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THE AMERICAN MUSICAL TIMES.
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VOL. III. NO. 9

SEPTEMBER, 1893.

SUBSCRIPTION PRICE
\$1.50 A YEAR.

CHASE BROS. PARLOR AND CONCERT GRAND PIANOS. A Testimonial That Means Something.

BURKEVILLE, VA., MAY 12th, 1893.

RICHMOND MUSIC COMPANY,
RICHMOND, VIRGINIA.

GENTLEMEN:—Yours of recent date, making inquiry, as to my opinion of the CHASE BROS. PIANOS, to hand.

We have a number of these instruments in our school, some of them have been in constant use during four sessions (or school years,) and I can without hesitation say I am better pleased with them than ever before.

They are in constant use from 6 A. M. until 9 P. M. and from the opening to close of the School, average not less than ten hours per day.

I made a calculation several days ago, while thinking over the matter, and find that they have seen as much use (rough too) as a Piano in private family would, or could, in about fifteen years.

They are in splendid condition, have been tuned only four times, and though a tuner has not touched them since last September, they are not enough out of tune to be detected, by any but a critical ear.

When purchasing, I remember one dealer came very near persuading me to purchase a low grade instrument, saying that no Piano could stand the wear and tare of School use more than four or five years and he would then exchange with me and I would not have invested so much money.

I have one of these cheap instruments (upright) to my sorrow, and have learned that they are not the cheapest by any means.

We have decided to hereafter purchase the CHASE BROS. as they seem to suit us, standing the rough usage better than any other make

Of course there are other good Pianos made, but I do not see why one should pay seventy-five or a hundred dollars more for an instrument on account of its name.

Thanking you and your firm for their courtesy in the past, and hoping that business relations may always be pleasant, I remain

Yours very respectfully.

W. B. CRIDLIN,

Asso. Prin. & Director of Music Department.

P. S. We have some eighty odd pupils in the music department.


W. B. C.

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Music. PRICE SHEET FORM

Loin Du Bal.....Gillet	50c
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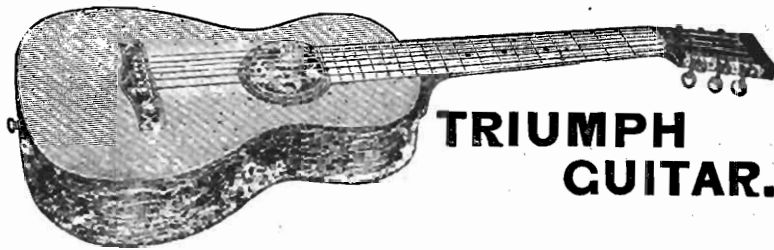
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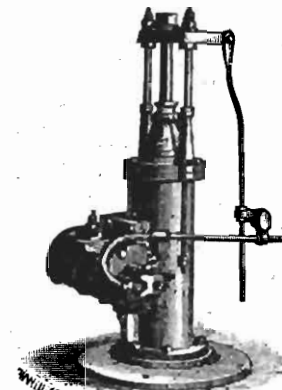
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respondence lessons.

Poetry.

"The Pauper's Grave."

Translation From Ioan Emlyn, By Thalamus, New Straitsville, O.
[Dedicated to my friend Mr. J. O. Evans, Youngstown, O.]

There beneath the spreading Yew tree
Stands a mound of greenish hue
As if to receive the crowning
Decorations of the dew ;
O'er it men have often trampled,
Thoughtlessly as in a rave,
Crushing down its smiling blue-grass—
That's the storm-tossed pauper's grave.

Hired servants of the poor house
Bore him to his resting place ;
When they turned the sod upon him
Not a tear bedewed their face ;
After battling long with trials,
Death, an end to anguish gave ;
From all wants a peaceful refuge
To the pauper, is the grave.

The rough tombstone with two letters
Carved by some unskillful hand
Of a playmate, there has fallen
Rent in twain upon its stand :
And when comes the sweet Palm Sunday
Friend or brother will not save,
Evergreens to strew or flowers
On the pauper's forlorn grave.

The muse from a seat of marble
Does not o'er his dust lament,
And ere long Time with its plowshare
All the green mound will have rent :
With the ground it shall be leveled
By a great oblivious wave ;
Still an angel will be watching
Ever on the pauper's grave.

Cradle and Coffin.

The cradle, indeed ! 'Tis the coffin, I trow,
For it shelters the nearest to death that we know ;
Just a faint bit of fire in oblivion's dark—
Bursting into a flame—dying out as a spark.
Infinitesimal atom of infinite worth,
Hid away 'mid the sorrows and sins of the earth ;
'Tis the nearest to death that we know—and the gloom
Of uncertainty serves as the walls of the tomb.

The coffin, forsooth ! 'Tis the cradle of God,
And eternity's infant will gambol and nod
When the dark clouds of ignorance roll from its view
And the sun-drops of knowledge come filtering through ;
It will prattle and smile in this hour of its birth,
And the pitiful toys that it juggled on earth
It will cast from its hand—to be valued no more—
For the glorious treasure that God has in store.

The cradle, the coffin—but terms at the best,
The one savors of toil and the other of rest ;
The one leads up to manhood—its folly, its curse,
And the other leads—well, it can never be worse.
'Tis the cradle that bids us to wake and to weep,
'Tis the coffin, invites us to slumber and sleep ;
And eternity's infant will gambol and nod
When it wakens at last in the cradle of God.

Zanesville Times Recorder.

S. Q. Lapius.

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Pipe Organ Items.

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Mr. J. A. Gaccon, organist of St. John, the Baptist's Church, Newport, has just passed the examination for associateship of the College of Organists, London.

—o—

The organ recitals of Alexandre Guilmant, the eminent French organist and composer, at the World's Fair, delighted the musicians with his perfect mastership of the large organ.

—o—

In a small Welsh church the clerk one night announced that on the following Sunday the choir would be assisted by a baboon. "No, no," cried the vicar from the pulpit, "basoon, bassoon."

—o—

Mr. Samuel A. Baldwin, organist, of St. Paul, Minn., gave a series of organ Recitals at the Festival Hall, World's Fair. The following is the program of the last recital:

1. Fantasie and Fugue in G minor.....Bach
2. Offertoire in B flat major.....Capocci
3. Sonata, "The 94th. Psalm".....Reubke
4. Cantilene in A minor.....Salome
5. Adagio from Sonata, Op. 11.....Dienel
6. "On the Coast".....Buck
7. Serenade.....Shelley
8. Pontifical March, Op. 23.....F. de la Tombelle

—o—

Mr. Wesley Martin, the new organist of St. Peter's, Carmarthen, comes of a musical family. He is a nephew of Dr. Wesley, the composer, and a great grandson of Charles Wesley, the poet of Methodism, who was a brother of John Wesley, the great divine. Mr. Wesley Martin, who is about 30 years of age, commenced as a choirster at St. Paul's, London, and went on and on till he became sub-organist of Edinburgh Cathedral—a post he has relinquished to take up the vacancy created by the death of Mr. C. Videon Harding. Mr. Martin takes up his new duties in about three weeks, and he will certainly prove an acquisition to musical circles in West Wales.

—o—

Prof. Thomas Radcliffe of Salt Lake City gave an organ recital in Festival Hall. His program consisted of:

1. Toccata and Fugue in D Minor.....Bach
2. The Evening star—Tannhauser.....Wagner
3. Andante 5th Symphony.....Beethoven
4. Offertoire in D major.....Batiste
5. My Country 'Tis of Thee.....Arr. by W. T. Best

The performance was brilliant and evinced a thorough familiarity with the resources of the organ. Mr. Radcliffe is a master of organ orchestration and it is a pity more of our musicians and music lovers will have no further opportunity to hear him. He leaves for his distant home soon.

Phunny Philosophy.

A fitful friend, who laughed till his wife was angry, over our story of the Canton policeman and his apples, relates a white-haired chestnut about how some knaves served out a gentleman farmer a certain Christmas in the long ago. A piece of paper was found tied to his gander's neck, on which was written the following lines:—

Dear Mr. Page,
Be not in a rage,
For we are going to wander:
We've bought your geese
At a penny a-piece,
And left the money with the gander.

"Morien's" collection of the poetical works of Miskin ap Alan Goch has created a stir. The collection, it will be remembered, comprised of these lines:—

Dau lew heb ddim blew
Un 'r ochr hon a'r llall 'r ochr drew.

In a select literary circle, the other night, a prize was offered for the best English translation of this immortal couplet, and the crown was awarded to "Bardd Cocos" for the following:—

Two savage lions without any hair,
One lion here and the other over there.

We scarcely think the translation does justice to the original. The raciness of the crisp jogtrot movement of the metre are obliterated. We should prefer something like this:—

Two lions without any hair,
One by here and one by there.

A deacon was making the usual announcements, and he staggered the congregation by saying that Mr. A. and Mr. B. would preach to eternity. "Eh," said the chief elder, putting on his spectacles; "Good Gracious!" exclaimed the treasurer; "Can't possibly be," said a third, and all the members stared in surprise. "Let me see it," said the junior deacon, and taking the slip of paper, he read out "Mr. A. and Mr. B. will preach alternately."

Editor: Always write your jokes on the thinnest paper you can get.

Young Humorist—Why?

"So I can see through them."

No Voice in the Matter.—Editor: The style of this article is too severe and stilted.

Young Scribbler—But it's a translation from the great Victor Hugo.

Editor: That's nothing; just change it. He'll never know the difference; he's dead.

"I didn't know he was a story-writer."

"Oh yes. Why, people who read his stories nearly go wild!"

"You don't say. How's that?"

"They always wind up with an advertisement."—Truth.

Handicapped.—Funnyboy: Did you ever notice the advantage the funny book has over the funny paper?

Joke Editor—In what way?

Funnyboy—Why, it is bound to please.—Town Topics.

Band and Orchestra.

The Stotemyer Orchestra was organized at Wolfsville, Md., recently; with H. P. Stotemyer director.

Emil Pauer, conductor of the Leipsic Opera, will succeed Nikisch as conductor of the Boston Symphony Orchestra.

Mr. Bernhard Listemann, of Boston, will have charge of the violin department of the Chicago Conservatory of Music.

Reginald DeKoven will conduct the orchestra at the performance of the "Fencing Master" in London and Berlin next year.

Mr. Thomas Davis, Bass Viol player, in Liebman's Orchestra of this city, played through the summer season at Lake Brady.

The Kimmswick, Mo., Band members have left Kimmswick and have taken engagements in St. Louis, Mo., for the present season.

The DeSoto, Mo., Cornet Band gave a concert at Farmington, Mo., recently. The leader Prof. Gibler claimed it was a financial success.

It has been announced that the Royal Hawaiian Band will make a tour of the United States. They will go to Chicago first and remain until the Fair closes.

The G. A. R. Tol Post Band of this city, was engaged to play at the fair, in this city, Sept. 5, 6, 7, 8 and 9, and the Waite Premium Band also played on the 8th.

The soloists of the Boston Symphony Orchestra are said to receive \$7000 per annum. The other violinists from \$6000 to \$3500. The first 'cellist receives \$10,000 and the others from \$4000 to \$2000.

Prof. Chas. Liebman, leader of the Opera House orchestra of this city, has just returned from Chicago, where he was one of the accompanists of the Western Reserve Choir.

Messrs. M. E. Birchard and F. B. Jagger of the Western Reserve Band, of Windham, O., called at our office, when they were in Youngstown. The Band has twenty members, and is an exceptionally fine one.

The Barre Cornet band has secured the services of Professor Waterman of Wetherbee, N. Y., as leader for the season of 1893. Professor Waterman has a well-deserved reputation as a leader and instructor of brass and string instruments, and under his tuition, there is no reason why Barre should not have one of the very best bands in Vermont.

"My Winnie."

Clarence E. Knowles, clarinet soloist and clarinetist in the Lynn Cadet Band and Lurvey's Orchestra, is meeting with great success with his new solo, "My Winnie," which he rendered for the first time Sunday evening at Nahant beach. Mr. Knowles is the author and composer of the solo, and it has already jumped into popularity.

The High Rige Band of High Rige, Mo., have made great preparations to play at the World's Fair in September. They have fine uniforms. They have Gen. Grants old wagon rebuilt for a Band wagon, and have refused \$2,000 for the old relic by some of the Chicago firms. Prof. O. Brockman, the leader has employed P. B. Lankford as director during their trip to the World's Fair.

The Waite Premium Band, under the directorship of Mr. N. J. Howson, played in this city for the week of Sept. 5. The Band is a very fine one, and under such an able director, cannot fail to make a favorable impression wherever it plays. Mr. W. V. Hurley, Boston, bass and tuba player, and Mr. Chas. McKeever, Philadelphia, trombone player, joined the band this week.

The following was clipped from a late copy of the *Baltimorean*, "The Carroll County Reed Band, in Deep Run Valley, has been reorganized and has eighteen members, with drum major, and is full uniformed. When the band was organized five years ago, they went into debt \$600. The debt has been extinguished and there are several hundred dollars in the treasury. Prof. E. L. Frock is the leader and nine other members are named Frock. Four others members married Frocks, and every member of the organization is related to every other member. The band has engagements to play every Saturday up to October. And we suggest that the uniform of this band be a 'frock,' as well as the name."

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Think of it. You receive a new and complete novel, by mail, post paid, every week for fifty-two weeks, and in addition you get the magazine once a month for twelve months, all for one dollar. It is an offer which the publishers can only afford to make in the confident expectation of getting a hundred thousand new subscribers. Among the authors in the coming series are, Wilkie Collins, Walter Besant, Mrs. Oliphant, Mary Cecil Hay, Florence Marryat, Anthony Trollope, A. Conan Doyle, Miss Braddon, Captain Marryat, Miss Thackeray and Jules Verne. If you wish to take advantage of this unusual opportunity, send one dollar for Stafford's Magazine, one year. Your first copy of the magazine, and your first number of the fifty-two novels (one for each week) which you are to receive during the year will be sent to you by return mail. Remit by P. O. Order, registered letter or express. Address,

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

Our October number will contain a full report of the World's Fair Eisteddfod, the judges' decision on the choral competition, and the many comments thereon.

We publish in this issue a specimen page of "Hurrah! for Santa Claus," a bright and sparkling little chorus for children, by John Price. Those having charge of children's choir, and desiring something interesting and musical, such as will delight children, we highly recommend Mr. Price's composition.

We are indebted to the Editor of "*Worship and Work*," published at Washington, D. C., for the following very complimentary notice:—

THE AMERICAN MUSICAL TIMES (monthly, \$1.50 a year) published by D. O. Evans, Youngstown, Ohio, is a publication of rare merits not only to the professional musician, but also to the ordinary one in the family at home. Its literary department covers ten pages 13x9 while the same number is given to new music. "Jesus Lover of my Soul," by T. J. Birt, and "Abide with Me," by Thomas D. Davies, are sure to win favor. We have seen no other monthly of the kind presenting so many valuable features for so little money.

The Chase Bros., Piano company have filed a bill in circuit court, of the United States for the Northern District of Illinois, praying for an injunction against the board of judges of musical instruments, Hon. John Boyd Thacher, the executive committee on awards, and in fact everyone in any way connected with the matter of giving awards upon any musical instrument exhibit in Section 1. The document is elaborate and comprehensive, containing some very serious allegations. It is stated upon good authority that at least five other firms will bring suit for injunction if not for damages against the same defendants. Several of the judges are charged with being interested in the pianos exhibited, and will be called upon to pass judgment on their own goods in competition with those of others. If this or any of the other charges can be proved, it will render the awards worthless, and prove the judges very improper persons to act in such capacity. The Dominion company is reported to say: "Canada must have a medal and diploma, and if there is going to be any wire-pulling or flim-flamming we want to be in it."

SEPTEMBER.

A Maiden born when Autumn leaves
Are rustling in September's breeze,
A SAPPHIRE on her brow should bind,
'Twill cure diseases of the mind,

General Review.

BOOK.

Of the many Books that come to our table, not one can surpass in interest and value "Music and Culture" by the late Karl Merz, Mus. Doc. It consists of a collection of his essays and lectures upon various topics that are of interest, both to the pupil, student and professional man. The work is edited by Dr. Charles H. Merz, son of the author and in arranging it he has followed closely the writer's sentiment. The book is full of valuable suggestions and advisable advice. It is the product of an unspoiled mind and a ripe career. It impresses the reader that it was written by an able and honest musician—one in love with his art and profession and that it was written solely for the good of the profession. No teacher—no pupil—no professional man can afford to be without a copy of it. It is full of practical hints for the beginner as well as the advanced students. We would advise all our readers to procure a copy, knowing that the possession of it cannot help but bring happiness and comfort.

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H. H. JOHNSON, Musical Catechism and Pronouncing Dictionary 20c.

This interesting little manual is full of practical material, useful and important to the teacher and student of any branch of music. The author brings in the fruits of twenty-seven years as practical teacher, writer and theorist.

In the department devoted to "Daily Fingering and Rhythmical Exercises," the piano teacher and student will find many valuable new ideas developed and clearly presented in a concise form. Harmony, Discord, Equal Temperment, Metre, Music, Classic Music, Scale, Theory, Movement etc., are important features. The department devoted to MUSICAL TERMS, contains twenty pages, in which the pronunciation of every word is plainly indicated by giving the spelling in full.

We cheerfully recommend the work, knowing it must prove useful.

Couch & Holden, All ghaney, Pa.,

CHAS. M. COUCH.
CHAS. M. COUCH.

Immanuel's Land, 50c.
Bend Me, will to Thine, 60c.

Two very interesting compositions. The first a soprano solo, sweet and flowing melody, not difficult.

The second contains solos for soprano, alto and bass, with an effective quartet. There are a number of typographical errors that the author should attend to.

PIPE ORGAN.

CHAS. M. COUCH.

Andante Religioso 50c.

While the author has written a very pleasing organ selection of moderate difficulty, we cannot but feel that the theme is somewhat burdened by incessant and distant modulations. Med tation would be a better title.

LOIN DU BAL. (Sounds from the ball-room.)

SECONDO.

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

ERNEST GILLET.

Mouvement de Valse.

Piano.

pp *cresc.*

dim. *pp*

ppp

cresc. ed animato. *rit.* *ppp*

pp

LOIN DU BAL.

(Sounds from the ball-room.)

PRIMO.

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

ERNEST GILLET.

Mouvement de Valse.

Piano.

pp *cresc.*

dim.

ppp

cresc. ed animato. *rit. ppp*

Secondo.

ppp cresc. ed animato poco a poco.

1 ppp ff pp ma sostenuto il

canto.

mf ppp

dim.

ppp

Primo.

ppp *cresc. ed animato poco a poco.*

pp *ppp* *ff*

pp ma sostenuto il canto.

mf

ppp *dim.*

mp

Secondo.

mp cresc.

cresc. ed animato. un poco.

dim. e rit. pp mf f a tempo.

Tempo I.

pp ppp

cresc. ed animato poco a poco. 1

ppp 1 dim. pp rit.

Primo.

mp *cresc.* *cresc.* *cresc. ed animato poco.*

a poco. *un poco dim. e rit.* *pp* *mf* *a tempo.*

Tempo I.

f *pp*

ppp *cresc. ed*

animato poco a poco. *pp* *ppp* *f*

dim. *p* *rit.*

OUT OF THE DEEP.

(ALLAN O'R DYFNDER.)

SOLO for ALTO or BARITONE.

Welsh words by MATHRAFAL.

J. H. MORRIS.

Moderato.

Two staves of piano music. The upper staff is in treble clef and the lower in bass clef. The music begins with a forte (f) dynamic, marked with accents (>) and slurs. It transitions to piano (p) dynamics. There are two asterisks (*) below the bass staff, each preceded by a 'Ped.' marking, indicating pedaling points.

Out of the deep have I called un - to Thee,-----
 Doh Eb | m:-|:-: d., r | m:-|:-: d., r | m:-. r | d: t, | t:-d,r:d : |

All - - an o'r dyfn - der y gelwais arnat Ti-----

Two staves of piano accompaniment. The upper staff is in treble clef and the lower in bass clef. The music is in 4/4 time and begins with a piano-piano (pp) dynamic. It features block chords and moving lines in both hands.

Lord, Lord, hear my voice, O let Thine ear con -
 : l :- | : s :- | f:-| s: f | m:-| : m | r: t, | f: m |

Ior, Ior clyw fy nghri, O ras - ol Ior ys -

cre - - -

Two staves of piano accompaniment. The upper staff is in treble clef and the lower in bass clef. The music begins with a forte (f) dynamic, then moves to piano (p). It includes slurs and accents. There are two asterisks (*) below the bass staff, each preceded by a 'Ped.' marking.

scen - do

Bbt. *p* f Eb.

sid - er well, the voice of my - com - plaint, O let Thine ear con - sid - er well the
 t: - r | r: d | d: l, | t: - d | d: - | ds | s: f | m: r | de: - r, m | r: l |
 - tyr - ia nghwyn, clyw fi yn nydd fy ngwae, O ras - ol Ior ys - tyr - ia nghwyn, clyw

scen do *p*

voice of my com - plaint, If Thou Lord will be ex - treme to
 l : f | f : d | r: - | r . r ^{ma}d : | . d : d | m : - | - : m |
 fi yn nydd fy ngwae, Ond os dal wnei ar an - wir - - edd,

f s.d.f. Gb.

mark what is done a - miss, O Lord, O Lord, O
 f: f . f | d: r | m: - | - : m | se : - | m : . m l: - | - : l . t. |
 os creffi ar fy mai, O Dduw, O Dduw, O

f dim.

con forza

et rit.

Lord who may a - bide it.
 d: d | r: - . r | m: m, | : | : | : | : | : | : | : | : | : | : |
 Dduw pa ddy'n all sef - yll.

p tempo *p* accel.

Animato.

f Eb.t.m.l.

For there is mer - cy with Thee, therefore shalt Thou be fear -
 d : m., f | s : l . t | d : — | . d : s . l | r : — . m | f : s |
 Y mae maddeuant gyd - a Thi, Tru - gar - edd fel y' th ofn -

colla voce

Bbt.

- ed, For there is mer - cy with Thee, therefore shalt
 m : — | . m : r . d | f e t , : t , | . t : l . s , | d : — | . d : t , . l , |
 - er, Y mae madd - eu - ant gyd - a Thi, trug - ar - edd

f Eb

Thou be fear - ed. I looked for the
 s : d | : r , f , m , | d , m , r : d , | : s , r | s : — | f : — . m |
 fel y' th ofn - er. Dys - gwyl - iaf wrth fy

Lord, my soul doth look for Him, In His
 f : — | — : f | ta : — . ta | l : s | s : — | l : t . t |
 Nw, fy nerth fy holl ddi - gon - edd: Yn ei

p *ritard* .. -

word is my trust, In His word is my
 d' : — . s | s : f | m : — | — : m . m | m : — | m : m |
 air mae fy ffydd, yn ei air mae fy

f C.t.m.l.

trust 0 Is - rael trust in the Lord For with the
 m : — | — : — | — : — | : ms || d' : — . s | s f , m | m : — | . s : s . s |
 ffydd 0 Is - rael dysgwyl wrth Dduw, Can's gydag

f *tempo*

Lord there is mer - cy and plen - teous re - demp - tion, and
 d' : — . t | d : r | d' : t | l : s | s : m | fe : — . fe | s : — | s : s |
 ef mae tru - gar - edd a llawn - der gor - fol - edd, a

plen - teous re - demp - tion, and plen - teous re - demp - tion.....
 d' : — | l : s | fe : — | fe : f | m : d | r : — . d | d : — | d : — | — : — | — : — |
 byw - yd trag - wydd - ol, a byw - yd trag - wydd - ol.....

As Sung by Miss Marie Greenwood and Miss Alice Vincent.

KISS DUET.

By EMMA R. STEINER.

1st SOP'R. *Andantino.*

2d SOP'R. or TENOR

PIANO

Moderato. *Strings.* *Cornet.* *Flute.* *Clar.* *pizz.* *Tutti.*

truth, How I fell in love with this hand-some youth, When first I be-

call, And I felt that I'd ne-ver be happy at all When first I be-

f strings arco

held him. I felt that he. . . . was just the ver-y young man for

held her. I felt that she. . . . was just the ver-y young lass for

ff *p* *Cello.* *Horns.*

Allegretto.

p

me, . . . But just how it happen'd . . . I can't re - ply, . . . When one falls in

me, . . . But just how it happen'd . . . I can't re - ply, . . . When one falls in

Moderato.

1st Violin pizz.

love . . . do we know just why? And thus you see,

love . . . do we know just why? *2d time* And thus you see, We are in

Flute *Clar.*

p

p

We are in love, We woo and coo, like tur-tle doves,

love, . . . We woo and coo, like two turtle doves, We are so

We are so fond, If its not a-miss, as true lovers to take a kiss. .

fond, If its not a - miss, as true lovers . . . to take a kiss. .

Tutti. *f dim.* *p* *pp*

Waltz con espress.

Ah . . . Ah

Cor. & Clar. Ah yes a kiss,

Violin Solo.

Slower.

take a kiss, take a kiss.

Ah yes, a kiss, take a kiss, take a kiss.

(Violin Slide)

f Tutti. *Tutti.*

rit.
f Ah . . . take a kiss, ah . . .

Yes, true lovers should al - ways take a kiss, *Violin Slurs.*

f rit. *tempo.*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long note, followed by the lyrics 'Ah . . . take a kiss, ah . . .'. The piano accompaniment includes a violin part with slurs and a piano part with a forte dynamic and a ritardando marking. The key signature has one flat, and the time signature is 4/4.

tempo. Ah . . .

ah, . . . this is hap - pi-ness, Kissing is al-ways true bliss.

tempo.

The second system continues the musical score. The vocal line has a long note 'Ah . . .' followed by the lyrics 'ah, . . . this is hap - pi-ness, Kissing is al-ways true bliss.' The piano accompaniment features a piano part with a forte dynamic and a tempo marking. The key signature remains one flat, and the time signature is 4/4.

Ah, . . . this is happiness, Ah, . . .

Ah, . . .

Flute. *ff*

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line has a long note 'Ah, . . . this is happiness, Ah, . . .' followed by another long note 'Ah, . . .'. The piano accompaniment includes a flute part with a forte dynamic and a piano part with a forte dynamic. The key signature has one flat, and the time signature is 4/4.

p Ah

Flute. *8*

Ah yes a kiss,

Slower. (Kiss) *f*

take a kiss, take a kiss,

Ah yes, a kiss, take a kiss, take a kiss,

(Violin Slide) (Violin Slide)

f *Slower.* *p* *f* *p rit.*

dim. (Kiss) *p rit.* (Kiss)

take a kiss, take a kiss, take a kiss...

take a kiss, take a kiss, take a kiss...

(Violin Slide) *8* *8*

Flute & Clar. *8*

sostenuto. *p rit.* *p sostenuto.* *mf Tutti mf f ff*

HURRAH! FOR SANTA CLAUS.


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

JOHN PRICE, G.T.S.C.

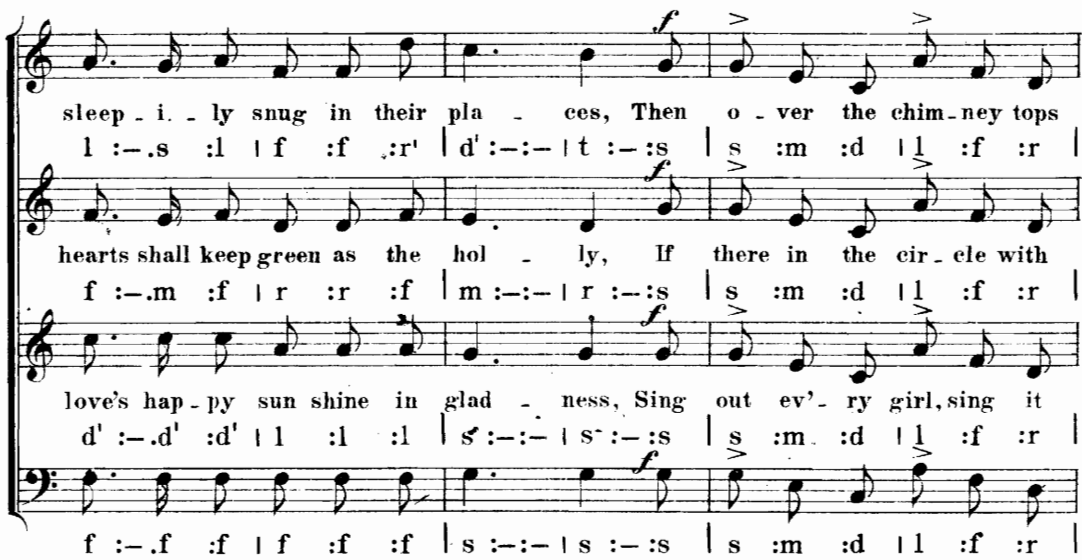
Con gioco.

SOP. 
 1. When the chil-dren are safe in the Land of Nod, All
Doh C. m .f | s :-fe :s | d' :s :l | s :m :f | m :-:s |

ALTO. 
 2. When Christmas tide comes with its laughter and glee, Our
d .r | m :-re :m | m :m :f | m :d :r | d :-:m |

TENOR. 
 3. Then round the glad Christmas tree ral-ly with joy, Let
s .s | d' :-d' :d' | d' :d' :d' | d' :s :l | s :-:d' |

BASS. 
d .d | d :-d :d | d :d :d | d :d :d | d :-:d |



sleep - i - ly snug in their pla - ces, Then o - ver the chim-ney tops
l :-s :l | f :f :r' | d' :-: - | t :-:s | s :m :d | l :f :r |

hearts shall keep green as the hol - ly, If there in the cir - cle with
f :-m :f | r :r :f | m :-: - | r :-:s | s :m :d | l :f :r |

love's hap - py sun shine in glad - ness, Sing out ev' - ry girl, sing it
d' :-d' :d' | l :l :l | s' :-: - | s' :-:s | s :m :d | l :f :r |

f :-f :f | f :f :f | s :-: - | s :-:s | s :m :d | l :f :r |

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Editor's Letter Box.

Mr. Geo. L. L. Davies, Lindsey, Pa.

Thanks for the expressions of pleasure you found in our specimen pages of "Children's Praise in Song." We are pushing the work all we can. The composers writing for our Sunday School Book, are musicians possessing originality, a perfect knowledge of melodic force and harmonic treatment. We feel confident that musicians will pronounce our Children's Praise in Song, far superior to any Sunday School book published. The work will be clean, without the usual errors of the head.

I am in it to the neck.

The following campaign song, by the genial poet and musician J. B. Lodwick of this city is the greatest hit of the season.

Republicans are in a stew,
The tariff has to go,
Yet all the hopeful Dems still claim
That Cleveland will say no.
How is the business, tell me, friend,
Why do you look so blue?
Is money hard to get just now?
How are the times with you?

CHORUS—

The Democratic times have come
All business is a wreck!
Please do not question me my friend,
I am in it to the neck.
The furnace men received a drop,
The mill men ten per cent,
And many a poor man is short
Of cash to pay his rent.
The crockery shops o'er all the land
Were stopped by free trade scare,
And toilers seeking for a job
Are traveling everywhere.

CHORUS.

Say Mr. Farmer how is wool?
Please answer to my call.
Is this the change you voted for
So earnestly last fall?
And do you get good price for wheat?
How is the cash with you?
Do foreign markets pay good price?
Now tell me what is true.

CHORUS.

Now zealous true Americans,
Who love our country dear,
Wake up a great calamity
Is coming very near.
The banks are failing all around
And merchants in despair,
Tis songs of woe and poverty
Are mingling in the air.

CHORUS.

IOWA STATE EISTEDDFOD.

Following is the program of music of the Iowa State Eisteddfod, which is to be held at Oskaloosa, Iowa, Christmas Day 1893.

1. Chorus,—“Sing Unto the Lord,” (Gwent) 45 to 60 voices, (mixed). 1st Prize \$75.00, 2nd Prize, \$25.00.
2. Glee,—“The Spring,” (Gwent) 45 to 60 voices, (mixed). Prize, \$35.00.
3. Anthem,—“In Thee, Oh Lord, I put my Trust,” (Bartold Tours), 15 to 20 voices, (mixed). Each party competing must be from one church congregation. Prize \$20.00.
4. Chorus,—“Deep Jordon's Banks I Tread,” (Parry), Musical Times, for children under 15 years of age, 25 to 40 voices, eight adults (bass and tenor) to assist. Each party competing must be from one Sunday school. 1st. Prize, \$20.00 2nd. Prize \$10.00.
5. Chorus,—“Soldiers' Chorus,” [Gwent] for male voices, 20 to 25 in number. Prize, \$25.00.
6. Male Chorus,—“Little Mountain Church.” 12 to 15 in number. Prize, \$15.00.
7. Male Quartet,—“In Absence,” [D. Buck]. Prize, \$6.00.
8. Ladies' Chorus,—12 to 15 in number. “The Spanish Gypsy Girl,” [Damrosch]. Prize, \$15.00.
9. Ladies' Quartet,—“In May Time,” [Ritter]. Prize, \$6.00.
10. Mixed Quartet,—“Good Night Beloved,” [Pinsuti]. Prize, \$6.00.
11. Trio,—“The Voyagers,” [Gwent] for soprano, tenor and bass. Prize, \$4.00.
12. Duet,—“How sleep the Brave,” [Gwent] tenor and bass. Prize. \$3.00.
13. Solo Soprano,—“Creole Lovers,” [Dudley Buck]. Prize, \$3.00.
14. Solo Alto,—“He was Despised,” [Handel]. Prize, \$3.00.
15. Solo Tenor,—“She, is the Queen of the Earth,” [Pinsuti]. Prize, 3.00.
16. Solo Baritone,—“The Monarch of the Woods,” [J. W. Cherry]. Prize, \$3.00.
17. Solo Bass,—“The Fog Bell,” [Henry Pontet]. Prize, \$3.00.
18. Song and Chorus,—“Martin Luther Hymn.” [Luther]. Prize, \$6 00.
19. Solo,—“Peek-a-Boo,” [Rosabel], For girls under 15 years of age. 1st Prize \$2.00. 2nd Prize, \$1.00.

Adjudicator on Music.

Prof. R. PRICE, (Ap Mawrth,) Chicago, Ill.

“Wanted”

God give us men! A time like this demands
Strong minds, great hearts, true faith and ready hands;
Men whom the lust of office does not kill;
Men whom the spoils of office cannot buy;
Men who possess opinions and a will;
Men who love and honor—men who will not lie;
Men who can stand before a demagogue,
And brave his treacherous flatteries without winking!
Tall men, sun-crowned, who live above the fog
In public duty and in private thinking;
For while the rabble, with their thumb-worn creeds—
Their large professions, and their little deeds—
Mingle in selfish strife, lo! Freedom weeps,
Wrong rules the land, and waiting Justice sleeps!

—J. G. HOLLAND.

Men who were smart boys.

Mozart gave concerts at the age of 6 years. Handel and Beethoven composed at 13. Dante composed verses at 9; Tasso and Mirabeau at 10. Comte, Voltaire and Pascal wrote at 13. Niebuhr was a thinker at 7. Goethe wrote at 10 and Victor Hugo and Fenelon at 15. On the other hand, Balzac, Walter Scott, Newton, Humboldt and Wellington were considered backward pupils.

The Lavelle Festival.

The festival of the Schuylkill County Musical Festival Association held at Lavelle fair grounds on Tuesday Aug. 15, was the greatest of the series of open-air festivals held under these auspices in Schuylkill county. Fully 2,200 people attended the festival.

The Eisteddfod opened with an address by Gen. D. H. Hastings, of Bellefonte, the honored guest of the committee.

The first competition was the rendition by the bands of "Ariadne," for which a prize of \$150 was offered. It was possibly the most exciting competition of the day. Five bands played, and each won hearty applause by their excellent playing. The Citizens Band of Mahanoy City, under the tutorship of Prof. John Glover, was declared the best and awarded the prize. This is hoped to be but the beginning for the band, and that gold medal which adorns the breast of the leader is not the only one he is to win. When the excellent playing of each band is considered, to win the prize is no little honor for the victors. The contestants were: Washington Band, of Nesquehoning; Columbia Band, of Gearytown; Columbia Band, of Centralia; Emmett Band, of Ashland; and Citizens Band, of Mahanoy City. The second prize, \$20, was awarded to the Gearytown Band.

As predicted a few months ago, the Mahanoy City Choral Society, under the efficient leadership of Rees Rosser, redeemed itself from the Hazelton defeat, in this contest. "The Spring," by Gwilym Gwent, the miner composer, was a very pleasing contest. It was entered by Mahanoy City Choral Society, Shamokin Choir and a Pittston choir. The adjudicator decided in favor of Mahanoy City Society as the prize winner (\$100), and a baton was awarded to the leader of the second best choir, that of Pittston.

"Cambria's Song of Freedom," first prize, \$50, was won by Pottsville Male Party, leader Prof. D. Herbert. This party was very confident of success and had they been defeated by that "one-horse town, St. Clair" (as one of them expressed it), would have been ashamed to return home. They were fortunate, however, and it is hoped will give St. Clair another chance. St. Clair was given the second prize, \$25.

The duet, "Mina Soldiers," was easily won by Thomas Rosser and Wm. Edmunds, both of Mahanoy City.

Miss Edith Morgans, of Shenandoah, was the only entry for the soprano solo, "Angels' Serenade." It was rendered very creditably and she was given the prize, \$5.

The cornet solo, "Diploma Polka," prize \$10, was won by Mr. Morgan, of Freeland.

The violin solo, "The Last Rose of Summer," prize \$5, was awarded M. T. Scheffler, Jr., of Ashland.

But one church choir entered for "The Lord is Loving Unto Every Man," and the prize was given to John Price and party, of Shenandoah. It was expected that more interest would be taken in this contest, which certainly should have been the case, as the object was to give an impetus to congregational singing.

The chief competition of the day on the grand chorus, "Now the Impetuous Torrents Rise," did not create the interest and excitement anticipated, as "The Spring" contest had shown at Mahanoy City Choral Society to be by all odds the best, the Pittstonians not even approaching what was expected of them. The choirs named were the only contestants. The mixed voices throughout the various parts of the

Pittston choir were plainly noticeable, particularly in the sopranos. Their reading was very incorrect and many errors were charged against them. The Mahanoy City Choir was well sustained in all parts, especially so the bass and sopranos. The altos and tenors of this choir were not up to the standard of its other parts. This, of course, does not mean that they were poor, by any means, but they should aspire to the excellence reached by the bass and sopranos.

There were twelve competitors in the baritone solo. "A Son of the Desert Am I," and the various readings differed in many essential respects. The prize, \$5.00, was awarded to Thomas Rosser, of Mahanoy City.

The accompanists for the Mahanoy City choirs and soloists were Mrs. D. M. Jones, of Olyphant, and Prof. David Miles, of Minersville. Their services were of the most skillful and satisfactory character.

Dr. D. J. J. Mason, of Wilkesbarre, was the Musical Adjudicator. The Dr. was much pleased with the choral singing; judging from what he said. "I did not expect such good singing on this heavy chorus as was heard here to-day." So it seems, many receive an agreeable surprise when they came to this section to hear the renditions of the heavy choruses. Pittston, no doubt, could say the same after their experience of Tuesday.

The hard-worked Secretary, T. R. Edwards, of Shenandoah, stuck to his post from first to last, and upon his faithfulness to the duties of an arduous position a large part of the success of the festival was due.

The Pottsville Male Party were materially assisted in winning the prize in "Cambria's Song of Freedom" by the volunteer service of Hon. John W. Morgan and John J. Price, of Shenandoah.

Mahanoy City is not satisfied with a single prize. It just walks off with every thing in sight.—D. M. T.

Some Splendid Recipes.

Clear Soup.—Take two pints of water, wash them thoroughly on both sides, pour into a dish or something, and stir around in the kitchen until tired.

Plum Pie.—Get some dough, hammer out a front and back breadth. Line a dish with silesia, put in a veneering of dough, fill the dish with Brummel's cough drops, put on the top crust, feather-stitch around the edges and bake in a tinker's furnace.

Pound Cake.—Mix up some flour and things, put them into a dish, bake for a while, then screw in the handle and commence to pound.

Stomach Cake.—Line a small boy with apples and cucumbers. This can be prepared at short notice.

Calves' Foot Jelly.—Get trusted for a Chicago calf—they have the largest feet—cut off the calf, which can be used for making hash or chicken salad; wash the feet, thicken with glue, add a few molasses, strain through a cane-seated chair, pour it into a blue bowl with red pictures on it, set it in the shade to get tough. Then send it to a sick friend.

Ice Cream.—Dry a piece of ice in the sun, stir in some cold cream or vaseline, fan it until it freezes, garnish with Christmas greens. This should be served with the soup.

Hash.—Chop up everything, add some ready mixed paint, then throw it away.

Soft-Boiled Eggs.—Put a setting of eggs into a kettle of hot water at 6.57, let them boil until the clock strikes; serve on half shell.

To Remove Stains.—To remove fruit stains from a tablecloth, saturate the cloth in benzine, kerosene, and coal oil, sprinkle with gunpowder; apply a lighted match.

One-Two-Three Cake.—One egg, two flour, three bounce.

An Inexpensive Dish.—Buy a five-cent plate.

To drop Eggs.—Let go of them.

Lemon Pie.—Line a pie plate with puff paste (see page 5,275), put in your lemons, build a lattice work over the top, and bake three weeks.

World of Music.

HOPPER—De Wolfe Hopper is once more married. It is number three and her name was Edna Wallace. Della Fox has already been granted a vacation by Edna. Della's present understudy and substitute is Edna. All of which indicates that Mr. Hopper is being regulated.

RUSSELL—Lillian Russell has been sick and Lillian is better. She never would give her understudy a chance to show how much better they are than Russell.

DILLINGHAM—Mr. Dillingham, the Dramatic editor of the Evening Sun, had the following in his column last week: "Here's trouble." Harry Smith claims that the "Algerians," which Reginald DeKoven and G. McDonough have sold to J. M. Hill, is nothing more than Mr. Smith's comic opera entitled 'The Syrians.' Mr. Smith, so rumor has it, gave Mr. DeKoven the manuscript of 'The Syrians' to look over. Mr. De Koven said it would not do, but in a few weeks he had a new opera called 'The Algerians.' Unless Mr. Smith is let in on the royalties there will be a pretty time."

MARTEAU—Mr. Henri Marteau, the great French violinist, sailed for America per steamship Champaigne August 26, accompanied by his father Charles M. Marteau, president of the Philharmonic society of Reims, France, the birthplace of young Marteau. Mr. Marteau, senior, has been appointed by the French government as one of the jury to award prizes for one of the most artistic departments of France at the Chicago exposition. Young Marteau will appear at the world's fair at the same time as soloist for one of the Saint-Saens concerts and will perform that great master's Concerto No. 3 in G minor.

PACHMANN—Vladimir de Pachmann, the great "Chopinzee," possessor of the most highly burnished technic on the habitable globe, arrived in New York City last Saturday night. He is at the Gilsey house and is driving the guests of that hostelry mad with his performances of Czerny's velocity studies. Vald believes in getting ready for the fall season quite early. He won't allow any other pianistic bird to catch the public worm if he can help it. He remarked in that winning confidential tone of his, "I am the most unmodest man in the world except Hans von Bulow; he is a more unmodest man than I, but after him I am a very unmodest man. I play very, very beautiful."

Musical notes from England and Wales.

DEATH OF WILLIAM OWEN.

William Owen, the composer of the popular tunes "Bryn Calfaria," "Demster," and other tunes, died last month at the advanced age of 82. He was born at Bangor, North Wales, and when quite a young lad went to work in Cae-braich-y-cefn quarry, Bethesda. Soon, however, he left the quarry for the farm, at which occupation he passed three-fourths of his long life. When a boy his musical gifts of melody were very noticeable, and he soon tried his hand at composition. With the higher musical forms he had not much acquaintance, and of the intricacies of modern harmony he was ignorant, but he was endowed with the gift of writing beautiful melodies, that took a hold upon the feelings of his countrymen. Of "Bryn Calfaria" it can be said that there is no other hymn-tune that has attained such lasting popularity. A few weeks before the composer died, he himself led a large choir of several hundred voices who sang it to the words "Gwaed y Groes sy'n codi fynd."

SUCCESS OF MISS LLEWELA DAVIES.

It is with much pleasure that I have to record the wonderful success of a young Welsh girl at the Royal Academy of Music. At the annual distribution of prizes at St. James's Hall, London, in the presence of a large and fashionable assembly, Miss Llewela Davies, daughter of Mr. Rhys Davies, Brecon, was awarded the medal of the worshipful company of musicians for being the most distinguished student of the Academy. During her course of studies at the Academy, she has won seven medals, three exhibitions, and two scholarships, a feature unsurpassed in the annals of the Royal Academy, which has had an existence of over 70 years, she has a brilliant future in store, and I heartily wish her every success. Her instrument is the pianoforte.

THE NATIONAL EISTEDDFOD AT PONTYPRIDD.

The greatest event of the year undoubtedly in Wales is the National Eisteddfod, and the one just held at Pontypridd is in some respects the greatest of the Eisteddfodau yet held. From a musical point of view it has been a great success, but, financially, owing to the large prizes given and the expenses incurred in obtaining adjudicators, orchestra etc, it has not been a paying concern. A feature in connection with the chief choral competition was the accompaniment by the orchestral band, which was obligatory. Whether this left the competing choirs in the same relative positions as if they had sung without the orchestra is doubtful, as the strength of the orchestra might possibly

be more suitable and adopted to the tone-power of one choir than another. However the effect of the whole to the listeners was much enhanced by this important feature. We shall soon see what the Carnarvon committee for next year's Eisteddfod will do in that respect.

The competitions in which the greatest amount of interest was taken, were the chief choral competition and the male voice competition. In the chief choral, six choirs competed, all of them leading societies. The Birkenhead choir, winner at last year's Eisteddfod, did not put in an appearance, neither did the Llanelly and Dowlais choirs, which have been former winners. The 1st prize was won by the Rhymney choir conducted by Mr. John Price, and the second prize by the Cardiff Choral Union, conducted by Mr. Jacob Davies. During the intervals between the singing of the choirs, the audience numbering nearly twenty-thousand, frequently burst into song, singing the hymn tunes "Crugybar" "Aberystwth," with indescribable effect. Dr. Mackenzie, principal of the Royal Academy of Music, in delivering his adjudication said:—"I confess that I have learned a great deal this afternoon. There are national exhibitions which we can see any day, but, I have assisted to-day at a national exhibition which we can rarely witness. I am perfectly able on all occasions to calmly adjudicate upon the most artistic performance that you can possibly present, but I am not prepared to speak about the touching, spontaneous, and unprepared music which we have heard this afternoon from that side of the arena (referring to the audience). Proceeding with the adjudication on the chief choral contest Dr. Mackenzie said "Before going to the business in hand let me point to one great novelty that you have seen to-day. I believe that to-day for the first time you have had at these congresses the combination of vocal and instrumental music. You will, I am sure, acknowledge the divine effect produced by this most powerful duet in nature. Let me hope that the pianoforte and harmonium is an accompaniment of the past at these chief contests. Now let me say calmly and advisedly, with the silent consent of my colleagues, that nearly all the performances we have had to-day bear not only a favorable comparison, but are distinctly on a level with some of the finest performances at the justly celebrated festivals in Great Britain etc." The pieces sung were Cherubim's Requiem in C Minor "Dies Irae" and Stephen's (Tanymarian) "Dyna'r gwyntoedd yn ymosod" from the oratorio "Ystorm Tiberias." The third piece on the program, "Blessed are the men" from Mendelssohn's Elijah, was omitted as the competition would have taken too much time.

The male voice contest proved a very close and exciting competition. Eight

choirs appeared; amongst them the famous prize choirs:—Carnarvon which won last year at Rhyl. The Pontycymmer, conducted by Mr. T. Richards, winner at the Swansea National Eisteddfod, and the Rhondda Society, conducted by Mr. Tom Stephens, winner at the London National years ago. Of the two last named we have heard much lately, in connection with their intended visit to the World's Eisteddfod. The Pontycymmer society however had decided to withdraw from the International competition in favor of the Rhondda society, before the Pontypridd meeting took place.

The effect of the singing was marvelous, especially the piece by Ambrose Thomas "The Tyrol" which is a fine descriptive piece introducing the Tyrolean Yodel. The first prize was given to the Rhondda Glee Society, and the second to the Treorkey choir conducted by Mr. William Thomas. The competition for female voices proved also most interesting.

The Solo competition, with but one exception, did not bring into notice any remarkable voice, although the singing of Mr. David Evans, Morryston, in the Bass song, was a highly commendable one. Mr. Evans is a brother of the well known Tenor, William Evans. The exception referred to above, was the wonderful voice and singing of Miss Gertie Drinkwater in the soprano competition as she is only a young girl yet, her future will be watched with interest. The pieces chosen were from Mozart's "Don Juan:—Aria No 26 with the Recitative preceding it. The prize compositions were by Mr. T. Barter John, London, who won the £40 prize for the cantata "Bell and the Dragon," and the prize of three guineas for the Tenor solo; Mr. Edward Broome, Bangor, winning the Trio prize and also the Duet prize. The prize Cantata was highly praised. For the evening concert the following new works were performed:—

"Arthurian Ballad" a descriptive overture especially composed for the occasion by Dr. Joseph Parry; an "Overture in F" by Mr. C. Francis Lloyd, Mus. Bac.; an overture by Dr. Mackenzie (a) "Benediction," and (b) "Courante." This performance was, however, curtailed owing to the length of the composition, and the late hour.

"Sereneta" for flute and orchestral accompaniment by J. Moir Clarke, the solo was played by the eminent Flutist, Mr. Fred Griffiths. An overture specially composed for the occasion by Mr. J. T. Rees, Mus. Bac.; also an overture "Llewellyn" by Mr. John Thomas, harpist to the Queen. Those of your readers who will visit the World's International Eisteddfod will have the pleasure of hearing this work, conducted by the composer.

Caradog, the famous conductor, with his choir, gave an excellent performance

of Handel's "Israel in Egypt," accompanied by the Eisteddfod orchestra. The following were the distinguished artists engaged, and who did their work well:—

Soprano:—Miss McIntyre, Miss Maggie Davies, Madame Williams Penn, Miss Lena Morgan, Miss Pollie Rowland.

Contralto:—Miss Eleanor Rees, Miss Hannah Jones, Miss Mary Thomas, Miss Ceinwen Jones.

Tenor:—Mr. Ben Davies, (who will sing at the World's Fair Eisteddfod), Mr. Dyfed Lewis, Mr. Maldwyn Humphreys.

Bass:—Mr. D. Ffrangcon Davies, Mr. David Hughes, Mr. Lucas Williams, Mr. John Sandbrook.

Harpists:—Mr. John Thomas, (Pencerdd Gwalia), Mr. Edward Williams, R. A. M., Mr. Wm. Jenkins.

Accompanists:—Madame Clara Novello Davies, Miss R. Mauder, Miss H. Hughes, Mr. Richard Howells, Mr. E. P. Mills, Mr. David Lloyd.

Solo Flute:—Mr. Frederic Griffith, Leader of orchestral band, Mr. Theo. Carrington, conductor of Eisteddfod choir, and Caradog.

The musical adjudicators were Prof. A. C. Mackenzie, Mus. Doc., principal Royal Academy; Mr. J. T. Rees, Mus. Bac., Aberystwith; Mr. John Thomas, Pencerdd Gwalia; Mr. C. Francis Lloyd Mus. Bac.; Mr. George Risely; Mr. J. Gladney; and the awards in the musical section as below.

First day. Bass Solo, "O where shall I flee" and Aria "Woe! Horror! Grief!" (Spohr's Calvary) fifty-four competitors, Evan Evans, Morryston; Pianoforte Solo, "Sonatina in A Minor" (Kuhlau) for children under fourteen, fifty-four competitors, Miss Daisy Jones, Crickhowell; Contralto Solo, Macfarren's "Whoever perished," thirty-one competitors, Miss Annie Bowen, Llantrisant; Musical composition of Contralto song, prize withheld; Trio, Mr. Edward Broome; Orchestral band competition, Mendelssohn's "Ruy Blas", one entry, prize awarded to Cardiff Orchestral Society; The second choral contest, each choir confined to not less than eighty nor more than one hundred. The pieces were (a) Macfarren's "O give thanks," (b) Emlyn Evans' "Y Gwanwyn". Two prizes of £70 and £20; The following choirs sang:—

Pontypridd, Blaenycwm, Tonypanyd, Llanelly, Maesteg, Dowlais, Cilfynydd. First prize, Llanelly; second, Blaenycwm.

Second day. Violoncello, one competition, H. Blanchett, Merthyr; Testpiece "Reverie" by Emile Dankler, Quartet (S. A. T. B.) "Rhaid i'r rhai a'i haddolant Ef" (Alaw Ddu) sixteen entries, Gwynalaw and party, Rhondda. Tenor Solo, "Don Ottavio" from Mozart's Don Juan, thirty-eight entries, John Thomas (Eos y De). Orchestral Bands, (Amateur) Haydn's Symphony

No. 5, three entries, first prize, Aberdare, second, Merthyr. Chief choral competition; Portlath and Cymmer conducted by Taliesin Hopkins; Morryston, conducted by Mr. Penfro Rowlands; The Vale of Towy, Mr. D. C. Davies; Rhymney United, Mr. John Price; Rhondda Philharmonic, Mr. D. T. Prosser; Cardiff Choral Union, Mr. Jacob Davies. First prize of two hundred guineas—Rhymney choir; second fifty pounds, Cardiff choir; Composition, cantata "Bell and the Dragon," Mr. Barter Johns, Lambeth Road, London.

Third day. Penillion singing, four entries. William Hopkins, Capcoch, Aberdare; Harmonium Solo "Overture to the Messiah," twelve entries, Miss Carrie Davies, Cardiff; Pedal Harp, "Echoes of a waterfall," Pencerdd Gwalia, six entries, William Morgan, Caerphilly; Duet, (Tenor and Bass) Recit. and air "With thee condemned" and "Go baffled Coward," twenty-eight entries, Jenkin Rees and Wm. Davies, Maesteg; Soprano Solo, Recit. and Air No 26, Don Juan (Mozart), thirty-five entries, Miss Gertie Drinkwater, Cardiff; Ladies' choral competition, numbering between 25 and 30. Test piece "Chorus of Handmaidens," (Randegger) three entries, first Rhondda Female Choir, conducted by Mr. William Thomas; second Caerleon, conducted by Mrs. Morris. Brass Band, Rounds "Grand selection from Weber," three entries, first Llanelly; second, Blaina; third, Ferndale.

Fourth day. Duet (soprano and tenor) "Judah still the chosen Nation," (Spohr) fourteen entries, Mr. and Mrs. Stephens, Abertillery. Baritone Song, "Caradog," (R. T. Hughes) fifty-one entries, David Evans, Morryston. Violin Solo, "Fantasia," from Faust fourteen entries, first, Willie Rees, Maesteg; second Benjamin George, Tredegar. Musical compositions, tenor song, W. Barter Johns, London. Baritone song, prize withheld, no merit. Triple harp solo, Thomas Charles Page, four competitors. Tenor song "Y Llong a'r Goleudy," thirty-nine competitors, W. Rees, Maesteg. Pianoforte solo, "Rondo in A Minor," (Mozart,) sixty-three entries, Miss M. Maggie Rees, Cardiff. Choral competition, "Gobaith y Cristion," (T. Price) and "Ymgyrch Gwalia," (Dewi Alaw) limited to a choir from one congregation. Two choirs competed Chapel Als Llanelly, and Soar choir, Merthyr. First prize to Merthyr and the second to Llanelly.

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