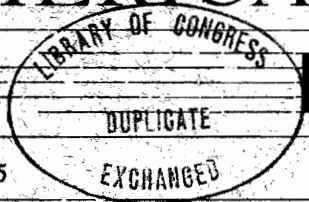


THE AMERICAN MUSICAL TIMES.



YOUNGSTOWN, O.
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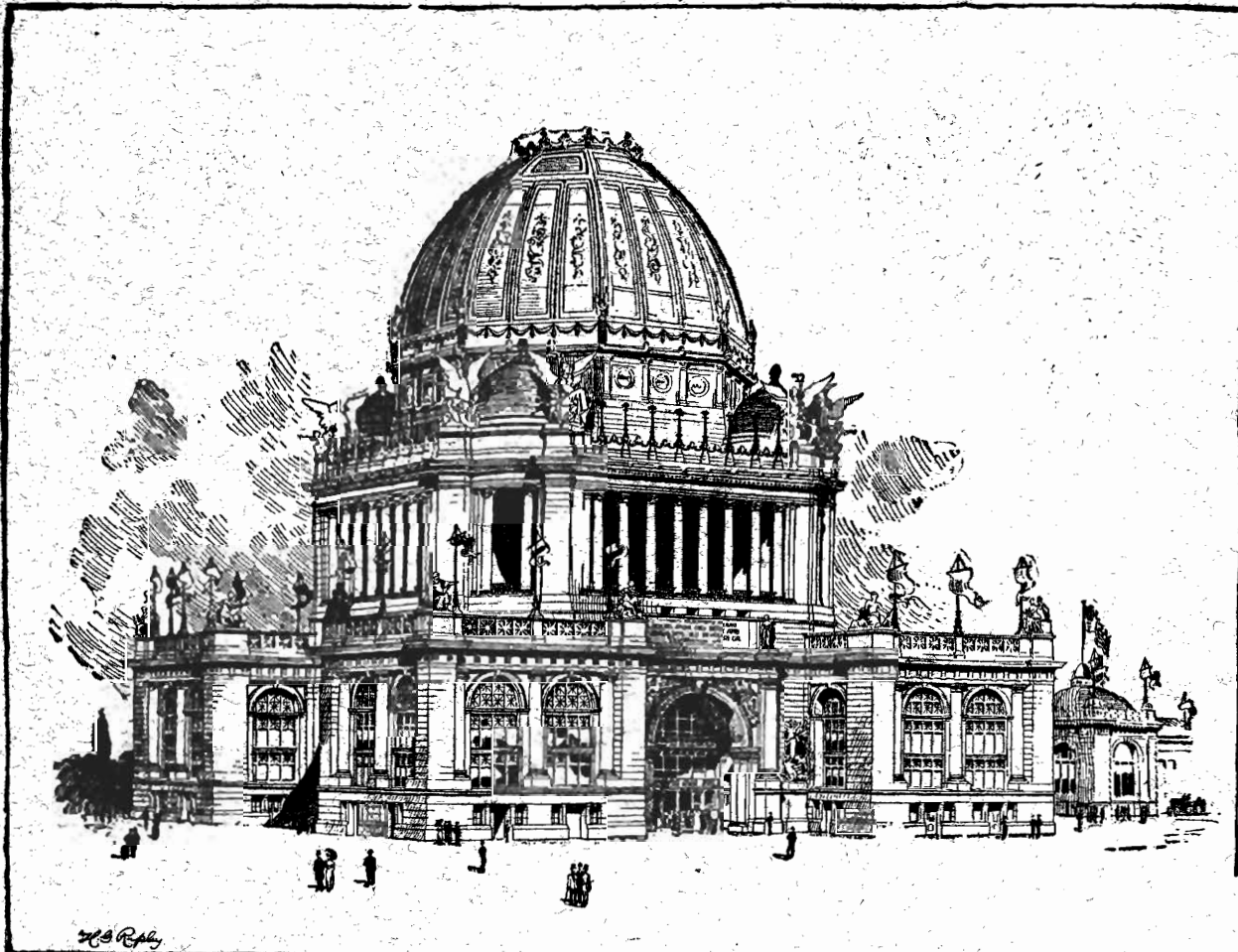


VOL. III. NO. 5

MAY, 1893.

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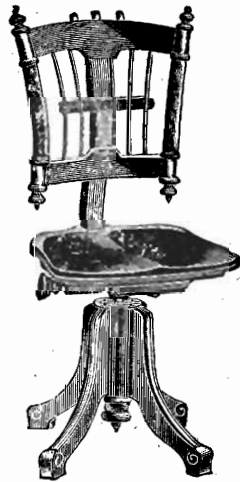


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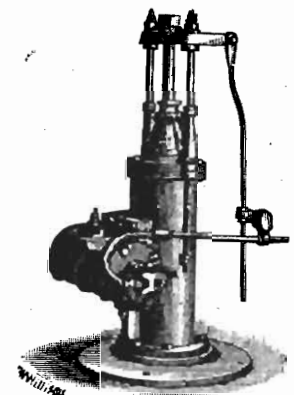
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Poetry.

Dancing of the Air.

And now behold your tender nurse, the air,
And common neighbor, that aye runs around ;
How many pictures and impressions fair
Within her empty regions are there found,
Which to your senses dancing do propound ;
For what are breath, speech, echoes, music, winds,
But dancing of the air in sundry kinds ?
And thou, sweet Music, dancing's only life,
The ear's sole happiness, the air's best speech,
Loadstone of fellowship, charming rod of strife,
The soft mind's paradise, the sick mind's leech.—
With thine own tongue thou trees and stones can teach,
That when the air doth dance her finest measure,
Then art thou born, the gods' and men's sweet pleasure !
Sir John Davies, (1570-1626).

Spring.

When daisies pied, and violets blue,
And lady-smocks all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight.
The cuckoo then on every tree,
Mocks married men, for thus sings he :
Cuckoo ;
Cuckoo, cuckoo—O word of fear,
Unpleasing to a married ear.
When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks ;
When turtles tread, and rooks and daws,
And maidens bleach their summer smock,
The cuckoo then, on every tree,
Mocks married men, for thus sings he :
Cuckoo ;
Cuckoo, cuckoo—O word of fear,
Unpleasing to a married ear.
—William Shakespeare.

A boy fourteen years old, recently imported from Kentucky, handed the following in as a composition on "Breathing." The instruction was, "Tell all you can about breathing." He said, "Breath is made of air. We breathe with our lungs, our lights, our liver and kidneys. If it wasn't for our breath we would die when we slept. Our breath keeps the life a-going through the nose when we are asleep. Boys that stay in a room all day should not breathe. They should wait till they get out of doors. Boys in a room make bad, unwholesome air. They make carbonic oxide. Carbonic oxide is poisoner than mad dogs. A heap of soldiers was in a black hole in India, a carbonic oxide got in that there hole and killed nearly every one afore morning. Girls kill the breath with corosits, that squeezes the diagram. Girls can't holler or run like boys, because their diagram is squeezed too much. If I was a girl I'd rather be a boy, so I can holler and run and have a great big diagram."—Washington Star.

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Four Manuals, Compass CC to G, 56 notes.
Pedal Compass, C C C to F 30 "
Fifty-seven stops

No. 1.

GREAT ORGAN.

- | | | | | |
|-----|------------------|-------------------|--------|-----------|
| 1. | Open Diapason, | 16 feet, | metal, | 56 pipes. |
| 2. | Open Diapason, | 8 " | " " | 56 " |
| 3. | Viol D Gamber, | 8 " | " " | 56 " |
| 4. | Hohl Flute, | 8 " | wood, | 56 " |
| 5. | Stpt Diapason, | 8 " | " " | 56 " |
| 6. | Flute aChiminee, | 8 " | metal, | 56 " |
| 7. | Harmonic Flute, | 4 " | " " | 56 " |
| 8. | Octave, | 4 " | " " | 56 " |
| 9. | Twelfth, | 2 $\frac{2}{3}$ " | " " | 56 " |
| 10. | Fifteenth, | 2 " | " " | 56 " |
| 11. | Mixture, 4 ranks | " | " | 224 " |
| 12. | Trumpet, | 8 feet, | " " | 56 " |

Total..... 840 pipes.

No. 2.

SWELL ORGAN.

- | | | | | |
|-----|------------------|----------|--------|-----------|
| 13. | Bourdon, | 16 feet, | wood, | 56 pipes. |
| 14. | Open Diapason, | 8 " | metal, | 56 " |
| 15. | Salicional, | 8 " | " " | 56 " |
| 16. | Clarabella, | 8 " | wood, | 56 " |
| 17. | Stpt Diapason, | 8 " | " " | 56 " |
| 18. | Flauto Traverso, | 4 " | " " | 56 " |
| 19. | Octave, | 4 " | metal, | 56 " |
| 20. | Flutino, | 2 " | " " | 56 " |
| 21. | Dolce Cornet, | 2 Ranks, | " " | 116 " |
| 22. | Cornocean, | 8 feet, | " " | 56 " |
| 23. | Oboe & Bassoon, | 8 " | " " | 56 " |
| 24. | Vox Humana, | 8 " | " " | 56 " |

Total..... 728 pipes.

No. 3.

CHOIR ORGAN.

- | | | | | |
|-----|-------------------|---------|--------|-----------|
| 25. | Bell, Gamba, | 8 feet, | metal, | 56 pipes. |
| 26. | Gemshorn, | 8 " | " " | 56 " |
| 27. | Dulciana, | 8 " | " " | 56 " |
| 28. | Melodia, | 8 " | wood, | 56 " |
| 29. | Lieblich Godacht, | 8 " | " " | 56 " |
| 30. | Fugara, | 4 " | metal, | 56 " |
| 31. | Piccolo, | 2 " | " " | 56 " |
| 32. | Clarionet, | 8 " | " " | 56 " |
| 33. | Fagotto, | 8 " | " " | 56 " |

Total..... 504 pipes.

No. 4.

SOLO ORGAN.

- | | | | | |
|-----|-----------------|---------|--------|-----------|
| 34. | Stentorphon, | 8 feet, | metal, | 56 pipes. |
| 35. | Keraulophon, | 8 " | " " | 56 " |
| 36. | Stpt Diapason, | 8 " | wood, | 56 " |
| 37. | Harmonic Flute, | 4 " | metal, | 56 " |
| 38. | Piccolo, | 2 " | " " | 56 " |
| 39. | Tuba Mirabilis, | 8 " | " " | 56 " |

Total..... 336 pipes.

No. 5.

PEDAL ORGAN.

- | | | | | |
|-----|----------------|----------|--------|-----------|
| 40. | Dbl. Op. Diap. | 32 feet, | wood, | 30 pipes. |
| 41. | Open Diapason, | 16 " | " " | 30 " |
| 42. | Violone, | 16 " | " " | 30 " |
| 43. | Bourdon, | 16 " | " " | 30 " |
| 44. | Violoncello, | 8 " | metal, | 30 " |
| 45. | Flute, | 8 " | wood, | 30 " |
| 46. | Trombone, | 16 " | metal, | 30 " |
| 47. | Trumpet, | 8 " | " " | 30 " |

Total..... 240 pipes.

Total number of pipes..... 2648

" " " Stops..... 57

No. 6.

- | | |
|-----|-----------------------------|
| 48. | Great to Pneumatic Coupler. |
| 49. | Swell to " " |
| 50. | Choir to " " |
| 51. | Solo to Choir " " |
| 52. | Choir to Swell " " |
| 53. | Great to Pedal " " |
| 54. | Swell to " " |
| 55. | Choir to " " |

MECHANICAL ACCESSORIES.

- | | |
|-----|-----------------------------|
| 56. | Swell Tremolo. |
| 57. | Pedal Check. |
| 58. | Wind Indicator. |
| 59. | Hydraulic Engine Starter. |
| 60. | Automatic Engine Regulator. |

No. 7.

PEDAL MOVEMENTS.

- | | |
|----|-----------------------------|
| 1. | Great Forte. |
| 2. | Great Mezzo, double acting. |
| 3. | Great Piano, double acting. |
| 4. | Swell Forte. |
| 5. | Swell Piano, double acting. |
| 6. | Pedal Forte. |
| 7. | Pedal Piano, double acting. |
| 8. | Balance Swell Pedal. |

Mr. Clarence Eddie, the eminent organist, does not approve of playing without notes.

Mr. Rufus Hatch, the well-known New York financier who recently died, was in early life organist of a Chicago church.

The new organ in the Reformed Church, West Wood st., this city, was dedicated Sunday morning May 14. W. B. Vottler, organist of Cleveland, O, assisted the choir in the Special program.

Band and Orchestra.

The city orchestra of Crawfordsville, Ind., consisting of seven men under the direction of Prof. Gies Rutledge, is rapidly coming to the front. They are well known through their section of Indiana, where their enchanting music is heard upon all gala occasions.

Mr. E. H. White, Trombone soloist for the past five seasons, with Gus. Wilson's minstrels, will be heard during summer, at Phoenix Hill park Louisville, Ky., where he has been engaged as soloist with Eichorn's Military Band. Mr. White enjoys quite a reputation as a soloist throughout the whole southern country, as well as New York state, where he played an artistic engagement with the late Coggswell Band of Elmira, N. Y. The lovers of Trombone will be treated to some fine solos as Mr. White's repertoire is large and contains all the popular solos.

P. M. HACKER.

The Bakersfield, Vt., Cornet band has been reorganized and now meet for practice every Wednesday evening.

The Pealuma Cornet band, Santa Rosa Cal., has again resumed practising, and as its members are all old hands at the business they will soon be "in it" again. Our city now sports two brass bands-

It is rumored that the Derry, N. H., brass band is on the point of dissolution. We hope this is not the case. The band was one of the finest in the state and an honor for the town. It seems a pity to have such a fine organization "go by the board."

The Canton, Mass., Brass Band seems to be on a very solid basis. With about thirty interested members and a competent, energetic leader, it seems as if we might have a good band in town once more. Mr. Porter is encouraging the boys, thus laying a foundation for a supply in future years.

Members of the various cornet bands of McKeesport, Pa., have organized a grand military band of nearly fifty members, of which H. P. Moore will be the musical director. It will give four concerts during the year and is issuing certificates of honorary membership for \$3 each entitling their holders to eight admissions to the concerts. Several hundred such certificates will be sold.

Link's military band of Bryan, Tex., which suspended meetings last year, was reorganized Feb. 27. It opened up with sixteen members and elected the following officers: Louis Bonneville, drum major; George Bell, leader; Geo. W. Jenkins, assistant leader; R. I. Blokney, secretary and treasurer; F. M. B. Tucker, property man. The band boys are figuring on attending the next encampment, and say if they go they will be second to none in the state.

Utter's Cornet Band, of Bravo, Mich., is well-equipped with instruments and has a fine uniform. They are out of debt and have a few dollars in the treasury which they are using in purchasing a fine collection of music. Prof. J. J. Utter, the organizer and instructor, is a composer and arranger of music, a band teacher of many years experience, and is the baritone soloist. J. C. Fuhrman, E♭ cornet and leader, is a triple tonguer and plays to high C with ease. The boys intend giving some concerts soon.

West Grove, Pa.—The West Grove Cornet Band, formerly Walnut Grove Band, is a very creditable and flourishing organization, composed of seventeen sober and moral young men, most of whom are musicians of some experience. They have been organized about ten months and are handling grade 3 music with success. The following is our instrumentation: Robert J. Davis, Leader, Sec., and E♭ Cornet; Geo. B. Wesler, Prest., and E♭ cornet; Harry McLunans, solo B♭ Cornet; F. Webster, E♭ Clarinet; Leslie F. Davis, 1st B♭ Cornet; Will Ewing, 2nd B♭ cornet; Elisha Walton, Solo Alto; Harry Webster, 1st Alto; Charlie Johnson, 2nd Alto; Will Grey, 1st Tenor; Will W. Davis, 2nd Tenor; Wilson Mackey, Baritone; Geo. R. Davis, Jr., B♭ Bass; Harry C. Davis, E♭ Bass; Geo. Vandegrift, Bass Drum; Charles Sparkmaw, Snare Drum; Will T. Davis, Cymbals. We are playing Campbell's celebrated marches and are prepared to furnish the public for all occasions.

Robert J. Davis, Leader.

Newton Falls, O. A grand concert was given in the Presbyterian church, Saturday evening, May 6th by the orchestra, and soloists of Dana's Musical Institute of Warren, O.

Following is the program;—

PART I.	
Overture—Northern Light.	Schlepelgrill.
Chinese Dance.	Wheeler.

	Orchestra.	
Song "Waiting"		Millard.
Gavotte—L'Ingenue.	Florence Cooper.	Arditi
Air Bravura, for conet.	Orchestra.	Hasselma
Concert Air, for clarinet.	O. R. Farrar.	Lazarus.
Coronation March.	J. D. Cook.	Kretschmer.
Overture—Bridal Rose.	Orchestra.	Lavelle.
Hungarian Czardas.	PART II.	Wheeler.
Song, Sparkling Waters.	Orchestra.	
Wedding Waltzes.	Florence Cooper.	Dvorak.
American Rhapsodie, for Violin.	Orchestra.	Hauser.
Dream of Love, for Cornet.	W. W. Leilingwell.	Millars.
Dance of the Pickaninnies.	Raymond Croll.	Farrar.
	Orchestra.	

BANDS FOR THE WORLD'S FAIR.

The two German military bands which are to perform at the World's Fair have been chosen from the two thousand musicians who made application in Berlin for the Chicago engagement. The artists thus engaged had to pass a very strict examination by a committee consisting of Inspector G. Rossberg, Royal Prussian Army Musicians; S. Kosleck, Royal Private Band Musician; E. Roscheweyh, Royal Musical Director; G. Herold, musical bandmaster, and other prominent musicians. The solo examinations, as well as the *ensemble* rehearsals, which have been conducted by Director Roscheweyh and Leader Herold, were most brilliant. The services of the last named gentleman were secured as conductors of the band. The bands came together last month, and have two performances daily. The performances of the cavalry band will be conducted jointly by Leader Herold and Herr Kosleck. The latter has taken up the study of the old historical trumpet music on antique valveless trumpets. This kind of music is being introduced in various cavalry regiments by special desire of the Emperor William II. The trumpets have been directly under the leadership of Mr. Kosleck, and will, with their colored embroidered flags, be an object of curiosity in America. The supervision of the concerts has been taken in charge by Prussian Army Musical Inspector Rossberg. Both bands are dressed in full parade uniforms, which have been made in exact accordance with the Prussian pattern, designed by the emperor himself. The infantry band will wear the uniform of the Queen Elizabeth Guard Regiment, and the cavalry band will wear the blue as well as the white uniform of the body-guards.

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January	February	March	April	May	June
July	August	September	October	November	December

It is rumored among the trade that the Steinway & Sons are very much afraid of the Mason & Hamlin Piano, and to enter in competition at the Worlds Fair with nothing *new* in point of excellence would be ruinous as against the Mason & Hamlin's superior method of stringing.

Apropos of Theodore Thomas and the difficulties which are now besetting him at the World's Fair, a Chicago daily paper says:

Mr. Thomas has shown in the make-up of his months of orchestral programs a characteristic contempt for Americans. We may not at all be Wagner-mad; there are many Germans who are not Wagner-mad. Our national melodies may not be the finest in the world, but they are ours, and we ought to have enough self-respect, we should too earnestly desire that our national anthems shall be cherished by American youth to tolerate in the Columbian Exposition a musical direction that sneers at and rejects them.

If Mr. Thomas were to play in London as director of an English orchestra and tried his personal bigotries a few times on an English audience about their national music, he would find out in a material and emphatic manner that he had mistaken his place. In France, in Austria, in Italy, in Spain, he would have to learn that something is due national self-respect.

Ex.

We should have more American music and we should have more music representatives of the various nations that are here as our helpers and guests. There is not one of the European people that do not boast composers of distinction. It is out of the folk songs of all people that genius has drawn the melodies, counterpoint has only developed and rendered more splendid.

There can be no doubt that Theodore Thomas has shown himself to be a most unfortunate combination of undesirable and unlovable qualities. While Mr. Thomas is considered a great conductor, he is a very much over-rated musician and very un-American in spirit.

EDITOR'S LETTER BOX.

Singing Flat.

To the Editor.

How can one overcome a tendency to sing flat?
 Scranton, Pa. E. B.

It is often due to what is known as a defective ear. A good teacher can do much to overcome this fault.

Wm. Mason, Mus. Doc.

To the Editor.

Can you tell me where Dr. Wm. Mason, the pianist was born, and when?
 Idaho Springs. S. GARISON.

Dr. Wm. Mason was born in Boston, January 24, 1829, and early manifested an exceptional musical talent. He went abroad in 1849 and remained until 1854, studying under Mocheles, Hauptmann, Richter, Dreyschock and Liszt. During this time Dr. Mason played in public with great success at Prague, Frankfort, Weimar (where he played at the Grand Ducal Court), and in London. On his return to America he made a successful concert tour, playing exclusively at pianoforte recitals, unassisted by other artists, and probably the first concerts of their kind given in this country. In 1856 he established, in connection with Carl Bergmann and others, a series of musical soirees, which gained a wide reputation. At these concerts the chamber works of Robert Schumann were first given to an American audience. Dr. Mason has also done more than any one man to introduce Schumann's pianoforte works into America.

During the last thirty years Dr. Mason has closely followed his vocation as a teacher, and it is as a teacher that he is doing his greatest work and achieving his highest success, although he ranks high as a pianist and composer. Dr. Mason has written two valuable books on his original method of pianoforte playing.

Gwilym Gwent.

To the Editor.

Can you give me a list of the latest published works of Gwilym Gwent? Are there any suitable for festival work? In whose possession are his unpublished Mss?
 Wilkes Barre, Pa. S. L.

There are a number of Gwent's compositions recently published which are of a high order and masterly writing. The grand chorus "Sing Unto The Lord," is a very dramatic composition, highly appropriate for festivals and a most excellent chorus for competition. So also are the following glees, "Le Voyage," "The Brook," "Day Break," and the patriotic chorus "Freemen Lift Your Banner High." We are the owners of a large number of his unpublished Mss:—Consisting of Solos, Duets, Trios, Quartets, Glees, Anthems and Choruses, without an actual count, would say that we now have in our possession and properly secured in a good safe, over one hundred of Gwent's compositions in Mss.

The following is a partial list recently published:—

The Brook	Glee	Mixed Voices
Day Break	"	"
Le Voyage	"	"
The Sleighting Glee	"	"
The Youthful Charming Chloe	"	"
In Those Days	Anthem	"
Blessed is the Man	"	"
O How Manifold	"	"
Oh How have the Mighty Fallen	"	"
For Now is Christ Risen	"	"
Hark! The Herald Angels Sing	"	"
Great God of Wonders	"	"
Harlech War Song	Quintet	Male Voices
Sleep on, Dream on	Serenade	"
Soldiers Victory March	March	"
Soldiers Chorus	Chorus	"
We are the Young Musicians	New arrangement	"
Tom the Piper's Son	Catch	"
Who is among you that feareth the Lord	"	Baritone Solo
Lord, I Cry Unto Thee	"	"
O Lord be Merciful	"	Soprano Solo
He shall feed His Flock	Duet	Soprano and Tenor
Soldier Rest	"	" " Alto
Love was playing Hide and Seek	"	" " " "
As Pants the Hart	Trio	Soprano, Tenor and Bass
The Voyagers	"	" " " "
The Night we said good-bye	"	Soprano Alto and Bass
True Love Lives on Forever	Quartet	Mixed Voices

HOW SLEEP THE BRAVE.

(MOR DAWEL CWSG Y DEWRION MAD.)

Words by W^m COLLINS.
Welsh Words by APMADOC.

D U E T T O .

Accompaniment by D. O. EVANS.

GWILYM GWENT.

Op. 192.

Moderato con espress. M. 58=♩

PIANO.

p How sleep the brave who sink to rest, *dim* By all their country's wishes blest! By all their

DOH B^b

: s ₁	m : r : d	t ₁ : - : d : r	s ₁ : l ₁ : t ₁	d : - : :	:	:	: . t ₁ : d . r
Mor	daw - el	cwsg y	dewr - ion	mad, Y rhai fen-	dith - ir gan eu	gwlad, Y rhai fen	
: s ₁	s ₁ : f ₁ : m ₁	r ₁ : - : m ₁ : f ₁	s ₁ : fe ₁ : f ₁	m ₁ : - : m ₁ : l ₁ . t ₁	d : - : t ₁ : l ₁ . t ₁	se ₁ : - :	

country's wishes blest! *f* How sleep the brave who sink to rest, By all their

m : - . r : d . r	t ₁ : - : t ₁	s : f : m	l : - : s ^d l	d ^l : t : l	se : - . m : l . t
dith - ir gan eu	gwlad, Mor	daw el	cwsg y	dewr ion	mad, Y rhai fen-
:	: : s ₁ f ₁	m ₁ : l ₁ : s ₁	f ₁ : - : m ₁ l ₁	r : - : re	m : - :

country's wishes blest! By all their coun - try's wish - es
 By all their country's By all their country's wishes

d' :- . t : l . t se : - : DOH C : ! r : s : d' : t . l t : - . l : s . f m : s : d'
 - dith - ir gan eu gwlad, Y rhai fen - dith - ir gan eu
 : : : : m : l : r : d' : t . l t : s p : . r : s . f : m . r d :- . s : m . d

Ped * *Ped* * *Ped* * *Ped* *

blest! How sleep the brave who sink to rest, How sleep the brave who sink to

dim

t : - : : : : : : : d' f m' : r' : d' t : - . d' : r' s : l : t
 gwlad, Mor daw - el crsg y deurr - ion mad, Mor daw - el crsg y deurr - ion
 s, : - : s, m : r : d t, : - . d : r s, : l, : t, d : - : m l s : f : m r : - . m : f s : fe : f

dim

rest, When spring with dewy fingers cold, When spring with dewy fin - gers cold, Return to

f

d' :- : d' f DOH Bb s :- . r : m . f m . r : d : : : : : : : :
 mad, Tra gwan-wynddaw ai manwlith fyrdd, Tra gwan-wynddaw ai manwlith fyrdd, I droi y
 m : - : : : : : : : r' m r : - . l, : t, . d t, ., l, : s, . r : t, . s,

f

Return to deck their hallowed mould, Return..... to deck their hal - lowed
 deck their hallowed mould, their hallowed mould, Return to deck their

DOHC.

: . l : fe . r	s . m : 's' : f'	m' . d' : f' : -	- : - . r' : s' . f'	m' : - : r'
<i>I droi y</i>	<i>tumpath bedd yn</i>	<i>wyrdd, I droi</i>	<i>y tumpath</i>	<i>bedd yn</i>
<i>tumpath bedd yn</i>	<i>wyrdd, y bedd yn</i>	<i>wyrdd, I droi y</i>	<i>tump - ath</i>	<i>bedd yn</i>
d . l : r : d	'l : - . t : d' . r'	d' : . l : r' . d'	t : - : s	d' : - : t

mould, She there shall dress a sweeter sod, Than fancy's feet have ev - er

DOH F.

d' : - : d's	l : - : t	d' : - . t : m' . r'	d' : - . l : t . de	r' : - . t : d' . r'
<i>wyrdd, Ac</i>	<i>o'r dy -</i>	<i>warch - en urch eu</i>	<i>bedd, Hi gwyd y</i>	<i>glaswellt hardda - u</i>
d' : - : d's	s : fe : f	m : - . r : s . f	m : - . de : r . m	f : - . r : m . f

trod, She there..... shall dress..... a sweet - er sod, Than
 She there shall dress a sweeter sod, She there shall dress a sweeter

DOHC *DOH F*

m' . s : d' f' : -	- . r' : s' : -	- . s : d's : -	- : - . f : m . f	m : r : . s
<i>gwedd. Ac or</i>	<i>dy - warch -</i>	<i>en urch</i>	<i>eu</i>	<i>bedd, Hi</i>
<i>Ac or dy -</i>	<i>warch - en urch eu</i>	<i>bedd, Ac or dy -</i>	<i>warch - en urch eu</i>	<i>bedd,</i>
s : 'd' : l . f	r' : - . d' : t . s	m' : - : r : s . f	m : - . r : d . f	s : - :

Ped *

4 *Dolce.*

fan - cy's feet have ev - er trod, She there shall
 Than fancy's feet have ev - er trod, She there shall

m : - , d' : s . l | *s . , m : d* : | : | : : s | *d' : - : t*
gryd y glaswellt | *hardda'ugwedd* | : | : | *Ac* | *or dy -*
Hi gryd y | *glaswellt hardda'u* | *gwedd,* | *Ac or dy -*
Dolce. | : | *. m : l . r* | *s , : - . f : m . r* | *m : - :* | *. m : l : s*

Ped

dress a sweet - er sod, She there shall dress a sweeter sod a sweeter
 dress a sweeter sod a sweeter sod, She there shall dress a sweet - er

l : - . t : d' | *t : - : l* | *s : - :* | *. d' : f' : m'* | *r' : - .* | *t : - . s : l . t*
warch - en | *urch eu* | *bedd,* | *Ac or dy - warchen urcheu* | *bedd urch ei*
warch - en urch eu | *bedd urch ei* | *bedd, Ac* | *or dy - warch - en* | *urch eu*
fe : - . r : m . fe | *s : - . t : d . r* | *m : - : d* | *l : - : s* | *fe : - : r* | *s : - : f*

cres

cres

sod, Than fan - cy's feet have ev - er trod, have ev - er trod.

d' : - : s | *m' : r' : d'* | *t : d' : l* | *s : l : f* | *m : - : d* | *r : - : d* | *d : - :*
bedd, Hi | *gryd y* | *glaswellt* | *hardda - 'u* | *gwedd.* | *hardda - 'u* | *gwedd.*
m : - : s | *d : f : m* | *r : m : f* | *m : f : r* | *d : - : l* | *s , : - : d* | *d : - :*

rall

rall

Ped * *Ped* * *Ped* * *Ped* *

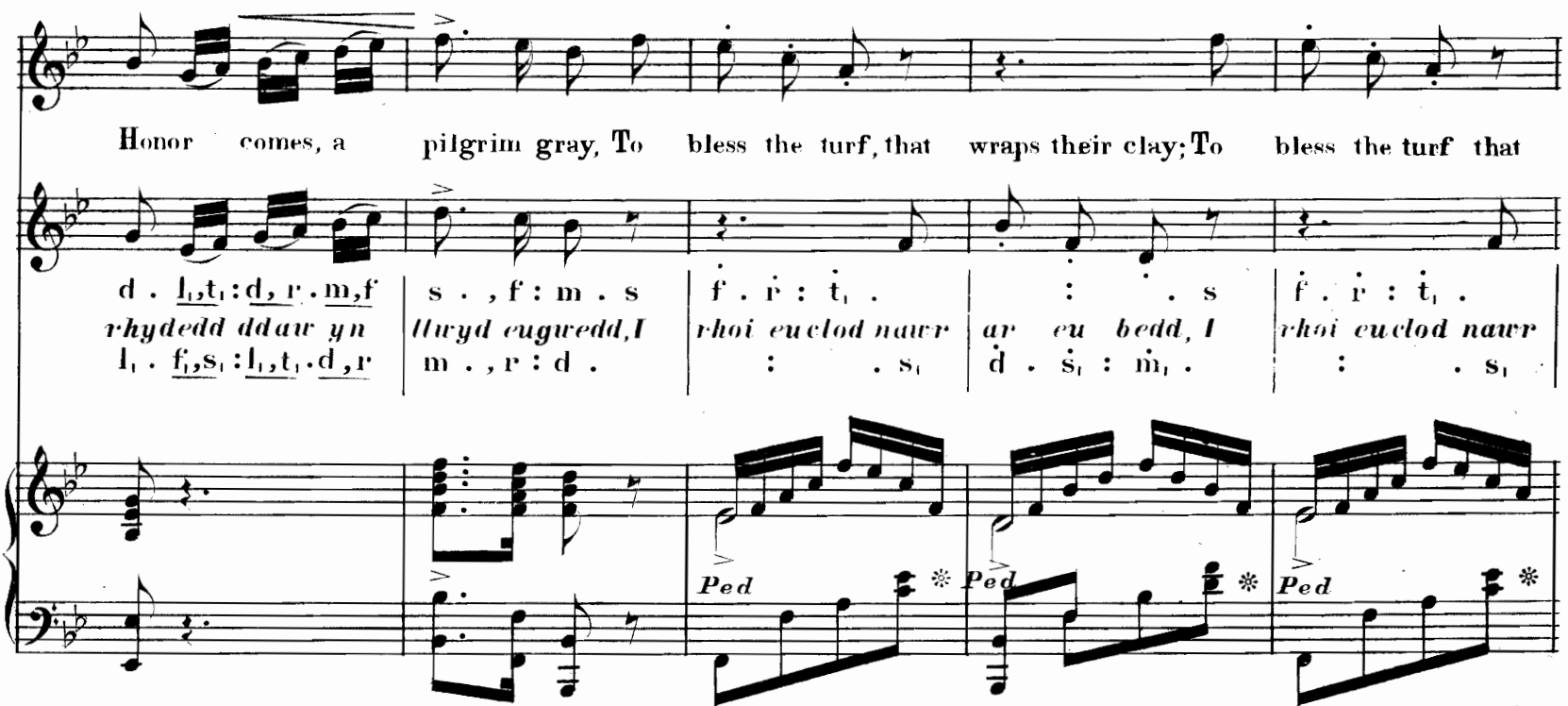
By fai - ry hands their knell is rung; By forms un - seen their dirge is sung; There

Eu enul a seinier drwy y tir. A serch a gan eu clod yn hir. An -
s. t. l. s. r. m. p. d. s. s. m. p. d. s. t. l. s. r. m.



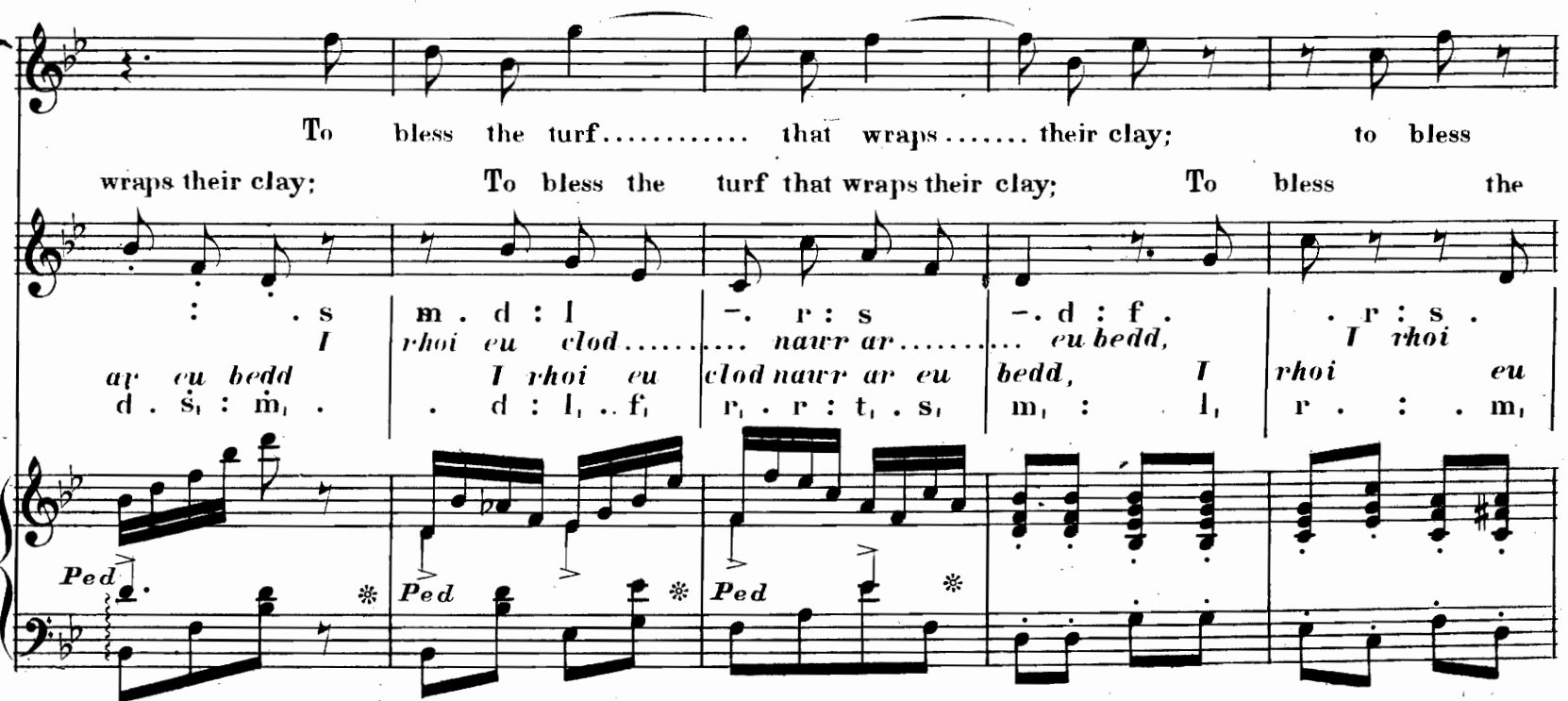
Honor comes, a pilgrim gray, To bless the turf, that wraps their clay; To bless the turf that

rhydedd ddaw yn llwyd eugredd, I rhoi eu clod nawr ar eu bedd, I rhoi eu clod nawr
l. f. s. l. t. d. r. m. s. f. r. t. s. f. r. t. s.



To bless the turf..... that wraps..... their clay; to bless wraps their clay; To bless the turf that wraps their clay; To bless the

ar eu bedd I rhoi eu clod..... nawr ar..... eu bedd, I rhoi eu
d. s. m. d. l. r. s. d. f. r. s.



rall *tempo.*

the turf that wraps their clay; There Hon - or comes, a pilgrim gray, To

turf that wraps their

. d : f . | . t₁ : d . l₁ | t₁ : . s₁ | d . t₁ d : r . m, f | s . , f : m .

clod | nauwr ar eu bedd. An rhydedd ddar yn llwyd eugwedd, I

l₁ . : . l₁ | s₁ : fe₁ | s₁ : . s₁ f₁ | m₁ f₁ . s₁ l₁ : t₁ . d , r | m . , r : d . d

rall *tempo.*

bless the turf that wraps their clay; To bless the turf that wraps their clay; To

rhoi eu clod nauwr ar eu bedd, I rhoi eu clod nauwr ar eu bedd, I

t₁ . ta₁ : l₁ . la₁ | s₁ . fe₁ : f₁ . m₁ | r₁ . r₁ d : t₁ l₁ . s₁ f₁ | m₁ . d₁ : s .

molto rall *tempo.*

bless the turf that wraps their clay; To bless the turf that wraps their clay; To

To bless the turf

fe . f : m . ma | r . de : d . t | l₁ . l₁ s : f , m . r , d | t₁ . l₁ : s₁ . s₁

rhoi eu clod nauwr ar eu bedd, I rhoi eu clod nauwr ar eu bedd, I

I rhoi ei clod | t₁ . : . s₁ | f₁ . f , m : r , d . t₁ l₁ | s₁ . f₁ : m₁ . m₁

molto rall *tempo.*

bleſs the turf that wraps their clay; By
 To bleſs the turf that wraps their clay;

l₁ t₁ : d r | *m f : s* | | *s₁*
rhoi eu clod naur | *ar eu bedd,* | | *Eu*

f₁ s₁ : l₁ t₁ | *d r : m m₁f₁* | *rhoi eu clod naur* | *ar eu bedd,*
r₁ m₁ : f₁ |

fai - ry hands their knell is rung; By forms un - seen their dirge is sung; There

s₁ . m, r : d . s₁ | *s₁ . m, r : d .* | | *m₁*
enul a sein-ier | *drwy y tir a* | *serch a gan eu* | *clod yn hir. An -*
 : | : *s₁* | *s₁ . t₁, l₁ . s₁ . r₁* | *s₁ . t₁, l₁ : s₁ . d₁*

Hon - or comes, a pilgrim gray, To bleſs the turf that wraps their clay; And

f₁, s₁, l₁, t₁ : d, r, m, f | *s ., f : m . d* | *l₁ f : m . r, d* | *t₁ : - . t₁* | *d : . m*
rhydedd ddaw, yn llwydeugwedd, I | *rhoi eu clod naur* | *ar eu* | *bedd, A*
r₁, m₁, f₁, s₁ : l₁, t₁ . d, r | *m ., r : d . m₁* | *f₁ . r₁ : s₁ . f₁, m₁* | *r₁ : s₁* | *d₁ :*

meno mosso.

Free - dom shall a - while re - pair, To dwell a weep - ing
 And Free - dom shall a - while re - pair, To dwell a weep - ing

l . m, fe: s . m d . l, : m - : - - : d f . l, s: f, m, r, d
 rhyddid yn - o ddaw am dro..... I ry - lo dag - rau
 : . m, d . r, d: t, d, t, l, . t, l, : se . l, r . f, m: r, d, t, l,

meno mosso.

rall *tempo.*

hermit there, To dwell a weep - ing her - mit there, To
 To dwell a weep - ing hermit

t, . l, : s, . s, f m . d : f - : m r : d t, : . d, t,
 ar eu gro. T wy - lo dag - rau ar eu gro, T
 s, . fe: s, : . r, d t, . s, : d - , t, : l, . fe, s, : . m,

rall *tempo.*

rall

dwell a weeping her - mit there.....

l, . l: s . f, m r : - s : - d : - - : :
 wy - lo dag - rau ar eu gro.....
 f, . f : m . r, d d : - t, : - d : - - : :

rall

Ped * Ped * Ped * Ped *

L.H.

THE LITTLE BEGGAR GIRL.

(Y GARDOTES FACH.)

Soprano  or Tenor.

English words by TITUS LEWIS, F. S. A.
Welsh words by IORWERTH GLAN ALED.

JOSEPH PARRY, Mus. Doc. Op. 28.

Moderato espressivo. *M.M.* ♩ = 80.




Doh G.



She came in the morning at breaking of dawn, A child of rare charms with the
Hi ddaeth yn y bo-reu, pan dor-odd y wawr, Yn blen-tyn bach prydferth, a

: : : .s, | m : m.m | m : r.d | d : t, r | f : - .s, | f : f .f | f : f : - .f |




grace of a fawn, But moist was her visage, the tears flowing free, For wan, thin, and famish'd, and
dis-glaerar lawr, Ond ffryd-iai y dagrau o'i lly-gaid yn lli, Can's ten-eu, ne-wyn-og, a

s : m . f | s : - .m | m : m.m | m . m : - .m | m : l . s | f : - .f | f : m . r | d : t, .d |



* Breathing Point ()

ragged was she. The rain batter'd down where she walk'd in the street, Still onward she wended, tho'
charpiogoedd hi, Dis-gyn-ai y gwlaw yn yr he-ol ar daen, Er hy-ny nis gall-ai ei
m : m . r | d : - . s , | r : de . r | m : re . m | s : s . f | m : . m | r : re . re | m : l . s |

naked her feet, For she was a beggar, her mother was dead, She cried for that mother while
hat-tal yn mlaen, Car-dot-a yryd-oedd ei mam yn y bedd, A hi-thau yn llefain yn
fe . r . m . fe | s : - . f | m : m . m | m : r . d | d : t , . r | f : - . s , | f : f . f | f . f : - . f |

begging for bread, For she was a beggar, her mother was dead, She cried for that mother while
brudd iawn ei gwedd, Car-dot-a yrydoedd-ei mam yn y bedd. A hi-thau yn lle-fain yn
s : m . f | s : . s | d : m . f | m . r : - . f | t . l : s . f | m : - . de | r : m . f | d : t , . d |

p *Adagio* *pp*
 begging for bread. "My mother! mo-ther! Oh where is my mo-
brudd iawn ei gwedd. "Fy mam! fy mam! O pa le mae fy
m : m . r | d : . s | s (s) : | : se , l | l : - : f : r | d . r , d : t , . d | dmr : - . d |

pi - ti - less storm, But home she had none and her sweet eyes of blue, Were wet as from many a
 or-phwys a hun; Ond car-tref ni fedd-ai-ai lly-gaid glas thws, A wyl-ai pan lefai wrth
 fe.r:m .fel s:- .f | m :m.m|m :r .d | d :t,r|f:-.s, | f :f .f|f.f:-.f |

door she withdrew, But home she had none, and her sweet eyes of blue, Were wet as from ma - ny a
 a - ml i ddrws, Ond car tref ni feddoi - ai lly-gaid glas thws, A wyl-ai pan lef-ai wrth
 s :m.f | s : .s | d' :m .f | m :r:-f | t.l:s .f | m :- .de | r :m .f | d :t, .d |

door she withdrew. "My mother! mo - ther! Oh where is my mo - -
 a - ml i ddrws. "Fy mam! fy mam! O pa le mae fy
 m :m .r | d : .s | r(s): | :se,l | l:- :f .r | d .r, d :t, .d | dmr :- .d |

p *Adagio* *pp*

ther!"
 mam!"

Tempo

s.d.f. B \flat *A little slower*

Night came, and some pi-ty-ing an-gel pass'd by, And saw the poor orphan, and
 Daeth nos, a rhyw ang-el tos-tur-iol ar rawd, Wran-daw-ai ar lef yr am-

:sm || m :r .d | t, :le,t, | r :d .t, | l, :- .l, | l, :de m. | r :r .r |

pit-ied her cry. She drew then un-to her the an-gel of death Receiv'd from her gently her
 ddifad dylawd; Ac at-ti dy nes-odd, pan ang euh y fan, A ddyg-ai ei hol-af an-

r :m. f | m :- .m | m :r .d | t, :le,t, | r :d .t, | l, :- .l, | l, :s, .f, | m, :l, t, |

lat-est faint breath "Come child, thou art rid of all ills, come with me I'll
 adl-iad oedd wan? Tyr'd gyd - a fi, blen.tyn - cei wa-red oth gam, A

d :d .t, | l, :- .l, | t, :t, .t, | t, .t, :- .t, | t, .d :r .d | d :t, .t, |

pp

take thee where thou thy fond mother shalt see? She mur-mur'd her name, and she
 dyg-af di a-cw, lle gwel-i dy fam? Mur-mur-odd ei henw, a

t, :t, .t, | t, .t, :- .t, | d :t, .l, | m :- .m | f :f .,f | f .m :- .m |

smorzando, G.t.m.l.

o - pen'd her lip, And died as the rose dies with winter's cold nip: - Her
 gor - ai ei min, Fel rho - syfôn ma - rw ar wlawog oer hin: - Ai
 f : s . f | m : - . m | re : r . r | de : d . d | d : t, fe, l : - | se, - | - : m, s, |

p a tempo

spi - rit flew home to the land of the blest, The home of the seraph, of joy, and of rest. From
 hysbryd e - hedodd i'w gan - lyn yu gu, I wlad lle seraphiaid sy'n can - u yn llu. Dar -
 m : m ., m | m : r d | d : t, r | f : - . s, | f : f ., f | f : s . l | s : m . f | s : - . m |

sempre pp

her all affliction and grief now are driv'n, She sings in the midst of the
 fyddodd pob gofid, dis - taw - odd trist lef, A hi - - thau a gan - - ai yu
 m : m ., m | m . m : - m | m . ta : l . s | f : - . f | f : m . r | d : t, . d |

Adagio f

an - gels in heav'n, "Oh mo - ther! oh mother! there is mo - - ther! mo - ther!"
 ngha - nol y nef, "Fy mam! O fy mom! da - ew mam! da - ew mam!"
 m, : m . r | d : - . s | d' : - | d' : - . t | t : l - | - f . r | s : - | s . se l . t | d : - | - : - |

Ped. Ped. Ped. Ped.....

SIEGES — MARSCH. (SOLDIERS' VICTORY MARCH.)

MALE VOICES.

Words by
A.SPARKUHL.

Published by D.O.Evans, Youngstown, O.

GWILYM GWENT,
Op.216.

Allegro con brio.

I
TENOR.

II
TENOR.

I
BASS.

II
BASS.

PIANO.

Stim-met ein in un-sern Sang,
Join us in the marching song.

Froh mar-schi-ren wir ent-lang, Stimmet ein in un-sern Sang,
Stead-i-ly we march a-long, Join us in the marching song.

Allegro con brio.

rall.

Je-der nur das Bes-te meint.
Bear-ing each a soldier's part.

rall.

Händ und Her-zen treu vereint, Je-der nur das Bes-te meint.
Hand in hand and heart to heart, Bear-ing each a soldier's part.

rall.

NATIONS OF ALL THE EARTH.

(SONG OF WELCOME.)

*American Musical Times Edition,
By D.O. EVANS.*

Words & Music by KARL MONROE.

Tempo di Marcia.

The piano introduction consists of two staves, treble and bass clef, in the key of A major (two sharps) and 3/4 time. It features a series of chords and melodic lines, with some notes marked with accents (>). The music is in a march-like style, consistent with the tempo marking.

The vocal line is written on a single treble clef staff. It begins with a series of notes corresponding to the lyrics below. The melody is simple and clear, suitable for a group song.

1. Na - tions of all the earth, Grand - est ar - ray;
2. Sail - ing from ev - 'ry clime, Proud - ly and grand,
3. Come from the "Moth - er land" Come in your might,

The piano accompaniment for the first part of the lyrics consists of two staves, treble and bass clef. It features a series of chords and melodic lines, with some notes marked with accents (>). The music is in a march-like style, consistent with the tempo marking.

The vocal line is written on a single treble clef staff. It begins with a series of notes corresponding to the lyrics below. The melody is simple and clear, suitable for a group song.

Com - ing in splen - dor forth, Glor - ious the day:
Won - ders of ev - 'ry Time, Reach - ing our land:
Come from the "Fath - er land" Won - drous the sight:

The piano accompaniment for the second part of the lyrics consists of two staves, treble and bass clef. It features a series of chords and melodic lines, with some notes marked with accents (>). The music is in a march-like style, consistent with the tempo marking.

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Sacred versus Secular in Music.

Wesley's *Aureli* may recall "Auld Robin Gray;" Sullivan's setting of "Onward, Christian soldiers" may suggest "We'll run 'em in"; and Gauntlett's tune to the same hymn may sound in parts like "All among the barley." But these are mere coincidences, and while showing that, after all, on certain lines, there may be no material difference between music secular and music sacred, do not touch the real question of the original association of words and music.

How absurd are these adaptations of secular airs to sacred uses we can all hear for ourselves from the street music of the Salvation Army. The members of the Army may be perfectly sincere, but on this question of sacred *versus* secular it is assuredly certain that they make at least many enemies as converts. Nothing will reconcile any one having a claim to taste and refinement to those who can insult a sacred text with the tune of "Dem Golden Slippers," and unite the Name that is above every name with that of "Poor Old Jeff." As a contemporary, writing on this subject, once remarked, "if, as is almost universally agreed, the words first heard sung to a certain air are afterwards indissolubly associated with it, what religious feeling can possibly be called up by a music-hall ditty, the doggerel verses to which were originally designed to raise a laugh in an atmosphere by no means congenial with devotional thoughts?" The Army adapters furnish of course the *reductio ad absurdum* of our case, and do not demand attention for any other reason than that they force their grotesque adaptations upon the ears of an unwilling public. It was one of the consolations of the Moody and Sankey crusade that no one was compelled to listen to their catchy airs unless he felt so inclined. Those who voluntarily enter a building where a special form of religious service is observed cannot reasonably complain of the methods adopted, and ought therefore to be tolerant even if they cannot be devout. But the aggressiveness of the Salvation Army has made it impossible for the quiet church-going citizen to ignore their blatant choruses and shoutings of profane melody, and it is a thousand pities that in the interests of pure—not necessarily classical—music, if not also religion, they cannot be repressed, so far at least as their public services are concerned.

Some narrow-minded writers have gone so far as to classify with secular music all those adaptations to Protestant purposes of Roman Catholic hymn tunes, of which we have not a few. I have in my Commonplace Book an extract from an article which may be taken as representative of this absurd contention. "If," says the writer, "there is a flagrant contrariety between an operatic love ditty and a verse from the Psalms, what is to be said for the innate truth of expression of hymn tunes that do duty equally to the satisfaction of singers as expressions of the Catholic doctrines of Transubstantiation and the worship of Virgin Mary, and of the extremest Lutheranism and Calvinism of Dissenting congregations? In Low Church and Nonconformist compilations of hymn tunes few are greater favorites than the melodies known as "Tantum Ergo, Alma, and the Sicilian Mariners' Hymn. Yet their original words are as utterly Roman in their meaning as any hymns in the Missal or the Breviary. In many books there is a tune which, with amusing appropriateness is termed *Innocents*, which is nothing more or less than a somewhat vulgar 'Litany of the Blessed Virgin,' very popular, like a great deal of other bad music, among English Catholics." The fallacy here is perfectly plain. There is no more reason for our classifying as secular the sacred music of Roman Catholic worshippers than there would be for their classifying as secular the best anthems of our old English Church composers. It is only a little and an ignorant mind that could object to music as music because it happened originally to be used for the expression of doctrines with which Protestants are not fully in accord. As well might we put our vote—as some bigots have done—on "Lead, kindly Light," because it came from the pen of a cardinal! Congregations

happily do not torture themselves with perfectly immaterial questions of dogma to such an extent as would affect their hymn music. The divine art has certainly nothing to do with the merits of this or that creed on the eternal side of things, and it would be better for poor human mortals if they too followed this example of the art.

So far as it bears on the selections of voluntaries by the church organist the question we have been considering is evidently no new one. A correspondent of *The Spectator*, writing in 1767 under the pseudonym of "Physibulus," complains of the evil of secular music, and attributes it to be the fact that many church musicians of that day were engaged in the theatre, and in consequence "introduced in their farewell voluntaries a sort of music quite foreign to the design of church services, to the great prejudice of well-disposed people." He then goes on to say that "those fingering gentlemen ought to be informed that they ought to suit their airs to the place and business; and that the musician is obliged to keep to the text as much as the preacher." The result of the practice complained of is thus described: "When the preacher has often with great piety and art enough handled his subject, and the judicious clerk has with utmost diligence called out two staves proper to the discourse, and I have found in myself and the rest of the pew good thoughts and dispositions, they have been all in a moment dissipated by a merry jig from the organ-loft." These remarks, so quaintly expressed, are singularly pertinent, and are worthy of consideration by all church organists of unorthodox proclivities. We have now a superabundance of excellent compositions written specially for church use, and there is not the least necessity to supplement the store by purely secular music.

Will J. Evans, lately of Newhall & Evans Music Co., Cincinnati, O., and before in the music business at Winona, Minn., died in Chicago on Sunday morning, May 14. He was a fine musician and organist, and a man of the highest integrity.

PASSAGE PLAYING.

No instrument is so dependent upon passage effect as the pianoforte. While in singing and in violin playing the passages are used incidentally, as a luxury, with other ornaments, in piano playing, paradoxical as it may appear, quite the opposite is the case. The lack of power to prolong the tone on the piano is the cause. This is one reason why we begin with the passage touch. A second reason is that piano playing begins its development generally with the passages for stationery hand. Nothing is more necessary for its training. Everything else depends upon a correct and sure foundation in legato passage playing. By it the capacity of a piano hand is best proven, and this training must be done in early youth.—KULLAK.

Prof. Harry E. Jones has accepted the directorship of music in the Presbyterian Church—Bethesda, Philadelphia, Pa.

DECORATION DAY FESTIVALS, MAY 30.

NEW YORK CITY.—Adjudicator on music, Mr. Wm. Griffith, Poultney, Vt.

HAZELTON, PA.,—Prof. J. W. Parson Price, New York City.

PITTSBURGH, PA.,—Prof. Harry E. Jones, of Philadelphia and H. R. Palmer, Mus. Doc. New York City.

Training the Voice.

How singing through the nose saves the throat a deal of friction.

The old way of curing sore throat has been superseded by a method working from the mind side. All methods for training the voice or body—if of any value—must prevent friction. The body is the servant of the mind, and the best teaching is a development of that law. For example, try to pick up a marble and notice the way your hand unconsciously adapts itself to taking hold of the marble; then reach after a big ball and watch the way your hand shapes itself to the size of the ball, for the right thought then is the marble or the ball.

The tongue is always an unruly member and refuses to be driven, but fortunately can be led. If you bring the tones through the nose, not only do you get a finer tone, but the tongue automatically moves out of the way to allow the tone to pass through the nose, thus leaving a space at the back of the tongue and preventing the friction of the back of the tongue against the throat, which is generally the cause of sore throat. But some one will say, does not using the voice in that way give you a nasal tone, and make you "talk through your nose?" No; a nasal tone is one that is caught in the nose, as when after pinching the nose you try to talk.

The voice is always the same, whether singing or speaking, only the more the voice is used the greater will be the suffering from an improper use of it. Many injure the voice by trying to fill big places, when all that is necessary is to let the mind realize by a look what the voice has to do and then trust the voice to answer of itself the unconscious appeal made to it by the mind. This plan takes away all strain from the voice. The difference between this and certain "faith cures" is that they say, "By thinking your throat is well it becomes well if you think strongly enough," whereas we say, "The right thought, if held long enough to become a habit and practiced upon, will prevent the friction which causes sore throat, and the cause being removed the throat becomes strong.

Dr. Morell Mackenzie says, "For those who wish to speak well it is a good plan to learn to sing, as the greater includes the less." So if a teacher can show you how to bring out the tones of your singing voice, your speaking voice will be aided. I am a singer and studied this method five years ago, when I had a chronic sore throat. It took faith and industry on my part and six months' work by my teachers to cure me, but my throat, from being my weakest, has become my strongest point, and I have since had no trouble with it. They began by making me bring my voice through my nose in a humming tone, to sound like a bee among the flowers, or a steamboat a long way off, first with the mouth shut, then with the mouth open, always keeping the same quality of tone; then adding articulation, always humming and with the constant thought of the tones floating before you, to which thought if you keep it long enough, the vocal organs will adapt themselves.

Every tone should be molded by a thought; a tone that is not born of thought is a body without soul. The voice should never be educated as an end, but as a means to carry thoughts to others.—AGNESE HORATIO FORD, IN BOSTON TRANSCRIPT.

Local Major and Minor.

The Music Circle held its meeting and recital, Tuesday May 9 1893 at the residence of Mrs. Herman Ritter, N. Phelps St.

PROGRAM.

Bend l op 139 No. 39	-	-	Wagner
		Mrs. Herman Ritter.	
<i>a</i> Pasquinade	-	-	Gottschalk
<i>b</i> Elsa's Dream	-	-	Wagner
		Mrs. H. E. Rowe.	
Song—Answer (vocal)	-	-	Robyn
		Mrs. Emery McKelvey.	

THEME - WAGNER.

Mrs. Tavalaw Evans read the following article:—

WAGNER was certainly a great manifestation of the Art of music and drama. He is entirely Orchestral in his conception and discription of incidents, with a seeming utter disregard for the voice and its mission, its power, and capabilities; treating it largely as only one of the many instruments of the orchestra. Notwithstanding his own statements that "The human voice is really the foundation of all music; and whatever development of the art, wherever the boldest combirations of a composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music" Rich. Wagner. And I am sure, any person having heard Wagner's Opera's will agree with me, when I say that the vocal parts are very *unsingable* to say the least.

Some of the vocal selections in the recent concert were more like a high pitched recitation than a melodic construction; there was a lack of that overwhelming melodic power that we feel in Verdi's "Ernanni;" Gounod's "Faust;" Gluck's "Orpheus;" and Dellibe's "Lakme;" whose melodies reach your *heart of Hearts*. Who of us have not been charmed by Concone's vocal studies. His "Judith" with all its dramatic vigor, looses none of its intensity on account of its melodic flow.

And again the voice is not used to twitch and flop around like a fish on a hot griddle. The human voice is a flexible sympathetic member of the body, used to express the mind and soul. It is the servant of a thing of nature not made by hands and tools like a metallic instrument.

Our artists of today sing with fine production of tone, and also a very refined finish.

I fear that I may stand alone in my sentiments, for Wagner is much applauded throughout the whole world, at the same time I am not here to pandor to flattery or policy; but as aseeker of the true art which eventually must develop itself in all.

Mrs. Tavalaw Evans.

The next meeting of the Circle will be at the residence of Mrs. Emery McKelvey, May 23 1893, Theme: Mendelssohn.

The M. E. Church choir Haselton, O., presented their leader Mr. Edmunds with an elegant Ivory-handled Baton, at their concert held May 13 1893. The surprise was complete, and the present was a slight token of the esteem in which Mr. Edmunds is held by his friends

World of Music.

Lamarche, the tenor, lost his voice. Edward Lloyd is coming over again. Mr. Luther W. Mason is in England. Henri Marteau's playing grows in favor.

Parry's cantata, "Job," has been given in London.

Miss Medora Henson has made a great success in oratorio in Wales.

King Humbert has subscribed \$200 to the fund for a statue to Donizetti at Bergamo.

A concert has been given in aid of the Berlin Home for English and American Teachers.

Mr. Edward C. Towne, tenor, goes to St. James's Church, Madison Avenue, New York.

Mr. John Boosey, who originated ballad concerts in London twenty-six years ago, died recently.

Mr. Walter Damrosch has been honored by the Lotus Club, New York, who have given him a dinner.

Mme. Clementine de Vere (Sapio) will retire from the choir of Dr. Paxton's church, New York, May 1.

St. Mark's choir, New York, comprises Miss Tallman, Mrs. Landau, Mr. Harry Pepper, and Mr. J. C. Dempsey.

Miss Maud Powell played Sarasate's "Ziguenerweisen" very effectively at the second concert of the Cecilia Club, Boston.

The pupils of Mr. and Mrs. W. H. Pontius, gave a fine concert in the Auditorium of the High School Building, Mansfield, O., April 14th.

The De Vere-Campanini-Remeny Concert Company—Romualdo Sapio, conductor—will make a tour of the Pacific coast in July and August.

Dr. H. R. Palmer, New York City, has been engaged as one of the adjudicators on music at the Pittston, Pa., Eisteddfod, May 30 1893 under the auspices of the Cambro-American Society.

The Chicago Orchestra, Theodore Thomas, director, Fannie Boomfield Zeisler, pianist, and Schuecker, Harpist, enraptured a large audience at Old City Hall, Pittsburgh, Thursday Evening April 20th.

Mr. F. H. Cowen's opera, "Signa," is not to be produced at Genoa, after all. Upon the arrival of the composer he found the company "unworthy of a third-class theatre," and has gone to

Milan. He writes that he shall not return to London until he has found a theatre in Italy where he can have a respectable chance.

Gregorowitch, the young Russian violinist, erstwhile a pupil of Wieniawski, went to Germany some time ago and commenced studying with Joachim, but soon found out that the latter's pedantic style was not suited to his own lively and brilliant temperament, so that he very wisely went back to his earlier methods with which he has achieved success and fame.

A most excellent concert was given by the pupils of Dr. Tavalaw Jones, at the Baptist Church, Lebo, Kansas, Tuesday March 28th. The Organ solo (a) "Fairy's March" (b) "Argentine," by Miss Myfanwy Jones, and "Like as a Father," by Miss Lulu Speer, were beautifully rendered, reflecting much credit to their scholastic master. The selection by Mr. Chas. Phinney, Willie and D. J. Stevens, Song by Mr. Jeremy, "Queen of the Earth," by Mr. E. Rees and the Violin Solo by Prof. Higbee were also very enjoyable numbers.

Mr. Bassett, leader of the Choral Union of Minersville, Pa., has accepted a more lucrative position as Baritone soloist in the Episcopal Church, at Bay Ridge, Brooklyn, N. Y. The Choral Union under Mr. Bassett's directorship has won many laurels, and gained for itself a good name. Mr. Bassett is a young man, an accomplished musician in both notations, and a sincere advocate of the Sol-Fa system. His voice is a beautiful baritone of great compass. Mr. Bassett, came to this country five years ago, and his fellow musicians in Minersville have noted his success with pleasure. They feel the loss of Mr. Bassett keenly, but hope their loss will be fully appreciated at Brooklyn, N. Y.

The Seidl Company.

Recently in Youngstown, has a lively scrimmage in Pittsburg.

PITTSBURG, April 26.—A lively tilt between the members of the Anton Seidl and Emma Juch Concert company and their manager, C. E. Locke, occurred here yesterday. The cause was the non-payment of salary due the artists. The company had appeared to a small audience, and after the performance the members went to the Union station to take the Atlantic express for the East. When Manager Locke appeared there was a general demand for back salaries. The singers, male and female, finally became demonstrative and attacked Mr. Locke with their umbrellas. He was receiving rough treatment, when the night officers of the station interposed, and peace was patched up by promises to produce when the next stop was made.

Sacred Concert.

Program of the Immaculate Conception Church choir, Sunday evening June 4 1893.

PART FIRST.

Hallelujah Chorus	Handel
Youngstown Catholic Band.	
Overture	
Liebman's Orchestra.	
Blessing, Honor, Glory and Power	Spohr
Immaculate Conception Choir.	
Solo—Holy City	La Haeke
Mrs. Tavalaw Evans.	
Duet—Jesu Dulcis Memoria	Donizetti
Miss Lynch and Mr. H. Lyden.	
Solo—He was Despised	Handel
Mrs. J. H. Joseph.	
Chorus—Gloria	Mozart
Choir.	
SECOND PART.	
Selection	
Liebman's Orchestra.	
Chorus—Blessed are the Departed	Spohr
Choir.	
Solo—who shall abide the day	Handel
Arthur Foster.	
Trio—Et Unam	Mercadante
Mrs. Evans, H. Lyden and A. Foster.	
Solo	
Mrs. J. H. Murray.	
Quartet—God is a Spirit	Bennett
Mrs. Farrell, Miss Rose McDermot and Messrs. M. Manning and Mulroy.	
Solo—Judith	Concone
Mrs. Tavalaw Evans.	
Chorus—The Heavens are Telling	Hayden
Choir.	
Miss Lizzie Lynch	Organist
Henry Foster	Conductor

GRAND CONCERT.

Following is the program of the concert given by the M. E. Church choir Saturday evening May 13 1893
Mr. D. Edmunds Conductor.

PART I.

Piano Solo	Mrs. Rev. G. L. Davis
March of the Men of Harlech	Parry
Choir.	
Song—Home in the Dell	Search
Mr. Jenkin Thomas	
Song—Sweet Apple Blossom	White
Miss Annie Doyle	
Duet—Mina Soldiers	Thomas
Roger Howells and James A. Williams	
Recitation—The Last Hymn	Miss Bell Klein
Song—P've heard from the man in the moon	White
Mr. James A. Williams.	
Quartet—O. P. R. A.	Leslie
Mrs. John E. Jones, Miss Naomi Klein, Messrs Jones and Edmunds	
Glee—Mountain Brooklet	Thomas
Choir.	

PART II.

Piano Solo	Mrs. G. L. Davis
Quartet—The Band	White
Mrs. David Edmunds, Mrs. Roger Howells, Messrs. Howells and Williams	
Recitation—The Burning Ship	Miss Bell Klein
Duet—Larboard Watch	Williams
Messrs. Williams and Howells	
Song—Zarita	White
Miss Naomi Klein	
Quartet—Auctioneer	Leslie
Miss Anna Doyle, Mrs. John E. Jones, Messrs. Jones and Edmunds	
Song—Jamie	Molloy
Miss Anna Doyle	
Song—Anticipation	Jones
Mr. John E. Jones	
Glee—Rivulet	Protheroe
Choir	

Prizes for American Composers.

A concert of an unusual kind in America, though it is common enough in the musical centers of Europe, has taken place at the Madison Square Garden Concert Hall.

Something over a year ago the National Conservatory of Music, in order to signalize the advent of Dr. Dvorak as its director, instituted a competition for prizes in half a dozen departments of musical composition, and one of dramatic literature. Altogether, \$3,000 was to be distributed to prize-takers as follows: For the best grand or comic opera (opera comique), words and music, \$1,000; for the best libretto for a grand or comic opera (opera comique), \$500; for the best symphony, \$500; for the best oratorio, \$500; for the best suite or cantata, \$300; for the best piano or violin concerto, \$200.

The decisions were to be announced last October, but circumstances compelled a postponement. Last night four of the successful works were performed and the prizes awarded.

A note printed on the program announced that the number of librettos sent in for examination was so large that the result would have to be deferred until some unspecified date between March 30 and June 1; and, further, that, "in consequence of misapprehension as to the scope of the opera prize, it has been determined to make it the object of competition in next year's *concours*."

The successful works performed were a "Rural" Symphony, by Henry Schoenefeld; a pianoforte concerto, Joshua Phippen; a suite for string orchestra, by Frederick Bullard, and a cantata, "The Dream King and his Love," for orchestra, tenor solo, and chorus, by Horatio W. Parker.

The audience that gathered to hear these works was fairly large, exceedingly amiable, and contained a sprinkling of musicians of note, among whom were Xaver Scharwenka, William Mason, Victor Herbert, Bruno Oscar Klein, Walter Petzet, Camilla Urso, Maud Powell, Carl Walter, Carl Faelten, and C. L. Capen, the last two gentlemen visitors from Boston.

Of the prize-takers, Messrs. Phippen and Bullard are Boston men; Mr. Schoenefeld hails from Chicago, and Mr. Parker is a resident of New York, though he is of New England birth, and will make Boston his home after the first of May.

The pianoforte concerto was played by Mr. Phippen, and conducted by Dr. Dvorak. The other works were conducted by their respective composers. The orchestra consisted of fifty men, chiefly Mr. Seidl's musicians; the chorus that participated in the cantata was composed of students of the conservatory to the number of about fifty. The solo tenor was Mr. Arthur Adamini, also of the conservatory.

Circumstances do not permit of such a discussion as the occasion deserves of the compositions at this time; that must be postponed until more time and space are at the disposal of the reviewer. The juries that passed upon the successful marks were constituted as follows; Symphony, Suite, and Concerto, Dr. Dvorak, Asger Hamerik, Rafael Joseffy, John K. Paine, and Xaver Scharwenka; Cantata, Dr. Dvorak, Dudley Buck, William W. Gilchrist, B. J. Lang, and William L. Tomlins.—*New York Tribune*.

After the Concert.

BY MARY GRACE REED.

The Music Hall was deserted, and the arches in the roof stretched away vast and dim in the darkness. Through a

window on the stage, left wide open, the moonlight had begun to shine.

In the window sat Aria, clad in white robes that looked like gauze, and glistened as if powdered with diamonds.

The others were talking in a dark corner, and their voices sounded like the vibrating strings of a harp.

Pretty soon the Fugue got up and came over to Aria.

"Do you know," said he "they all think Ballade was sadly misinterpreted to-night. What is your opinion?"

"They are right," she replied. "I was sorry, for I like Ballade so much myself. But didn't Miss Henselt do the Sonata beautifully?" she exclaimed with great enthusiasm.

"Oh, yes indeed!" spoke up the Sonata from the corner, hearing his name. Then he came and joined the two at the window.

"I felt under her fingers almost perfect. She is a true artist," he added earnestly.

They were quiet for a moment, and the voice of Ballade in the other group became audible.

"If he would only leave off those horrible little flourishes at the beginning and end of everything he plays!" he exclaimed, "to say nothing of arpeggios at every chord! I declare, if he ever tries to bring me out again, I will tangle his fingers; I will hold the keys down; I will disgrace him!"

"Oh, no you won't," laughed Fantasie; "you won't need to. He does that for himself now. And you are too tender-hearted for that, Ballade. Poor man, doesn't he think he is showing off, though, with those preludes and finales?"

They all laughed except Ballade who sighed. Then Concerto said gravely:—

"We should pity him; he can have no idea of the meaning of music, no reverence for its spirit. He belongs to the outer world, and it is even more sad not to know music than, knowing, to suffer from the mistakes of others."

"Very true," murmured the Fugue to Aria. "With what a different feeling did we hear the rendering madame gave you to-night! Every tone was true and clear, every phrase was full of expression. She thought only of you, not once of her audience, and had no effectation whatever."

"She has none," answered Aria. "She is the first singer I have ever met who does not alter the music to suit her own taste. She interprets everything as it is written,—as the master wished it sung."

They were all silent for a time, while the moonlight brightened until it reached Serenade, who was sitting on the piano.

As if the moon had reminded him, he hopped off, saying, "I must go now, for I suspect I shall be needed near the Vaughan's before long. Thank fortune, those girls will be only half awake! The worst thing I have to suffer from," said he, pausing, "is a hasty performance with too little practice. No amount of musical feeling in the world can save any composition attempted in that manner;" and he flew past Aria and vanished.

"He isn't the only one!" exclaimed two or three voices; but instantly the Sonata whispered, "Hush, here is the master!"

They were all quiet as some one came upon the stage and opened the piano.

Then slowly there took shape from the tones a beautiful spirit, and floated free at last, lovely as a Southern midnight, with mocking-birds and all the stars.

When its birth was complete he rose and came to the window, looking out into the perfect night.

"I shall call it a Nocturne," he said; and then turned away,

The music spirits were entranced: they embraced their new companion; they forsook the hall to accompany the master home.

But Aria said, "Serenade is coming, I will wait for him;" and so when they were gone she still sat in the window, her white robes sparkling in the moonlight as if powdered with diamonds.

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Leonora.

Part-song, for Male Voices.)

Words by T. G. PRICE.

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

T. J. DAVIES, Mus. Bac.

Moderato.

1st. Tenor. Why burns deep an-ger Le-on-o-ra, In those blue eyes? what clouds thy

2nd. Tenor. Why burns deep an-ger Le-on-o-ra, In those blue eyes? what clouds thy

1st. Bass. Why burns deep an-ger Le-on-o-ra, In those blue eyes? what clouds thy

2nd. Bass. Why burns deep an-ger Le-on-o-ra, In those blue eyes? what clouds thy

Piano.

brow, Why are they pale and mirthless

brow, Those cheeks that once in love blushed on... me... Why are they pale and mirthless

brow, Why are they pale,..... why are they pale and mirthless

brow, Why are they pale..... and mirthless

Piano.

Entered at Stationer's Hall London, England.

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(95-6pp.)

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