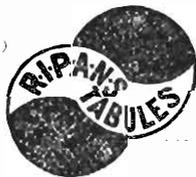


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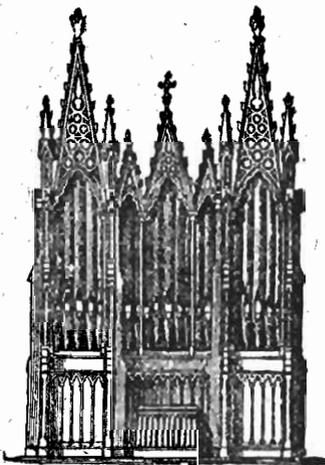
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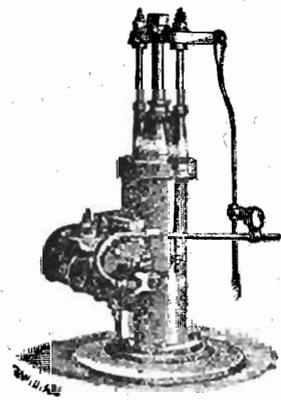
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