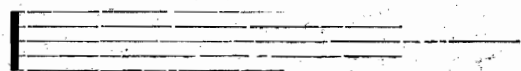


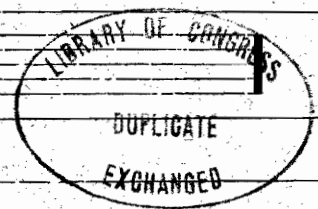
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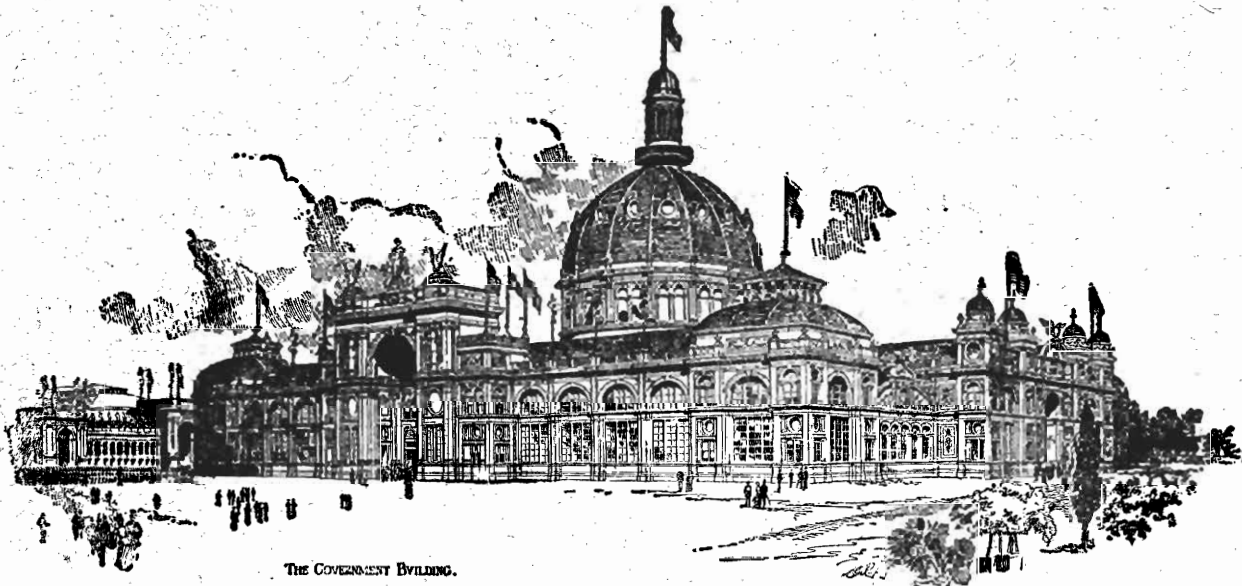
VOL. III. NO. 6



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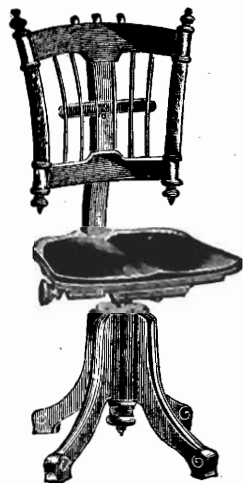


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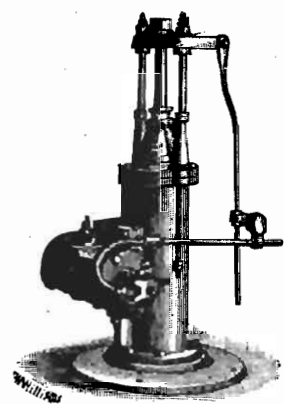
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Poetry.

Be True To America.

Lines composed and read by J. B. Lodwick at a meeting held in this city, in honor of Hon. Anthony Howells, Consul to Cardiff.

Be true to the states of America
When on the lion's land;
Protect our traveling citizens
And give them a helping hand;
If insult be thrown at the eagle
Be brave to avenge the deed;
Let English and Welsh know your doctrine,
Teach them your American creed.

The stars and the stripes you'll remember
When over the ocean wide;
And gladly you'll look to the setting sun,
To the beautiful land of your pride;
The prosperous land and progressive,
"The land of the brave and free;"
The land of my choice, yes, my fond land,
May heaven be ever with thee.

The Rose of Love.

Respectfully dedicated to Geo. T. Mathews Esq. and family.

The Rose of Love ne'er withers,
Nor doth it's beauty fade;—
A sweet, perpetual flower
That grows in light or shade;
It's fragrance, everlasting,
It's stem with tender thorn;—
The sweetest rose of roses—
A rose by Angels worn.

The Rose of Love most tender,
Yet, grows in every clime;—
It brightly blooms in summer,
And in the wintry time;
Adorns the humble cottage,
As well as mansions fair,—
Than wrath or fame more precious,
Than costly gems more rare.

The Rose of Love in sorrow,
Absorbs our every tear;—
Life's gloomy path, it brightens,
Our weary souls doth cheer;
By hands divine transplanted,
In this sad world of care,—
A rose forever fragrant,
A rose forever fair.

The Rose of Love still fairer
Grows in its native land,
Where never weeds of sorrow,
Grow in its golden sand;
In that bright land of sunshine,
A land unknown to gloom,
The Rose of love celestial,
Grows ever in full bloom.

George Coronway.

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The Fisherman.

And now with rod and line and hook,
The fisherman so bold,
Will go and sit down by the brook
And catch a fearful cold.

—KANSAS CITY JOURNAL.

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Pipe Organ Items.

Mr. Al. Shuey, Organist.

Mr. Al. Shuey, secretary of the Century Piano Co., Minneaopolis, is an expert organist. *Apropos* of that fact, here is a good story taken from an exchange:

When our good friend Al. Shuey plays an organ and feels deeply interested in his improvisations he gets onto the instrument with both hands and both feet, and if there doesn't happen to be a hydraulic motor pumping the breath of life into the machine, woe betide the luckless wight who has to play "Now I go up and now I go down" with the pump handle. The other day he gave an organ recital in Owatonna, and as he wanted a little practice before the evening performance a young Irish boy was pressed into service to supply condensed atmosphere. The next day the gentleman who had charge of the arrangements saw the young fellow in the store where he worked, and said:

"Well Clark, how did you come on pumping the big organ?"

The Irish lad, with a grimace, replied:

"Shure, sore, I had to take my coat off, an' he was only practisin'. Faith an' what would I have done if he'd been playin'?"

Sudden Death of John S. Lewis.

John S. Lewis, the well known merchant, died suddenly Thursday evening, at his residence, No. 54 Grape street.

His death was due to heart disease. Salt Lake City has been his residence since 1859. He was a Welshman and, like the majority of his countrymen was strongly devoted to music, to the study of which he gave a great portion of his life. He is the author of several beautiful musical compositions, and holds a prominent place among Utah's musicians.

Elder Lewis became a member of the church of Jesus Christ of Latterday Saints in his native land, and in 1856 he emigrated to America, remaining three years at Minersville, Pennsylvania. In 1867 he went on a mission to Great Britain, returning to Utah in 1871.

For a number of years he was connected with the mercantile firm of Barnes, Lewis & Co. but latterly he has been conducting a grocery business of his own in a store erected on his lot in the Seventeenth ward. He was of a most amiable disposition, courteous and obliging to both friends and strangers alike. He leaves a wife and six loving children to mourn his departure.

FUNERAL:—The funeral services over the remains of Elder John S. Lewis were held at the Seventeenth ward meeting house yesterday afternoon. Bishop Tingey conducted the services. The meeting house was crowded to its utmost capacity by the numerous friends and acquaintances of the deceased.

The Union Glee club, of which the deceased had been an active member from its organization, attended the funeral in a body.

Remarks on the life and character of the deceased, and words of consolation to the beavaered ones were made by the following speakers, in the order named: Elders Geo. G. Bywater, Aurelius Miner, John Tingey, Jos. E. Taylor and Angus M. Cannon.

The music for the occasion was rendered by the ward choir and the Union Glee club. All the pieces sung were of the deceased's own composition.

The floral offerings were elegant and profuse. Among the number was the beautiful design of a harp from the Union Glee Club, and a tower sent by Prof. Evan Stephens, in behalf of the Tabernacle choir. At the grave the glee club sang, sweetly and pathetically, Haydn's "O, My Father."

The dedicatory prayer was offered by Elder Jos. E. Taylor, and all that was mortal of John Sanders Lewis was consigned to mother earth.

Local Major and Minor.

Miss Lottie Hinkel has returned from New York City, where she has been studying music the past year.

Mrs. Paul Wick, entertained a select party of musical friends at her beautiful home, Thursday evening, May 25.

Mr. Samuel Mansell, Prof. of music in the Public schools at Canal Dover, O., is visiting his many friends in this city.

The Misses Carson of West Rayen Ave., gave a musicale Wednesday Evening May 23, in honor of Class No. 2 of Trinity M. E. Sunday School.

Miss S. Katherine Winsper, now at the New England Conservatory of Music, Boston, will complete her school-year June 21, then she will return to her home in this city.

The Order of the Kings Daughters gave a very enjoyable social at the residence of the Rev. George Anderson, Monday Evening June 12. The Musical program was interesting and very artistic. Solos were rendered by Miss Lottie Hinkel, Miss S. K. Knight, Mrs. Emery McKelvey, Mrs. W. C. Gans, Miss Hurd, Miss Lottie Evans, Mr. F. Wayland Brown and violin solo by Mr. Hermar Ritter, grand finale, delicious ice cream.

The Public school contest for the Henry Wick prize, at the opera house June 9, was a grand success. The contestants from the various schools gave evidence of much labor and careful training. The musical program was very good. A Waltz Song by Miss Mamie Reese, was sung very sweetly. Miss Lottie Evans a pupil of Mrs. Tavalaw Evans, sang in an artistic manner "Camelia and the Rose," by G. Ganz.

The Musical Circle held a very interesting meeting at the residence of Mrs. Rowe, of West Wood St., Tuesday morning June 13.

SUBJECT—GOTTSCHALK.

The following program was rendered:—

Piano Solo—Jeunesse	-	Gottschalk
Vocal Solo—O Loving Heart Trust on	-	"
Piano Solo—Perpetual Motion	-	Weber
Vocal Solo—Fleeting Days	-	Bailey
Piano Solo—Pasquinade	-	Gottschalk
Vocal Solo—Just as of Old	-	Pease
Vocal Solo—Idolo Mio. (Star of my Being)	-	Speranza
Piano Solo—Tremolo	-	Gottschalk

The next meeting will be held at the residence of Mrs. Emery McKelvey 224 Spring St. Subject Mendelssohn.

Gottschalk was born May 8th, 1829, in New Orleans, Louisiana. His father was an Englishman born in London; his mother, was a Creole, born in New Orleans. She was a descendant of a noble French family.

From his birth he was a remarkably precocious child, singing all the tunes he heard. When he was about three years of age the family changed the city residence for a charming country retreat at Pass Christian on the Gulf of Mexico. One day after his mother had been practicing an air from "Robert le Diable," little Moreau climbed up on the piano stool, and after a few attempts, succeeded in playing the piece perfectly. His father, upon this and subsequent proof of his child's talent, decided to return to the city where competent musical instruction could be found.

Moreau's first teacher was Mr. Letellier, organist and singer at the Cathedral.

When Gottschalk was thirteen he was sent to Paris, studying with Halle, afterwards with Camille Stamaty.

In composition he had for a teacher the celebrated Mr. Maledon, among whose pupils were Camille Saint Saens and Victor Plante.

Gottschalk had pursued his musical studies with vigor and conscientiousness that is all the more commendable when he remembers that he never expected to make his art a means of livelihood.

When he was Seventeen he decided to give a public concert. All were eager to hear him, as he had been greatly extolled in the fashionable world. His success was great. Chopin was present, and was so impressed with the young virtuoso's impassioned playing that he took his hand exclaiming, "My child, I predict that you will become king of pianists."

Band and Orchestra.

Rushville has a band of sixteen pieces. Prof. A. H. Kinney, is leader.

The Rushville band played for a High School entertainment May 24.

The Band at the Western Normal College, Lincoln, has disbanded.

The Ponca Military band has reorganized and will play for the races there in July.

The Bancroft band has reorganized and elected W. H. Watson, leader.

Neb.

Walter Emerson, the well-known American cornet soloist, died in Boston, Thursday night, June 1st, age 37 years.

Aurora and York bands have consolidated and will call themselves the "Nebraska" Band.

A Band has recently been organized at Hubbel. They were engaged on Decoration Day at their own home.

The Bands of the Nebraska State Band Union will meet at Grand Island during the G. A. R. reunion the coming September.

The Niles City Band played several beautiful selections at the Niles High School commencement entertainment held in Central Park Hall June 2.

Mr. Alexander Bull, the celebrated violinist, sailed for Europe on Wednesday, May 24. He will return in October early, and commence a series of entertainments under the management of Prof. J. Jay Watson.

The Musical Union Band, of Omaha, gave their first out door concert at Hanscom Park, May 5th. Owing to the bad weather only about 2,000 people were present. Omaha appropriated \$5,000 for music in their Parks this summer.

The Mechanic's Band, of Cambridge, Md., has rented a new rehearsal hall and ordered new uniforms for the summer. The band is reported to be in good condition. The Westminster, Md., Drum Corps has been reorganized with thirty pieces.

Warren Beebe, formerly of Cleveland O., but now located in Denver Colo., is enjoying the leadership of a fine orchestra in a fine theatre. It affords us much pleasure to note Mr. Beebe's success, a noble fellow, and a musician with all the dramatic and exquisite effects at his fingers' ends. We understand that he has branched out in the music business and doing well. Here is a grand opportunity for band and orchestra men to pat-

ronize a worthy musician "In The Rank and File."

Articles of incorporation have been filled by the Nebraska Union Band Co., capital stock \$5,000 fully paid up. Their object is to organize and maintain a band to be known as the Nebraska State band. The band is partly organized already and has given one public performance. Their success is a certainty as they have the right kind of men at the head of it. Prof. Irvine, one of the best known musicians in Nebraska, was the originator and will be director of the band.

West Rutland, Vt., May 31.—We had an engagement here in West Rutland yesterday, the 39th and all enjoyed the celebration, the weather being very fine. The Proctor Cornet Band played in Brandon in the afternoon, and the Howe Scale Band played in Rutland after the Grand Army service. They gave an out door Concert in the evening. The square and streets were crowded so much that you could scarcely walk through it. That shows that music is well appreciated by the people.

Baltimore, Md., May 31st.—The 4th Regiment Band will begin the Park Concerts to-morrow, June 1st, and appear in their fine new uniforms, made for the band by the New York Clothing House. Capt. Isidor Becker is the Supt., of the Military Department and it was by him that the band was fitted. He is a staff officer at Maryland Militia. The 4th Regiment Band also furnish the music at Tolchester and on Steamer "Louise" daily, beginning June 1st.

A. C. GRAY.

A very successful school entertainment was given at Manitou, Col., on Tuesday evening, May 16th. Among the excellent features of the evening, was the cornet solos of Miss Nellie Long, the little ten year old daughter of Mr. Wm. Long, one of our subscribers. Miss Nellie was on the program for two selections, but the audience were not satisfied and gave her a tremendous encore and she was obliged to respond both times. She brought forth a round, clear, powerful tone, surprising in a child so young.

THE MARINE BAND.

From The Washington Star.

Perhaps the most picturesque feature of the corps is the Marine Band. The band is considered in a manner to belong to the President of the United States. It is always at his disposal, so that the

finest music is at his command whenever he cares to listen to it. At White House receptions it is on hand with its most melodious strains. Every member of it must enlist in the ordinary way and serve five years as a private at \$13 a month, after which he may be promoted through the grades of first, second and third-class musician. A first-class musician gets \$36 a month, a second-class \$21 a month and a third-class \$17 a month. The leader draws \$90 a month. There are thirty musicians and ten privates in the band. Every man of them gets \$48 a year extra for playing in summer at the grounds of the Capitol and the Executive Mansion. At the first glance it seems astonishing that first-rate musicians should be willing to serve for such small pay. The fact is that, as a rule the men enlist for the sake of the prestige which they obtain from five years' service in the Marine Band. After serving out this term they have become attached to the organization and commonly stay with it. They enjoy many privileges which go far to make up for the remuneration which they receive. They are permitted to earn money outside by concerts and otherwise, in this way making a great many dollars. One source of income to them recently has been tooting into huge brass band funnels for making phonograph record cylinders. Thousands of these cylinders have been sent all over the country, gratifying millions of listeners with the music of the Marine Band at second hand. Most people who have heard the music by the phonograph have noticed without surprise the applause which follows the rendition of each piece. The signs of approval are actually made by the members of the band themselves, who shout and clap as soon as they have finished delivering a selection in the funnels aforesaid. This is part of the business for which they are hired, but it is very funny to see them applauding their own performance. Mr. Sousa, who made his reputation as a leader of this musical orchestra, was himself a child of the Marine Band. His father was a member of it, and he himself was trained to it as a small boy. Twenty-five drummers and buglers, temporarily attached to the band, are always in training at the barracks. They are boys from fourteen to sixteen, and they serve an enlistment up to twenty-one, when they are assigned to ships. It is their duty in the service to sound the calls to quarters in the morning, for hoisting and pulling down the flag, etc., whether on shore or on board.

The American Musical Times.

PUBLISHED MONTHLY.

EDITOR AND GENERAL MANAGER—D. O. EVANS.

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

The May festivals were prosperous.

Perfection should be the aim of every true artist.

The progressive musician is the intelligent musician.

The intelligent musician avails himself of every opportunity to obtain knowledge.

Rubinstein says he does not care for Wagner or Brahms. There are many who share his indifference.

He who loves the noble and beautiful in music is learning to love the noble and beautiful wherever it may be found.

Music committees seem to be ignorant of the fact that it is a violation of the Copyright Law, to use in the festival programs, words copyrighted by us, without permission.

It may not be quite true as Shakespeare asserts, that the man without music in his soul, is fit for "treasons, stratagems and spoils," but he is, nevertheless, generally, a hog in his tastes, a bear in his manners, and a jackass in his self-assertiveness and dogmatism.—John Towers.

Since the introduction of the Band and Orchestra department in our journal, THE AMERICAN MUSICAL TIMES is rapidly becoming a favorite with bandmen. In the near future we shall publish important articles upon interesting subjects; contributed by leading musicians, among whom may be mentioned Prof. A. Frank Hutchins, conductor of the Hutchins Philharmonic orchestra, Providence, R. I.

Print-Shop Volapuk.—This ¶ is to state that the weather in this § has been without § in severity since the morning *,* sang together, consequently §§ are few in our office, and we hasten ~ the opportunity to ask our subscribers (with their ¶ mission) to § in cash, so we will not have to stand with a † in our § to keep our creditors away from our personal property.

Editor's Letter Box.

To the Editor:

Can you conscientiously recommend the Gu tars made by Wm. Tonk & Bro. If you cannot what could you reccommend?
Bevier, Mo. *Minnie L.*

(No!)

The Washburn Guitars are very fine.

The Triumph Guitars with the new patent aluminum fingerboard are excellent instruments.

The John F. Stratton & Sons' American Guitars will give good satisfaction and we highly recommend them.

To the Editor:

Allow me to express the pleasure that I have derived from your excellent journal. Any one number is fully worth the subscription price for the year.

Can you tell me when and where John Parry was born, giving incidents of interest in his life.

Seattle, Wash.

L. S. Robertson.

John Parry, was born at Denbigh, North Wales, in 1776. He received his earliest musical instruction from a dancing master, who taught him also to play the clarinet. In 1795 he joined the band of the Denbighshire Militia, and in 1797 became master of it. In 1807 he resigned his appointment and settled in London as a teacher of the flageolet, then generally in vogue. In 1809 he was engaged to compose songs etc., for Vauxhall Gardens, which he continued to do for several years afterwards, and also adapted English words to a selection of Welsh melodies. He composed the music for T. Dibdin's Extravaganza, "Harlequin Hoax; or A Pantomine proposed," 1814; "Oberon's Oath," 1816; "High Notions," or "Trip to Exmout," 1817; and adopted the music for "Ivanhoe," 1820; and "Caswallon," a tragedy, 1829. He was author as well as composer of the musical pieces, "Fair Cheating," 1814; "Helpless Animals," 1818.

For very many years he conducted the Cymrodorion and Eisteddvodau or Congresses of Welsh Bards, which were held in various places in Wales, etc., and in 1821 he received the degree of "Bardd Alaw," or Master of Song. He was author of "An account of the rise and progress of the Harp"; "An account of the Royal Musical Festival held in Westminster Abbey in 1834" (of which he had been secretary); and "Il Puntello," or "The Supporter," containing the first Rudiments of Music.

In June 1837 he gave a farewell concert, at which he sang his own ballad of "Jenny Jones," (made popular by Charles Mathews the year before), accompanied on the harp by his son. From 1834 to 1848 he was concert music critic to "The Morning Post."

He published a collection of Welsh melodies, embodying the greater part of Jones' "Relics of the Welsh Bards," under the title of "The Welsh Harp". From 1831 to Aug. 5, 1849, he was treasurer of the Royal Society of Musicians. He died April 8, 1851.

WRTH FY HUN.

Alone.

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

H. LICHNER.

Andante con espressione.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a tempo marking of *Andante con espressione*. The first system contains five measures with various fingerings (4, 3, 3, 4) and articulation marks. The second system continues with more complex fingerings (3, 2, 4, 2, 1, 4, 3, 1, 2, 3, 5, 4, 1, 4, 4, 4, 3, 1, 2, 3, 4) and includes a *mf* dynamic marking. The third system features further technical challenges with fingerings like 3, 4, 2, 3, 4, 3, 1, 4, 3, 2, 1, 2, 3, 2, 3, 5. The fourth system includes a *ritard.* (ritardando) marking and a *p* dynamic, with fingerings such as 3, 2, 3, 4, 5, 3, 2, 5, 4, 3, 1, 3, 5, 1, 1, 3. The final system concludes with a *p* dynamic and fingerings 4, 3, 3, 2, 4.

4 2 4 1 4 3 2 2 5
p amoroso.

3 5 1 3 2 1 3 5 3 1

2 5 4 2 1 5 4 2 3 1 2 2

2 3 2 1 1

4 3 1 2 3 4 1 4 3 2
p

1 4 3 2 1 3 3 3 3
mf p pp morendo.
Adagio.

REVERIE.

Prepare. Swell. Oboe. & Ker.
Great. Har: Flute coupled.
Choir. Dulciana.
Pedal. Bourdon.

G. E. LYLE.

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

Sw. *un poco adagio con dolore.* *ad lib.* *tempo.*

Ch.

This system contains the first system of music. It features a Swell (Sw.) part in the upper staff and a Choir (Ch.) part in the lower staff. The Swell part begins with a melodic line in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo markings are *un poco adagio con dolore.*, *ad lib.*, and *tempo.* The Ch. part consists of chords and accompaniment.

Andante con tristezza.
Gt. H.F. coupled to Sw. Ob. & Ker.

rall.

This system contains the second system of music. It features a Grand Horn (Gt. H.F.) part in the upper staff and a Swell (Sw.) part in the lower staff. The tempo is *Andante con tristezza.* The Grand Horn part begins with a melodic line, and the Swell part provides accompaniment. A *rall.* (rallentando) marking is present.

This system contains the third system of music, continuing the Grand Horn (Gt. H.F.) and Swell (Sw.) parts from the previous system. The Grand Horn part continues with a melodic line, and the Swell part provides accompaniment.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with some grace notes and a crescendo marking (*cresc.*) towards the end. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line continues with a melodic phrase, and the piano accompaniment maintains its harmonic structure.

Adagio ma non troppo misterioso.
Vox Humana.

Third system of musical notation. The vocal line is absent, and the piano accompaniment is marked *Tremulant.* in the treble clef. The piano part features a tremolo effect on the upper notes, while the bass line remains relatively static.

Fourth system of musical notation, showing the final part of the piano accompaniment. The treble clef part has a melodic line with some grace notes, and the bass clef part provides a steady harmonic foundation.

Ch. S. Diap.
Shut Tremulant.
Sw. Ob. & Ker.

This system contains the first three staves of the score. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment. The key signature has two flats, and the time signature is 7/8. The first measure of the piano part includes the instruction 'Shut Tremulant.' and the woodwind part includes 'Sw. Ob. & Ker.'

This system contains the next three staves of the score, continuing the melodic and piano accompaniment from the first system.

This system contains the next three staves of the score, continuing the melodic and piano accompaniment.

Sw. Cor.
Choir Dule.

This system contains the final three staves of the score. The woodwind part includes the instruction 'Sw. Cor.' and the piano part includes 'Choir Dule.' The system concludes with a double bar line.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature has two flats and the time signature is 4/4.

Second system of musical notation, continuing the melodic and accompaniment lines from the first system.

Third system of musical notation, including a first ending bracket labeled '8' and the instruction 'Gt. H. Flute only.' above the staff.

Fourth system of musical notation, including the instruction 'Swell Cor. rall. molto.' above the staff.

LOVE WAS PLAYING HIDE AND SEEK.

DUETT
for
SOPRANO AND ALTO.

GWILYM GWENT.

Allegretto con scherzando.

Piano introduction in 2/4 time, featuring a treble staff with chords and a bass staff with a steady accompaniment.

First line of lyrics: Love was play-ing hide and seek, and we deemed that he was gone, Tears was on my

Vocal lines for Soprano and Alto, and piano accompaniment.

Second line of lyrics: withered cheek, For the set-ting of the sun. Dark it was a - round a-bove,

Marking: *slower.*

Vocal lines for Soprano and Alto, and piano accompaniment.

Tempo 1st mo.

But he came a - gain, my love, But he came a - gain my love.....

Love was playing

This system contains the first system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are: "But he came a - gain, my love, But he came a - gain my love.....". The piano part includes the text "Love was playing".

Love was playing hide and seek, And we deemed that he was gone, that he.....

hide and seek, And we deemed that he was gone, that he was gone that he was

This system contains the second system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are: "Love was playing hide and seek, And we deemed that he was gone, that he....." and "hide and seek, And we deemed that he was gone, that he was gone that he was".

..... was gone, Tears were on my withered cheek, For the setting of the sun.

gone that he was gone,

rall

This system contains the third system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are: "..... was gone, Tears were on my withered cheek, For the setting of the sun." and "gone that he was gone,". The word "rall" is written above the vocal line and below the piano accompaniment.

Andantino affettuoso.

p Chilly and drear is wan November,
p Chilly and drear is wan November, We re-call..... the hap - py
p

f We re - call..... the hap - py spring..... *dolce.* When the
f spring..... *f* While bewildered we remember, When the
f *dolce.*

rall woods be - gan to sing,..... When the woods be - gan to sing.....
 woods be - gan to sing,.....
rall

Allegro grazioso.

Love went to sleep..... but not for - ever, And we
Love went to sleep but not for - ever,
deemed that he was dead, And we deemed that he was dead, Nay, shall
And we deemed that he was dead, And we deemed that he was
aught a - vail to sever, Hearts who once in-deed were wed, in -
dead, Nay, shall aught a - vail to sever, Hearts who once in-deed were

deed were wed, in - deed were wed, Hearts who
wed, in - deed were wed, in - deed were wed, in -

once in-deed were wed, in - deed were wed.
deed were wed,

dolce.
Love went to sleep Love went to sleep but not for -
Love went to sleep to sleep but not for -
dolce.

ever, And we deemed that he was dead, Nay, nay,
 ever, And we deemed that he was dead, Nay,

con espress.

nay, shall aught a - vail to sev - er, Hearts who
 nay, shall aught a - vail to sev - er,

once in - deed were wed, Hearts who once in - deed were
 Hearts who once in - deed were wed, Hearts who

appassionato. slow.

wed, in - deed were wed, Gar - lands for his
once in - deed were wed, in - deed were wed,

slow.

This system contains the first two vocal lines and the piano accompaniment. The piano part features a steady accompaniment with some melodic lines in the right hand.

tempo.

grave we wove, Yet he came a - gain my

This system contains the second two vocal lines and the piano accompaniment. The tempo is marked as *tempo.* The piano accompaniment continues with a similar accompaniment style.

love, Yet he came a - gain my love.....

This system contains the final two vocal lines and the piano accompaniment. The piano part concludes with a final chord.

IF I WERE A STAR.

(O! NA BAWN YN SEREN.)

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

Welsh words by CEIRIOG.

English words by POWELL JONES.

JOSEPH PARRY.

SOP.  *
 1. Oh! that I..... could glis - - ten, Could
 1. O! na bawn yn ser - - en, Yn
 Doh Eb. m :-: m | m :r :m | s :-: :- | m :-: m |

ALTO. 
 2. Would I were... a plan - - et, A
 2. Neu'n un o'r..... plan - ed - - au, Plan -
 d :-: d | d :t :d | m :-: :- | d :-: d |

BASS. 
 3. I could tell each won - - der, Ex -
 3. Mi ddywedwn am ddyfn - - der, Am
 d :-: d | d :-: d | d :-: :- | d :-: d |


 glis - ten and gleam in yon heav - en; I'd cir - cle the earth, the
 ser - en ar ael y ffurf - a - fen, Yn di - lyn y lloer o
 r :l :s | f :m :r | f :-: - | m :-: m | m :-: m :m | m :r :m |


 plan - et to flash in its or - bit, From sun to far sun; from
 - ed - au yn car - io ne - ges - au, O haul pell i haul, o
 t :f :m | r :d :t, | r :-: - | d :-: d | d :-: d :d | d :t :d |


 ist - ing'tween heav'n and earth yon - der; Of vast - ness a - bove, and
 ddyfnder a hyd, lled, ac uch - der E - ang - der y nef, a
 s, :s, :s, | s, :s, :s, | d :-: - | d :-: d | d :-: d :d | d :-: d |

*Breathing point.

Bbt.

moon for my guide, If... I were a star... a beau - ti - ful star.
amgylch y byd, Fry yn ser - en fach wên, yn ser - en fach wên.
 s :- fe :s | m :- m:l, .l, | s, :d :m | l, :r, :d | t, :l, :t, | d :-||

each dis - tant world, Or, a com - et so bright, a com - et so bright.
fyd pell i fyd; Neu'n gom - ed fawr wên, yn gom - ed fawr wên.
 m :- re :m | d :- d:f, .f, | s, :s, :s, | l, :f, :m, | r, :s, :f, | m, :-||

beau - ties be - low, If... I were a star, a beau - ti - ful star.
harddwch y byd! O! yn ser - en fach wên, yn ser - en fach wên.
 d :- d :d | d :- d:f, .f, | m, :m, :d, | f, :- :fe, | s, :s, :s, | d, :-||

f.Eb.

The blue... sky o'er head,..... Would then..... be my zone,..... Soft
 d, :s, | f :- :- | m :f | r :- :- | :- :s, | s :- :- | fe :s | m :- :- | :- :s |

Ar faes - ydd y nen,..... Yn bod..... ac yn byw,..... Yn
 d, :s, | r :- :- | de :r | t, :- :- | :- :s, | m :- :- | re :m | d :- :- | :- :m |

The blue sky o'er head, o'er head, Would then, would then be my zone, my zone, Soft
Ar faes - ydd y nen, y nen, Yn bod, yn bod, ac yn byw, yn byw, Yn
 d, :s, | s, :- :- | s, :- :s, | s, :- :s, | s, :- :s, | d :- :d | d :d :d | d :- :d | d :- :d |

ritard

ra - - diance I'd shed,..... On earth,.. from God's throne-for aye....
 f :- :- | :- :m :f | r :- :- | :- :l | s :- :- | fe :s | m :- :m | r :s :f |

hof - - ran woch - ben,..... Rhwng dyn - ion a Duw - o hyd....
 r :- :- | :- :de :r | t, :- :- | :- :f | m :- :- | re :m | d :- :d | t, :d :r |

radiance, soft radiance I'd shed, I'd shed On earth, from God's throne-for aye....
hof - ran, yn hof - ran woch - ben, woch - ben, Rhwng dyn - ion a Duw - o hyd....
 s, :- :s, :s, | s, :s, :s, | s, :- :s, | s, :- :s, | d :- :d | :- :d | d :- :d | s, :l, :t, |

Tempo

Oh! that I could glis - ten, could glis. ten and gleamin yon heav - en; I'd
 m:-:m | m:r :m | s :-:- | m:-:m | r :l :s | f :m :r | f :-:- | m:-:m |

O! na bawn yn ser - en, Yn ser - en ar ael y ffurf - a - fen, Yn
 d:-:d | d:t, :d | m :-:- | d:-:d | t, :f :m | r :d :t, | r :-:- | d:-:d |

Oh! that I could glis - ten, could glis. ten and gleamin yon heav - en; I'd
 d:-:d | d :-:d | d :-:- | d:-:d | s, :s, :s, | s, :s, :s, | d :-:- | d:-:d |

cir - cle the earth,..... the moon for my guide,..... If...
 d' :-:- | t :d' :l | s :-:- | m:-:d | r :-:- | s :-:f | m :-:- | :-: | d .d

di - lyn y lloer..... o amgylch y byd,..... Fry yn
 l :-:- | se :l :f | m :-:- | d:-:d | t, :-:- | t, :-:r | d :-:- | :-: | d .d

cir - cle the earth, the earth, the moon for my guide, my guide, If...
 f, :-:- | f, :-:l, | d :-:d | d :-:m | s :-:- | s, :-:s, | d :-:d | d :-:d .d

I were a star,..... a beau - - ti - ful star.....
 d' :-:- | t :d' :l | s :-:- | :-: | :-: | d' | t :-:- | :-: | l :t | d' :-:- | :-: | :-: ||

ser - en fach wên,..... yn ser - en fach wên.....
 l :-:- | se :l :f | m :-:- | :-: | :-: | m | r :-:- | s :-:f | m :-:- | :-: | :-: ||

I were a star,..... a beau - ti - ful star.....
 f, :-:- | f, :-:l, | d :-:- | :-: | :-: | d | s, :-:- | s, :-:s, | d :-:- | :-: | :-: ||

If I were a star. 2

World of Music.

Cowen is to write an opera for Melba. Operatic concerts prosper in London.

Mr. John S. Dwight is an octogenarian.

Materna will return to Europe in the autumn.

Miss Amy Fay has given a concert in New York.

Nordica made a great success at the Springfield Festival.

The Musin Concert Company is travelling in the West.

The Denver Appollo Club has given its third concert of the season.

The Detroit Philharmonic Club has given a concert in Indianapolis.

Russia talks of prohibiting German musicians and music from her midst.

J. W. Parson Price, of New York City, will spend his summer vacation at Scranton, Pa.

S. Ridgway Kennedy, representative of W. F. Shaw, Music publisher, was in this city last week.

J. F. Stair, has purchased the stock of music formerly controlled by James Baker, Cleveland, Ohio.

T. J. Davies, Mus. Bac. has taken charge of the Main Ave., Presbyterian Church choir of Scranton, Pa.

Prof. Geo. Marks Evans, of Shamokin, Pa., will sail for Europe on July 1st. A grand musical farewell will be tendered to the professor before he leaves.

Two excellent performances of the "Doctor of Alcantara," was given by the local talent of Monongahela, City, Pa., Monday and Tuesday May 1st. and 2nd. Prof. Morris Stephens, the musical director is highly praised by the local press. The Daily Republican in its elaborate report of the production, says: Mr. Stephens has taken pains on account of this production, and its successful presentation places a silver star over his name as a conductor and the people all owe him a debt of gratitude.

B. Percy James, Hazelton Pa., Peter Peuser, Scranton, Pa., and Prof. James Hayden Morris, Mount Vernon, N. Y., passed the recent examination for the second degree for Mus. Bac., at the Trinity University, Toronto Canada. Mr. James, passed first in first class and obtained the gold medal for 1893. All were prepared by T. J. Davies, Mus. Bac., of Scranton, Pa.

LOCAL MAJOR AND MINOR.

Prof. Christian Thelen, of Westminster College, will teach advanced piano during June, July and August here in Youngstown. Prof. Thelen, will take charge of the Conservatory of Music at Mt. Union College, Alliance, Ohio, next September.

The piano recital given by Miss Myra McKeown and pupils, Friday evening June 16, was very entertaining. Miss McKeown's scholars show a very careful training. Miss S. K. Knight and Mrs. Tavalaw Evans contributed beautiful vocal solos.

Miss S. K. Knight, of the New York Vocal Institute, is now located at Andrews and Hitchcock Iron Co. Building, 21 Central Square this city. Miss Knight possesses a charming voice, highly cultured. We hope that many of our vocalists will avail themselves of this grand opportunity to study with an artist.

The concert given by the Dudley Buck Male Quartet Tuesday evening June 15, at the Disciple Church, was well patronized. The quartet is composed of local talent and this being their first appearance here, hence much interest was manifested by our musical people. The "Two Roses," and "The Fisherman," were the most interesting and musician-like numbers of the program. The Solos by Mr. Jenkins and Mr. Simonton were very good. The Upright piano used, was very unsatisfactory; the thin, metallic and clanky tone was hurtful to the musicians present.

A FINE CONCERT.

Given at the Immaculate Conception Church.
Large Audience Present.

A large and well pleased audience attended the sacred concert at the Immaculate Conception church Sunday evening June 5th. The concert was given by the choir of the church. The Catholic band and Prof. Liebman's orchestra were present and rendered several charming selections. Several delightful selections were also rendered by the choir. The program was carried out as published by the TELEGRAM Friday evening. Among the features of the program were two solos by Mrs. Tavalaw Evans, both of which were rendered artistically and greeted with liberal applause. Arthur Foster's singing was excellent, as was also the work of a quartet consisting of Miss Lynch, Mrs. J. H. Joseph, Messrs. H. Lyden and A. Foster. A quartet consisting of Mrs. Farrell, Miss Rose McDermott and Messrs. Michael Manning and M. Melroy was well received. A trio consisting of Mrs. Tavalaw Evans and Messrs. H. Lyden and Arthur Foster gave a splendid rendition of "Et Unam Sanctum."

TELEGRAM.

The excellent program was printed in our last issue.

Correspondence.

The M. E. Church of Coalburgh, O., observed Children's Day on June 18th., with very appropriate exercises. Services were held in the afternoon and evening. The vocal solos rendered by the Misses Maggie Moore and Jennie Parker were exceptionally good, also the duet sung by Mrs. Moore and Willie Moore.

The children's chorus sang two selections from your new Sunday School book "The Children's Praise," namely, "Lead me to Jesus" by J. Slater, and "Let them come to me" by E. C. Davis. Nell.

The Oak Hill Literary meeting is now a thing of the past. The day was beautiful consequently. The house was crowded each session. The musical part of the program was very interesting and the adjudicator, Prof. J. B. Lodwick, of your city proved beyond doubt that he was a man of noble disposition as well as an expert adjudicator. We thought it impossible that an adjudicator could satisfy everybody, but we are glad that the professor gave perfect satisfaction and proved beyond doubt, to the competitors as well as the audience, that in every instance he gave the prize to the deserved one.

The professor was very proud of the singing and said that the competitors were far more advanced than he had expected. Prof. Lodwick made many warm friends during his stay here, and went home without an enemy. This speaks much of the professor, and we hope that this will not be the last time for him to pay us a visit.

The Oak Hill Juveniles carried away the prize on the chorus, (Y Gwaed) and the Moriah Juveniles, the chorus Onward Christian Soldiers.

The glee The Temptest, was divided between the Oak Hill T. C. Choir and Oak Hill Congregational choir.

A Reporter.

D. Protheroe, Mus. Bac., as been invited by the Pennsylvania State Music Teachers' association to write a Male Chorus.

WILL SCARE THE CATS.

The garden hose, the firebrand,
The bootjack and the gun,
As cat dispersers I have tried
And found success in none.

But their extermination's sure
If you will loudly play,
Upon an old accordeon,
Tarara-boom-de-ay.

PHILOSOPHY OF SINGING.

Rather Odd Title of a Book on life in General.

True Laws of Expression Treated.

ARTIFICIALITY IS THE DEATH OF ALL GENUINE ART.

AN ERROR FOUND IN A REMARKABLE BOOK.

Miss Clara Kathleen Rogers, author of "The Philosophy of Singing," very justly remarks that her book might as aptly be called "The Philosophy of Life," inasmuch as the conclusion therein set forth reach down into the roots of all expression of life, whether it be in the form of art, science or literature. Her reason for choosing the first title is that all she herself has learned of this expression has come to her through her study of vocal music; adding, "It is therefore natural that I should express what I have perceived of the truth in that form in which it first revealed it self to me." As "The Philosophy of Singing," therefore, the work goes forth carrying with it a message of hope and instruction to all unsatisfied souls striving after the true laws of expression, whatever their domain in art. The message thus voiced is the fruit of a lifelong experience of just such striving: "Theories and ideas were sifted, and the solid fundamental truth separated from the chaff of speculation." And out of this sifting process there finally grew the conviction that somewhere was a center of truth that belongs to all art and science, from which center the true relations and unity of things become apparent.

Intrinsically, life is a unit. All expressions of life must, therefore, have a common center from which all may radiate or to which all may converge. Find and understand this common center and the laws of all these various radiating expressions will stand revealed. How to find it is another matter. It is not extraneous to a man but within him; as the microcosm of the macrocosm the true center is in himself. In a word, true understanding of the source and laws of expression come only through self-knowledge. "Know thyself," therefore, is the first step toward perfect expression. The second step, "Be thyself and not somebody else," must of necessity follow.

True art is not artificiality, and artificiality is the death of all true art. Also: "To follow any art simply as a profession or as a means of livelihood, without an intuitive feeling of necessity for that particular form of expression, is essentially demoralizing." If God cut you out for the life of an artist, be one; but don't try to alter the pattern of your own mental cut. The character of one's individuality should govern the choicest of a vocation. But once having chosen, the constant effort should be to perfectly express that individuality. Laziness, lack of concentration, over-tension of nerves, self-distrust (another name for egotism), imitation, etc, are all alike disastrous. Perfection in art means work; conservation of energy, spontaneity sprung from perfect technical training, true passivity of mind and body, i. e., equal readiness for either action or inaction, forgetfulness of self in the deliverance of one's message, for all true artistic expression is a message due the world and to be variously interpreted thereby, and last, but not least, good health, all are requisites of a successful artistic career."

"Stage fright," she asserts, is not only unnecessary but curable. Its root is over mastering egotism. Did we care less for the opinion of the audience and more to be true to our higher nature as voiced in the message we have to deliver, our mental equilibrium would never be so overthrown. Habitually centralize the mental and spiritual forces upon the work before us and their equipoise will not likely be overthrown. Much more there is to the same excellent effect.

This book is divided into three parts. Part I. dealing with the "philosophy" of singing; Part II. with mechanism and technique; Part III. with application and education." Among other things the writer avers that our singers do not sing so well now as they used to during the last century, but explains the fact as the result of mental growth which has for the time had a straining effect upon the vocal organs and general mental equipoise. "We must admit," she says, "that human consciousness has grown apace during the present century. We find ourselves morally in very much the same condition as a youth does physically when, having arrived at the age of puberty, his larynx takes a sudden start and grows rapidly," the result of which is a temporary loss of control. It is a transitional state, due to growth and general evolutionary progress. Artistic expression is gathering in strength for its next mighty leap toward perfection. Our old-time singers were not bothered, as we are, with psychological problems; they therefore sang more naturally, and unconsciously arrived at effects we are now forced to strive after consciously. The greatest singers have not been heard. Art waits the evolutionary unfolding of the ages."

Altogether the book is a strong one, and a healthy bracing one; the sentiment is pure and wholesome, and the writer unaffectedly earnest and sincere. The chapter on "Individuality in Art" is especially fine, and worth a careful reading.

A Story of Jenny Lind.

Somewhere in the forties, Grisi and Jenny Lind were singing in different places in London. Those who went into ecstasies over Grisi's "Norma," were the next evening enraptured with Lind's "Casta Diva." Great was the rivalry between them. Finally, the queen, deeming it a shame that such gifted women should be separated by a mean, unworthy jealousy, requested both to appear at a Court concert. Of course they both came. The queen warmly welcomed them together for the first time. She gave the signal for the concert to begin.

Jenny Lind was the younger, and it was arranged that she should sing first. With perfect confidence in her powers, she stepped forward to begin. Chancing to glance at Grisi, she saw the southern woman's malignant gaze fixed on her. The fierce look almost paralyzed her. Her courage left her, her voice trembled, everything grew black before her, and she almost fell. By the greatest exertion of her will, however, she managed to finish her aria. A painful silence followed its conclusion—a silence that told of her failure. She caught a triumphant expression on Grisi's face. Despite her dazed condition, she quickly realized that failure meant lost glory, disappointed hope, the destruction of happiness, grief and mortification to her family and friends.

Suddenly a soft voice, that seemed to come from heaven, whispered to her: "Sing one of your old songs, and sing it in your native language!" She caught at the thought like an inspiration. The accompanist was striking his final chords. She stepped up to him, asked him to rise, and took the vacant seat. Softly her fingers wandered over the keys in a loving prelude, and then she sang. It was a little prayer which she had loved as a child—it belonged to her mother's repertory. She had not sung it for years. As she sang she was no longer in the presence of royalty, but singing to loving friends in her fatherland.

No one present understood one word of the "prayer." Gradually the song died away and ended in a soft sob.

Again there was a silence—the silence of admiring wonder. The audience sat spellbound. Jenny Lind lifted at last her sweet blue eyes to look into the scornful face that had so disconcerted her at first. There was no fierce expression now—instead, a teardrop glistened on the long black lashes. After a moment, with the impulsiveness of a child of the tropics, Grisi crossed to Jenny Lind's side, placed her arms about her and kissed her warmly, utterly regardless of her admiring audience.

Music in the Public Schools.

Read at High School Commencement at Monongahela City, Pa., May 30, 1893 by
Prof. Morris Stephens of Pittsburgh, Pa.

Last September, having received the appointment of Director of Music in your schools, and it being left entirely to me to introduce whatever system of teaching I found upon investigation to be the most desirable, I turned my attention for a few weeks to a study of the different methods and systems employed in teaching this subject. They all have their good points, and some of them are excellent if used in the proper way; but, the objection to nearly all of them is, that they are not based upon true educational principles. I was convinced that the only successful way for music to be taught, was to have it put upon an educational basis with other school studies, and taught as the other subjects are taught by the regular teachers under the supervision of a special teacher: I found the Holt system to be the most desirable, and consequently adopted it. Before proceeding to enter into details of the Holt system of teaching music, I wish to offer a few words of explanation:— I want it distinctly understood that I am not reading this paper as an agent or in the interest of "The Holt System" or any publication, but for the sole purpose of putting before this audience facts in connection with music in the public schools; nor do I wish to enter a plea for the teaching of such a *noble* and *soul-inspiring* subject in our schools for I do not think it necessary. What objection can there be to a child being taught to sing properly? To use the noblest gift God has given to man, "The Voice," to be able to read the printed pages of music intelligently; to raise the voice in song, giving pleasure to ourselves and to our friends.

What is more pleasing in a home than to hear the children singing, of course objections to this study in our schools are made by some people; but some people object to everything. Happily all do not think alike. This is an age of progress and we must keep up with the times. People have said to me, they could not see what good it was to take the children's time for music. I will mention a few of the benefits to be derived from the *proper study* of music in the public schools of to-day:—

- 1st. It elevates the mind.
- 2nd. The heart is opened and in the stream of song which flows forth, the children ate of one heart and of one mind.
- 3rd. It is healthy to the body.
- 4th. It makes the children happy.
- 5th. It enlightens and brings happiness to many homes.
- 6th. It takes but little time and is a great relief to the studies of the day to both teacher and pupil.
- 7th. With music placed upon the basis of objective teaching, it can be taught by the regular teacher as other subjects are taught.
- 8th. It places music in thousands of homes which never could be reached by any other means.
- 9th., and important. It improves the congregational singing in our churches as nothing else ever has done, and is of great assistance to the musical societies of the country in general. If we had had music properly taught in our schools ten years ago, we would not now have such poor congregational singing in our churches, and we would be able to get at least one hundred good and select singers for our choral club of this city instead of about forty.

10th. It will be the musical salvation of the country, and will place us at the head of the nations of the world musically in a few years time if properly taught.

11th. It allows children to do what they love to do, that is to sing.

12th. It will be the greatest assistance to teachers of music in the higher branches throughout the land.

I could continue to mention benefits, but time will not permit at present, and this brings me to "The Holt System,"— In the first place it teaches the thing itself before teaching any signs and that to teach by imitation alone is wrong, some people will fill the mind of the child with matter it cannot comprehend or understand and then with the aid of a violin or piano after considerable effort will enable the children to sing. They know as much about reading music after they are through, as they did before I will endeavor to explain to you the method employed as we have used it during this school term, and the result of which work can be heard, by a visit to the schools during the singing period. Sound is invisible, intangible. Then how can we present it to a child as an object? a very reasonable question. Take for instance a class of children that have come to school for the first time; probably the oldest not over six years. If approached in the proper way they can be taught to sing independently in the first year, all the intervals of the major scale in any position. The teacher assists the child by presenting the major scale as a whole, first by singing it, this must first be established; then have the class listen while you sing the scale up and down to the syllables,— Do, Re, Mi, Fa, Sol, La, Si, Do. In a very short space of time the children will sing this alone if you give them the first tone. Then sing the scale to,— 1, 2, 3, 4, 5, 6, 7, 8. Then to,— C, D, E, F, G, A, B, C, which are the names of the notes commencing with C. Here the assistance of the teacher stops; no more singing being done to help the pupils; Perfect intonation is established. The proper use of the voice is taught and no shouting or screaming allowed which (I am sorry to say) is one of the greatest faults in our public schools there being little or no voice culture taught. It requires but a thought to convince the greatest sceptic, that considerable care is required in the treatment of those delicate organs in the throats of young children and the first care is to teach them to sing easily and correctly not allowing them to strain the vocal organs in any way, either in singing or reading. We have presented the scale as a whole and now we are going to present the parts separately. The children know the scale as a whole and we ask for any part thereof and with little practice get the proper results. We say sing one, and the children respond by singing Do;— sing 7, they respond with Si; 8 They respond with high Do, etc., etc., we ask for any, and they respond by the corresponding syllables, Then we point on the chart to C, D, E, etc., and they respond by singing the proper syllables.

We have the ladder on the chart showing the different intervals and by naming them without confusing the minds of children with the why and the wherefores, they see that from one to two is a whole Step and from 3 to 4 is only a half step etc. The best way to give a child an idea of a man is *not* to show him a finger, arm or head or any part of a man, but show him a *man* and call him a *man*, and the child will always know a man when he sees him (At least a Physical one.) Then you can explain the parts. The same principles

apply to music. The interval practice should never be stopped. When the object is firmly fixed in the mind, then we show the pupils the signs which represent the object. We say nothing about the five lines and four spaces but show them the staff and call it the staff, and they see what it is composed of. The children become perfectly familiar with all the signs by being brought into contact with them every day. We practice the intervals in all the different keys, calling attention to the signature. The subject of time is introduced at an early stage of the work. Time and tune are taught separately and brought together and we teach the children to beat time for themselves. When they are singing, many would-be singers and players fail sadly because they have never learned to keep time properly and to mark the rhythm. And now as we intend to give some specimens of our work we will pass on from the method and say a word to those who object to music in the public schools (If there are any such here) and to those who allow their children to bring excuses on music day or say that they cannot sing. My friends,—God gave us a voice to use and if you can speak, you can sing, you may not be able to sing as well as the man with a better voice but you can sing some, if you try. The men and women, boys or girls, who say they cannot sing are the ones that never tried.

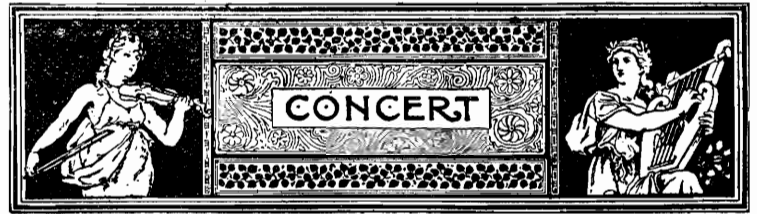
The time may not be far distant when the teaching of music in the public schools will be compulsory. There is at the present time an attempt being made to pass a bill through the legislature of this state to that effect.

Music originated in Heaven. We read of the choirs of angels and archangels, cherubins and seraphins singing "Holy, holy, holy, Lord God Almighty". Five hundred years after the flood, music was already common at the festivals of the people. The Hebrews cultivated music from the earliest period. Among the Egyptians painting, statuary and music became fixed by laws. Among the Greeks in addition to this the very highest honors were continually held out to improvement. Music among them was of great importance in their religious rites, processions, games and representations; and rewards and honors were bestowed upon those who could excel in the art.

Ancient Historians tell us how the monarchs of Babylon, Greece and Rome, attached professional musicians to their courts and ancient nations gave valuable prizes. Ages before the sublime science was enriched with the imperishable contributions of Handel, Haydn, Mozart, Mendelssohn, Beethoven, Wagner and others, ages before Guido of Arezzo gave us notations by lines and spaces, or Franco of Cologne had indicated by diversity of form the durations of notes. Ages before Ambrose, Gregory and Palestrina gave us grandeur of sacred music. Pagan nations vied with the Hebrew people in their patronage of the oldest, grandest, celestial art—*Music*.

Plato the great Philosopher says, "We attach such supreme importance to musical education because Rhythm and Harmony sink most deeply into the recesses of the soul, bringing gracefulness in their train and making a man graceful if he is rightly nurtured." The educational value of musical instruction in our public schools is so generally recognized and understood by all thoughtful educators that argument seems unnecessary and superfluous. But how to get at it, and yet not encroach upon the time demanded by other branches already established, how to measure results and satisfy teachers and people that the expenditure of time and money has been proper and wise are the troublesome questions confronting superintendants and Boards of education.

Route singing or imitation work has proven a failure as a means of teaching music reading. The normal music course as introduced in our schools is the best method that has come to my notice and with proper care in teaching is bound to succeed in the children learning to read music, and now I will ask your indulgence for a few minutes to give you a practical illustration of how the work is done.



SAPPHO MUSICALE.

Given by Mrs. Alltwn Bell in Honor of Mrs. Southard.

The Sappho Club was entertained in a most charming manner yesterday afternoon by Mrs. David Bell, in honor of Mrs. G. F. Southard.

Mrs. Southard was presented with a beautiful silver mounted card case in behalf of the club in a neat little address by Mrs. W. L. Mackenzie.

Delicious refreshments were served, among other things being ice cream in the shape of different musical instruments, and individual cakes made to represent violins, banjos, mandolins, etc. It was a very elegant affair throughout. Following is the program:—

PROGRAM	
Piano Duet—Ballet Music.....	Rubinstein Mesdames Mackenzie and Porter.
The Minstrel Song.....	Ethelbert Nevin Mrs. E. V. Wells.
Piano Solo—Neapolitaine et Neapolitaine.....	Rubinstein Mrs. C. H. Cole.
Song—Margarita.....	Frederic Lohr Mrs. W. W. Butler.
Piano Solo—Cradle Song.....	Rubinstein Mrs. L. B. Chesebrough.
Vocal Duet—Wanderer's Night Song.....	Rubinstein Mesdames Truesdaine and Kahle.
Galop Di Bravura.....	J. Schulhoff Mrs. Campbell and Cole
MUSICAL ITEMS	
Indian Love Song.....	Reginald De Koven
Piano Solo—Selected.....	
Song—Answers.....	Robyn Mrs. A. C. Reichelderfer.
Piano Solo—Spinnerlied.....	J. Bergman Mrs. L. H. Kibby.
Song—Selected.....	Mrs. D. Bell.
Piano Solo—Selected.....	Mrs. Southard.
Vocal Duet—"O That We Two Were Maying".....	Smith Mesdames Wheeler and Balliet.

Fourth Season Musical Entertainment given by the pupils of Mrs. Florence T. Pelton, at her residence, Brooklyn N. Y., Friday Evening, June 2nd, 1893, following is the program.—

PART FIRST.	
BLACKBOARD EXERCISE.	
Trio, "Air Suisse,"	Czerny
"Gluck Auf,"	Lichner
Duet, Opus 51, No 11,	Loeschhorn
"Pflingstausflug,"	Wohlfahrt
"Water Sprites,"	Heller
Trio, "Le Secret,"	Gauties
"Wohlleben,"	Biedermann
Chorus, "Mother Goose" Melodies.	
Florence Bradley, Josie Hudson, Grace Matthews, Agnes Pelton and Christine McGregor.	
PART SECOND	
Fantasia,	Mozart
Duet, "Sonatine,"	Kuhlau
Song, "A Winter Lullaby,"	R. de Koven
"Knecht Ruprecht,"	Schumann
Duet, "Scene de Ballet,"	Erfolg
"Bide A Wee,"	Scotch Song
"Les Joyeux Papillons,"	Gregg
"Rondo Capriccioso,"	Mendelssohn
Trio, "Jubelfeier,"	Kramer
Miss Gair, Helen Hudson, Margie McGregor.	

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WITH AUTHOR'S CORRECTIONS.

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

SOPRANO. *Andante maestoso.*

DOH IS F.
Fair na - ture now is dy - ing. The earth is draped in gloom; The
Fe gladd - wyd tlys - ni an - ian Yn medd y gau - af' du, A'r

ALTO.

TENOR.

BASS.

ACOOMP.

Unis. Rallentando.

win - try winds are sigh - ing a re - quem o'er its tomb.
gwynt rydd brydd al - ar - gân, Mewn oer gwyn - fan - us gri.

win - try winds are sigh - ing a re - quem o'er its tomb.
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